

THE GOOSE



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GRAD NETWORK: DALHOUSIE UNIVERSITY

NEW/UPCOMING PUBLICATIONS

ACKNOWLEDGEMENTS

EDITOR'S NOTEBOOK



A few weeks back, just before the federal election, I was at a wedding with a few friends. Naturally, the conversation drifted to election talk: inquiries and small debates about parties, platforms and issues close to the heart. Due in part to a large, obstructive centre piece, the conversation broke down into a series of smaller groups and I found myself having a discussion about economics and environment with an old friend of mine. He was of the opinion that the economy was the most pressing concern of the moment, taking precedent over environmental problems, which in his view, could stand to wait for more economically stable times. I, admittedly acting as a bit of the devil's advocate, pushed the environmental case, suggesting that if even the best predictions for 2050 were to be realized, the economy, the country, and, indeed, the world as we know it would be completely and irrevocably altered (If you are interested you can check out some of those predictions on CBC's [Quirks and Quarks](#)). Further, I pressed, such a tidal wave of change would undoubtedly restructure, if not completely collapse, the current economy. He would not be swayed. I would not be swayed. In the end we agreed to disagree and moved on to catching up. Eventually, I forgot about the conversation, until I picked up *The Creation* by Edward O. Wilson. Wilson is a favourite of mine, and his efforts to reach out and bring his passion for science to people outside the discipline are inspiring. *The Creation* is Wilson's plea to religious leaders to take up the challenge of saving the world's biodiversity, and, in doing so, the world itself. His opening chapter reminded me of the conversation with my friend: much like Wilson, I was faced with pleading a case to someone who might disagree, sometimes with hostility – to individuals who may find many of the issues involved contradictory. "You can't have both," seems a common response, but therein lies the challenge, or more perhaps the opportunity, presented by the environmental crisis. This is a crisis that demands open and ongoing dialogues with those we might feel at odds with, to engage with subjects we feel lost in or ambivalent about, to connect with people on a level that transcends personal faith, personal wealth, personal taste. It is no longer safe to agree to disagree and walk away. We may still disagree, but we can no longer afford to turn our backs on each other. And, what makes me so tremendously excited is, more and more, I am encountering a lot of just such dialogues these days. I am noting a great deal of people who are working so hard to find the common ground that can lead to meaningful discussions

about the environment, to new and better ways of thinking, knowing, talking, and acting in this world. People are engaged with the environment on large and small scales, and as a result it has never, in my opinion, been more exciting to be an academic and a Canadian than it is right now.

If I had any doubts about making such a statement, this issue of *The Goose* is what set me straight. We have another issue full of great contributions from across the country, starting out East with the Graduate Network profile of Dalhousie University's brand new College of Sustainability. We are fortunate to have Claire Campbell of Dalhousie's Department of History giving an enthusiastic introduction to the College and the new Environment, Sustainability, and Society program. Jumping across the country to the West coast and the Broughton Archipelago's salmon field station, we have a regional feature by Emily Nilson; and a series of poems by Ken Belford, some from his new collection *Ian(d)gauge*. As always we have a number of great book reviews, which range across Canada's literary and geographical terrain, submitted by Cate Mortimer-Sandilands, Lorelei L. Hanson, Vivian Hansen, Pamela Banting, Owen Percy, Diane Guichon, Nicole Shukin, Joanna Dawson, Niigonwedom J. Sinclair, Heather Simeny MacLeod, Maureen Scott Harris, Andy Belyea, and Sarah Krotz, and a variety of other contributions.

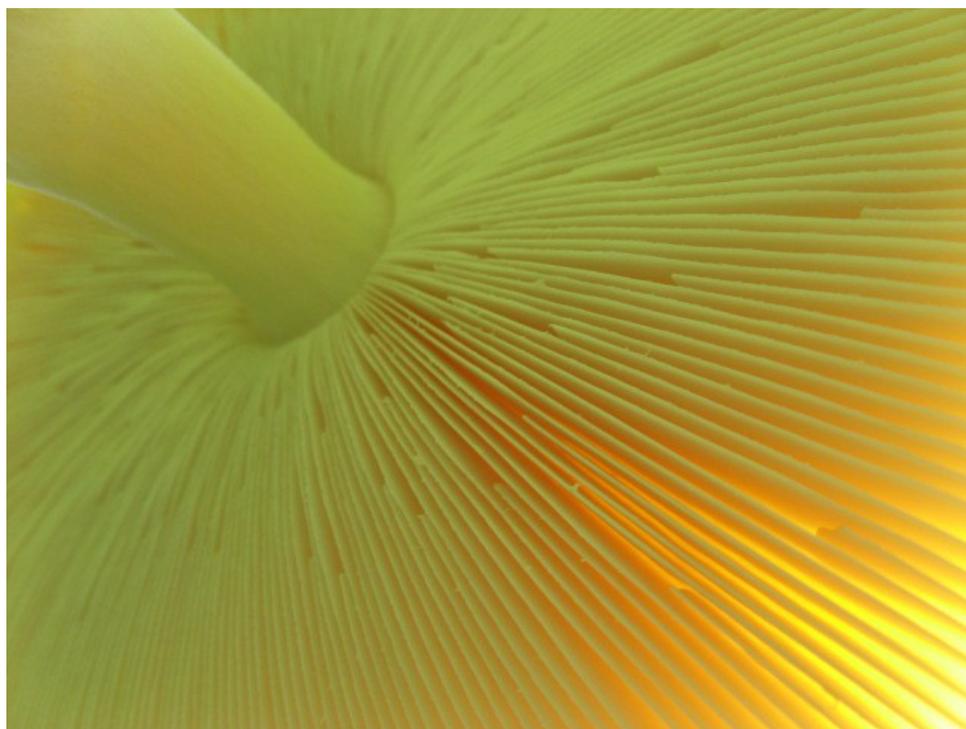
Before I sign off here I'd also like to mention that we at *The Goose* send our hearty congratulations to those out there who have new publications: in addition to Ken Belford's *Ian(d)gauge*, Ian LeTourneau has also published a collection of poems: [Terminal Moraine](#). Anne Milne has just published [Lactilla Tends her Fav'rite Cow: Ecocritical Readings of Animals and Women in Eighteenth-Century British Labouring-Class Women's Poetry](#) with Bucknell University Press. Our esteemed president Pamela Banting has a new piece entitled "Abandoning the Fort: Cultural Difference and Biodiversity in Canadian Literature and Criticism," which appears in the book [Teaching North American Environmental Literature](#). Also just released are [The Black Grizzly of Whiskey Creek](#) by Sid Marty, as well as [Tar Sands: Dirty Oil and the Future of a Continent](#) by Andrew Nikiforuk, and [The Great Karoo](#) by Fred Stenson. Nicole Shukin's *Animal Capital: Rendering Life in Biopolitical Times is forthcoming from the University of Minnesota Press, 2009*. Cheryl Lousley has a new piece coming out in *Canadian Poetry*

63 entitled "Witness to the Body Count: Planetary Ethics in Dionne Brand's *Inventory*," and one of our editors of *The Goose*, Paul Huebener has several pieces appearing online: some poetry at [Incite magazine](#) and a photo essay at [Terrain.org](#). Thomas Warton's young adult fiction [*The Shadow of Malabron*](#) was released this summer. Cate Mortimer-Sandilands has published "Masculinity, Modernism, and the Ambivalence of Nature: Sexual Inversions as Queer Ecology in the Well of Loneliness" in *Left History* 13.1 (2008). Check out also *Lake's* latest issue, which contains an essay by Theresa Kishkan and many others. Lastly, Maureen Scott Harris has a poem and a prose piece in the first issue of [*The LBJ, Avian Life, Literary Arts*](#) from the University of Nevada at Reno. Maureen's prose piece "Regarding the Ovenbird" won their inaugural Sparrow Prize for Prose. Congratulations Maureen!

That's all from me at the moment. We really hope you enjoy this issue of *The Goose*. Feel free to drop us a line and let us know what you're doing, what you're excited about, or if you have any ideas you think we should include next time around. We would be thrilled to hear from you.

~ Michael Pereira

EDGE EFFECTS



featuring

KEN BELFORD

Ken Belford is not sentimental about calluses, log cabins, or green chains. Most of his life he has lived in the Pacific Northwest, much of that past roads' end. He was called to the mountains at an early age. When 21 he lived a year of solitude at the outlet of the Driftwood River where it flows into Takla Lake North of Prince George. For the next 10 years he lived with his young family near Hazelton, where he began to learn more of the land. When 31, his then-wife Alice and his daughter Hannah and he flew north in a DeHavilland Beaver to Damdochax Lake near the unroaded headwaters of the Nass River, where they lived for the next 25 years. He now lives in Prince George. He notices there are quite a few men there who have lived a life not so different from his. He has re-married, and lives with his partner, Si.

Caitlan Press has just published Ken Belford's latest collection, *lan(d)guage: a sequence of poetics*. His environmental(ist) poetics migrate between brush and city settling (unsettling) in five book collections and many chapbooks. His is a procumbent form—that of plant, leaf, or stem outstretched, without root. Poet Christine Stewart describes his poetry as "horizontal," the movement of lateral tensions, of planed "astonishments," a transverse; like waking up beside a sleeping grizzly "with a salmonberry leaf on his head." Surprising, meaningless, altering. Belford's poetics resist the transcendent, but neither are they transcendence's opposite: inferior, simple, ordinary. His poems are anticlinal encounters. They incur: open, subject, susceptible: recumbent folds: recumbentibus. A "moment I want again and again."

**I used to want to mow the grass
and then I tried to have it grazed.
Next I wanted to write a transect
in the direction of away from
the grassland people
because white men want to let the light in.
Needles and litter accumulate
wherever I've lived.
I was sick of the representations
of the colonization process,
of the insistence toward light and openness,
and the loss of variance,
and I missed the beneficial marginal effects
of poetry. I wanted to talk about
the relationship between vascular language
and the succession to woodland thinking
because remote areas are no longer profitable
and succession is initiated
when grasslands are abandoned.
The land I farmed was cold and rainy.
Before I came along, it was deforested
and burned, but now it is not used any more.**

*** * ***

I slept beside a grizzly, each of us unaware of the other, and when I awakened, heard his breath next to mine. Time began for me in that instant when I arose and saw him sleeping there with a salmonberry leaf on his head. No longer alone, all things since are altered by that switch. What else is there to know, each of us asleep and happy? But he awakened just then and barreled off into the brush, toward everything necessary. At that moment everything I knew left me and now a new world has taken place. It comes to the same thing—astonishment that this should happen at all. But I heard him breathe, and saw him make tracks before I could think. To see this thing was not horrendous, and to see it go was not delightful. Nothing meaningful occurred, but time started with a big bear. This is not about anything, but I'm waiting for some thing to come up behind me in the night. I'm like something else now, and every breath I take anticipates that moment I want again and again.

*** * ***

**Trees make shadows
and alternative environments
are fragmented by disturbances.
Water snakes and anglers come here.
Strong stories with strong tails
and long, broad gills are going
and now I walk around town
remembering the big trees.
Rainbows have a strong fidelity
to wood-formed pools in the fall.
Matrix dams last for years.
The bigger the trees, the better.
The loss of the old growth
makes huge disturbances.
Rivers need trees that don't move
until everything moves.
Complex flow, heterogeneous zone.
Look around—trees in the water
and trees on the ground
make new sediment terraces
and a certain kind of fish
in a certain kind of water
forms around obstructions
that cause friction.**

*** * ***

I will think of your road when the open pit is flooded and habitat destruction and the flow losses begin in the final version of the plan. I can say it now, I can say goodbye Amazay, the crush disposed under your natural body of living water. There is a net loss when options fail, when transplants like me, in the combination of boulders and woody debris, can't adhere to the drainages like a Dolly in another watershed or lake or upstream passage, here in the upper Ingenieka, when the like for like transplant men remove the barriers and mix sacrificial samplings into streams.

*** * ***

**Last year's bridge beams
slow this year's water
in the tangled roots
of the toppled trees.
Each flood they skid
a riffle downstream.
The habitats are complex and wild
and bridge beams make more fish.
Some live in the root balls,
some in the leaves,
some among the branches,
some in hollow trees.**

*** * ***

**Sometimes bears and wolves walk with me in the city
but the poems in which animals only appear as food
are the cows of occupied lands. I know about
animals, about the line that separates the pen
from the open, about how they are imagined,
how animals are located in the kitchen or the cage.
Animals are my friends and they are welcome
in my house. I never eat them. And I like it that
they are in the woods. I go there and they come here.
They disappear and reappear. They live unstable lives
with me. My lover is an animal. I'm not as close as she
to the cats and dogs of the city but pets cross
the streets and wolves and lions are not the
approved residents of rolling pasture lands.
A field is a cage. Zoos supply animals to the homes.
There are no dangerous animals in the jungles
of the Nass and they are not numerous except
in the dreams of migrants. I'm not an expert.
I don't respect the animal experts. I was out of place
when I escaped from the zoo and caught the bus
but I like the idea of animals or anything animate.**

*** * ***

Most of the risks I take are voluntary now but I remember disasters I lived through that still can't be understood. I didn't live in the wrong place like along the Skeena flood-line or at the wrong time, or even in a dangerous place but I saw the wildfires of the Nass and lived in a hand made home on a steep slope that looked like the Upper Volta. Income continues when the canyons of the rich slough away in flood and it takes money to buy design, but risk's the common thread. Everything varies from disaster to disaster but the gap I mean is widening. I live in a flimsy economy and our families were failures so we took refuge in the mountains. Systems of class are more dangerous than natural disasters. I made my home where settlement had been and live near the genesis of disaster on low lands and do not deny the floods to come.

*** * ***

**I am a big tree with small seeds, and
my birds sing the age of an old field.
I write about gap dynamics and live
on the border of abundance of any
abandoned pasture up to a hundred
years old and I have no liking for cattle.
I live the differences between distances
from the forest to the field where R is for
recovery and S is for saplings and shrubs
in every old field. The longer the abandon -
ment, the greater the similarity of form.
Trees die and leave gaps. Gaps were
frequent where I lived. You can go
southward for the sites or northward
for the others, but in the later stages,
there's no difference. All the fields
outside these cities are adjacent to
forest fragments so I write of the rate
of colonization between distances, and
I say the continuous explanatory of the
variable. There is a balance between
the linear and dispersal. I make poems
at night, when I remove non-significant
terms, and these are the small gaps
of my mornings, when the minimally
adequate cycles back to the border.**

*** * ***

Places come and places go and I live happily in a landscape of omission. Sometimes I think this culture's a grand abstraction of illness narratives and exploits facing scenery. As far back as I know, convictions are acquired. I know because your love fills me with new memories, unlike what I remember of the wetlands on the little farm I was born to, or the intrusive images of experience, ambush and combat glued together by narrative. It's not the whole story but iron loses its power when the past intrudes into the present. Today I took out a map and visited my old place without leaving home. I have always been an outsider with a map in my hands. Now I live in a region that is in front of mountains. I wonder about those who replicate the landscapes of exclusion, who write the geographies of power, the poems of detachment and expanse, background writings of scenery and setting, poems about as much as can be seen.

Bibliography

lan(d)gauge: a sequence of poetics. Halfmoon Bay: Caitlin Press, 2008.

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Pathways into the Mountains. Halfmoon Bay: Caitlin, 2000.

Four Realities: Poets of Northern B.C. (poems by Ken Belford, Barry McKinnon, Barbara Munk, and George Stanley).

Ed. Don Precosky. Madeira Park: Harbour Publishing, 1992.

Fireweed. Vancouver: Talon [Very Stone House], 1970.

The Post Electric Caveman. Vancouver: Very Stone House, 1967.

Links to works by Ken Belford Online:

<http://www.fsj.nlc.bc.ca/glainsbury/T3/till.pdf>

"Viewed from the Mountains: A Conversation with Ken Belford." Justin Foster. http://www.itsstillwinter.com/It's%20Still%20Winter/contents_files/justinsinterview.pdf

Ken Belford. Kootenay School of Writing Reading 15 May 1987. Audio archive. http://www.kswnet.org/fire/author_profile_page.cfm?authorchoice=6&eventchoice=7

"It's Still Winter." Interview between Ken Belford and Barry McKinnon. <http://quarles.unbc.ca/winter/number2.2/belford/interview1.html>

The Goose wishes to thank Ken Belford, Nomados Press, and Caitlin Press for their generosity and permission to reprint this series of poems: "Places come and places go and I live happily" and "Sometimes bears and wolves walk with me" from the chap book *The geographies of power*, Off-set house, 2008; "I will think of your road when the open pit is flooded" from *when snakes awaken*, Nomados Literary Publications, 2007; "I slept beside a grizzly," "Trees make shadows," and "Last year's bridge beams" from *lan(d)gauge*, Caitlin Press, 2008; "I used to want to mow the grass," "I am a big tree with small seeds," and "Most of the risks I take are voluntary" from *abandoned pastures*, Off-set house, 2008.

REGIONAL FEATURE



THE BROUGHTON ARCHIPELAGO, BC

featuring

EMILY NILSEN

Under the Coastal Resource Interest Study, the provincial ministries of Environment and Agriculture, Fisheries and Food toured the [Broughton] archipelago in 1988. Public meetings were held for fishermen, tourism operators and other local interest groups to mark where they would not like to see fish farms. The province produced a map dividing the archipelago waters into green (go for fish farming), yellow (go with caution) and red (where no applications for finfish farming would be accepted). These red zones highlighted where wild salmon schooled, prawns were most abundant, where whales summered and rock cod lived. However, within a year there were more salmon farms in red zones than in any other colour. In a breach of public trust, fishermen's hard-won knowledge had been used by the salmon farmers to find the places their fish would survive the best.

(Morton, np)

The Broughton Archipelago is located near the north end of Vancouver Island, east of Port McNeill. It is a chiseled group of islands with land and sea regularly sieved by coastal mists and rain. Unlike the city, I find arrival here easy, departure difficult.

To arrive at the small settlement of Echo Bay on a calm day it might take an hour, with a gale to arrive in a fishing boat it could take four hours or more. Nudged against Gilford Island, Echo Bay holds a community of people who constantly interact with the ocean and forest. The population overlaps with fishermen, artists, scientists, and homesteaders. There is a one-room schoolhouse perched on a rare pocket of flat land. There are scattered float homes anchored to the shoreline and several houses notched into the angular banks.

There is also a field station here and from its kitchen window, through the Douglas fir branches, I watch the thick fog rise. It lingers until late morning, holding fast to the distant peaks before returning at dusk.

Marine Chart 3515, 3546, 3545.

I map to make sense; to trace the edge of an island with my finger, to cup the opening of an inlet with the curve of my hand. This curve becomes a sail, moving across the paper, anchorless and propelled by elbow with the ease of wind. I travel this way until the paper ends or the length of my arm reaches the table's precipice. This map does not dictate a single animal or plant; there is no belonging, only an exploration of here. Here is where art and ecology meet; two practices woven into one another with sophisticated balance. This union is exactly what the surrounding wilderness gently demands.

In order to understand the environment humans sift information through senses. We may visually depict a scene through chalk sketches, medium format film, ink. We may measure the length of a fish spine, test salinity, or record the sound of harbour porpoises exhaling at night. These are all ways of seeing; each in their own way requiring tangible magnification to gain full perspective.

**Plot 1:
Forest**

1a

The forest behind the house is unfamiliar; it is not often I come here. When I do, calm and fear mingle in the slanting light. There are wolf tracks. Bear scat. I leave the salal bushes and find a clearing beside the creek. Yellow pebbles line the waterway and tree trunks are reflected upwards in the still water of an adjacent bog. The sound of a deer frantically breaking branches nearby. There are no roads to lead the curious or determined, only animal paths, riverbeds, air and water to carry the body with grace.

1b

When blocking out a canvas, the artist may strategically move a viewer through their painting. The visual direction of travel can be marked with object, light, brush stroke, movement. I sketch the tangible lines of the Douglas fir and cedar thicket that clings upwards from the house towards the clearcut at the crest of the hill. On paper, the line I choose the viewer to take is clear. The course the land will take without guidance is unknown.

Plot 2: Inlet

2a

Cut the engine, you say, and we float silently towards the shore. With land on either side of us, we are unsure of the point at which the boat's hull will nudge against mud. In the distance I count four black bears plodding slowly through the grassy inlet shallows.

2b

Fife, Simoom, Viner, Retreat, Cramer, Hornet, Tribune: all navigable bodies of water. Most people that live here could sketch these routes on a napkin and mark out where the low tide rocks jut through the ocean's surface. They may also speak about the past, when the creekbeds were heavy with spawning salmon and the surrounding forests remained intact. Some have the land and water of the Broughton etched within their bones. They tell us where to listen for wolves, how to salvage logs, the sound of a shrimp. Without this knowledge we are blind, our hands useless.

Plot 3: Island

3a

The light within Insect Island is luminous even with a congested sky. Many trees have pale yellow lines where the bark has been stripped skyward; a brightness seemingly neglected by fully bark-covered trees. I stand in Musgamagw-dzwada'enuxw territory and the day is quiet.

3b

On a calm evening we row to the Burdwood Islands. We heave ourselves and the boat through an image our neighbor, the painter, has put to canvas. With an old camera you film the reflection of lichen-heavy evergreens in saltwater. That night, camped out on the shell-pocked shore, you toss through sleep. Back and forth, side to side, I wake you. Your dream: thousands of salmon flap madly on the shore until all that remains are their incandescent scales shucked into magnificent piles.

The next morning we circumnavigate the island with our boat until the tide agrees to pull us home.

Plot 4: Home

4a

The kitchen window steams over with diaphanous white. You are inside canning salmon for the winter, packing them neatly into glass jars then placing them in rows on the counter. In the shed on the dock, two giant nets are folded into one another and a tabby cat sits atop, cleaning its paws.

Rain paints circles over the still ocean and gathers outside in a cast iron saucepan left on the dock.

4b

It is a life of seasonal collection: eggs, kale, fish, driftwood, images, numbers.

Plot 5: Shoreline

5a

It is after dark and we are on the shore digging clams. One person holds the lamp while the other carefully shovels the larger clams into a bucket. A large clam is the size of both fists together, half of which is the same size as my heart. We, on the beach, are encased by night. This process is ancient, as a cross-section of exposed shoreline tells: the constant wearing of tides has pulled the land from itself and midden after midden makes up many shorelines in this archipelago. The crushed shells are bleached and held by cedar roots like broken plates within an exposed archaeological dig. The shoreline is now a fragile ghost of what once was. With several buckets filled, we row back to the house. Under the dipping oars phosphorescence spreads underwater, then fades.

5b

The salmon's life cycle: egg, alevin, fry, smolt, adult. This is where the salmon fry swim. The water here is glassy and drops deep and clear along the rock through the sea. The fish move in schools of a hundred, a thousand. You pull them into the boat and inspect them with a hand lens.

The lens you use once belonged to the lighthouse keeper's grandfather who inspected and priced jewelry. Holding the small fish in your hand you examine its damaged form, worn

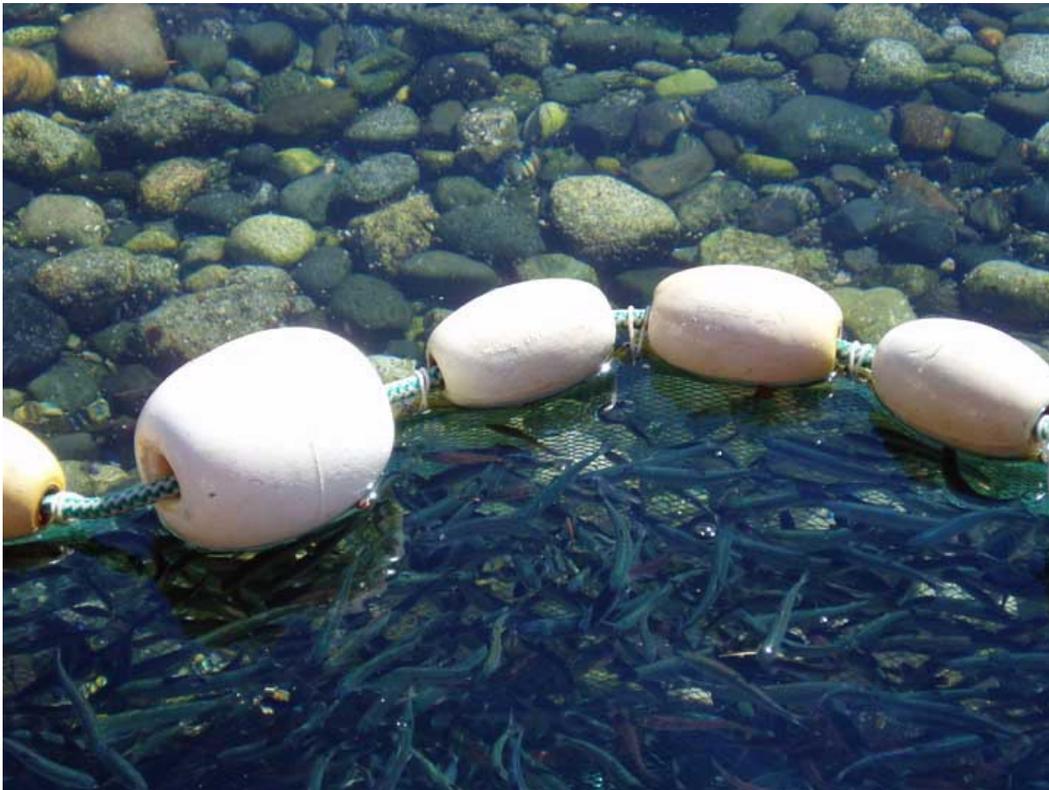
ragged by the sea lice that now plague this coast. As you return the fish to the sea, the lens falls beneath the boat.

Without seeing the line it takes I imagine the kelp bed magnified as the loop spirals its way to the ocean floor.

Work cited

Morton, Alexandra. "What has gone wrong with salmon farming in the Broughton Archipelago." Raincoast Research Society 2002
<<http://www.raincoastresearch.org/salmon-farming.htm>>.

EMILY NILSEN grew up on the coast of British Columbia and now lives in the West Kootenay region where she works, writes, and explores the nearby mountains. Her writing has been published in various magazines, journals and newspapers.



Broughton Archipelago Resources

Aboriginal Resources

[Environment News Service: B.C. First Nations Sue Fish Farms, Province, Feds](#)

“On behalf of four First Nations from the Broughton Archipelago on British Columbia's central coast, Sierra Legal Defence Fund filed a lawsuit in B.C. Supreme Court today demanding immediate protection for the area's imperilled wild fish populations...”

[FirstNations.eu: Land Rights and Environmentalism in British Columbia](#)

“Long stewarded by its original inhabitants, the Northwest Coast is one of the most biologically diverse environments in the world, a natural paradise. The heartland of Kwakwaka'wakw Territory is the spectacular Broughton Archipelago... The incalculable long term ecological and economic value of the Broughton Archipelago is being destroyed by multinational fish farm corporations.”

[Union of BC Indian Chiefs: First Nations Strategic Alliance on Aquaculture](#)

The First Nations Strategic Alliance on Aquaculture calls on “the First Nations Leadership Council and the Province of British Columbia to form a bilateral New Relationship Aquaculture Committee to specifically address and meaningfully integrate aboriginal principles, laws and perspectives on multi-jurisdictional, technical, scientific and policy issues inherent in the management of the aquaculture industry.”

Environment and Ecology

[BC Ministry of Agriculture and Lands: Sea Lice Monitoring in the Broughton Archipelago](#)

The Government of British Columbia provides information on their Broughton Archipelago Sea Lice Action Plan.

[Calling From the Coast](#)

Calling From the Coast offers several short documentary films on issues such as the problem of lice infestation in Fraser Sockeye salmon.

[Farmed and Dangerous](#)

The Coastal Alliance for Aquaculture Reform works to improve the standards of salmon farming in British Columbia, and offers advice on how to encourage sustainable fisheries.

[“Fish Farms Sea Lice and the Broughton Archipelago”](#)

In this ten-minute video, biologist Alexandra Morton discusses salmon sea lice infestation.

[Fisheries and Oceans Canada: Aquaculture-Environment Interactions](#)

"A Scientific Review of the Potential Environmental Effects of Aquaculture in Aquatic Ecosystems."

[Pacific Fisheries Resource Conservation Council: Pink Salmon in Broughton Archipelago in Crisis](#)

The Pacific Fisheries Resource Conservation Council advises the Canadian and British Columbian governments to allow safe passage for salmon in the Broughton Archipelago to counteract declines in fish populations.

[Raincoast Research Society](#)

Raincoast Research investigates wild whale and dolphin activity, as well as the impacts of salmon farming on the British Columbia coast.

[Salmon Coast Field Station](#)

The Salmon Coast Field Station works to "protect the ecology and communities of the Broughton area by providing a base for progressive scientific research."

Academic Sources

Bert, Theresa M. *Ecological and Genetic Implications of Aquaculture Activities*. Springer, 2007.

Summary: "In *Ecological and Genetic Implications of Aquaculture Activities*, numerous nationally and internationally prominent aquaculture researchers contribute 27 chapters that comprise overviews of aquaculture effects on the environment, discussions of genetic considerations, thorough documentation of aquaculture effects and their solutions specific to countries, and approaches toward environmentally sustainable aquaculture..."

Hume, Stephen, Alexandra Morton, Betty C Keller, Rosella M Leslie, Otto Langer, Don Staniford. *A Stain Upon the Sea: West Coast Salmon Farming*. Madeira Park: Harbour, 2004.

Krkošek, Martin *et al.* "[Declining Wild Salmon Populations in Relation to Parasites from Farm Salmon.](#)" *Science* 318.5857 (14 December 2007): 1772-75.

Abstract: "We show that recurrent louse infestations of wild juvenile pink salmon (*Oncorhynchus gorbuscha*), all associated with salmon farms, have depressed wild pink salmon populations and placed them on a trajectory toward rapid local extinction. The louse-induced mortality of pink salmon is commonly over 80% and exceeds previous fishing mortality. If outbreaks

continue, then local extinction is certain, and a 99% collapse in pink salmon population abundance is expected in four salmon generations..."

Mills, Derek. *Salmon at the Edge*. John Wiley & Sons, 2007.

Summary: "Covering important topics including the early life stages of the Atlantic salmon, the search for sustainability in salmon farming and hazards such as predators, pollution and algal blooms. This text concludes with an engaging look at pointers for the future."

Travel Information

[BC Parks: Broughton Archipelago Marine Provincial Park](#)

The BC Parks website gives an overview of the area, and contains sections on the park's history, cultural heritage, and conservation and wildlife status.

[VancouverIsland.com: Broughton Archipelago Provincial Marine Park](#)

VancouverIsland.com gives travel information, including a list of services, tour guides, and accommodation.

[The Paddler's Inn](#)

The Paddler's Inn offers kayak tours in the Broughton Archipelago.

Artistic Sources

[Cheryl Fortier](#)

"Painting professionally for more than 15 years, British Columbia artist Cheryl Fortier's acrylic landscapes and florals hang in collections around North America. Evolving from a representational background, her recent works are more impressionistic and emotional, and draw heavily from her extensive travels on the B.C. coast..."

[Sea Rose Studio Art Retreat](#)

"SeaRose Studio Gallery & Garden in Echo Bay, British Columbia is a retreat for artists, painters, potters, wilderness lovers, and people who need to get away from the stress of everyday life. During your visit, take advantage of our art workshops and wildlife adventure tours..."

Miscellaneous

Forthcoming from NewWest Press (date n/a) a Cole Blackwater social and environmental mystery novel by Stephen Legault, *Darkening Archipelago*
http://www.newwestpress.com/catalog/index2.php?option=com_content&do_pdf=1&id=239

BOOK REVIEWS



***Salal: Listening for the Northwest Understory*. Laurie Ricou. NeWest Press, 2007. \$34.95**

Reviewed by **NICOLE SHUKIN**

The work of Laurie Ricou has been virtually synonymous with the field of Canadian ecocriticism since the publication of *Vertical Man/Horizontal World: Man and Landscape in Canadian Prairie Fiction* in 1973. More recently, in *The Arbutus/Madrone Files: Reading the Pacific Northwest* (2002), Ricou proved the paradox that through a seemingly myopic focus upon a single native species it is possible to gain entry into untold natural and cultural histories of place. He proves this paradox anew in *Salal: Listening for the Northwest Understory*. This time, however, it is not the split identity of a stunning coastal tree known by different names on either side of the Canada/U.S. border which compels Ricou, but rather the inferiority complex of a lowly (by comparison) native species. "The method of the book," declares Ricou, "rests in a question: could a regional culture be found by focusing on a single, native, uncharismatic species?" (2).

Salal (*Gaultheria shallon*) is an ubiquitous shrub which lives in the shadow of more spectacular coastal vegetation, a shrub whose native range circumscribes, if less glamorously, the same Pacific Northwest bioregion as arbutus. *Salal*, the book, is equally understated in its serious work of foraging, in an era of globalization, for local knowledges of region, habitat, and home via one of the Northwest's most unassuming native species. In it, Ricou records the travels he made up and down the coast to interview people who are intimately involved in studying, propagating, picking, bundling, selling or otherwise connecting with this omnipresent yet inconspicuous coastal species. His fieldwork is a training in listening to a multitude of different languages and hence knowledges of salal, including indigenous nomenclatures and uses preceding the plant's botanical christening as *gaultheria shallon* in the imperial languages of European "discovery" and botanical science, languages of migrant labour and women's work ("picker's ways of knowing" 187), as well as languages of commercial interest and conservationist intent. Woven through his field notes and the transcribed voices of his interviewees are citations from literary, painterly, musical, and philosophical texts in which salal often figures as a seemingly incidental detail, an

“understory” that Ricou teaches us not to overlook or underestimate.

It is perhaps no coincidence that Ricou, who has in many ways been a direction-setting figure in ecocriticism, shifts his gaze from the arbutus/madrone to the more unruly undergrowth of salal just as the influence of Deleuze and Guattari is becoming infectious for many within the field (see, for instance, Diane Chisholm’s introduction to the special issue of *Rhizomes on Deleuze and Guattari’s Ecophilosophy*). “In a teasing assertion bound to appeal to someone writing about the understory,” remarks Ricou, “they [Deleuze and Guattari] write ‘We are tired of the tree.’ And they go on to refuse the ‘whole arborescent culture’ in favour of the rhizomatic” (49). *Salal* could be taken as metonymic of a recent shift in ecocritical perspective from an arboreal to a rhizomatic schema, that is, from an ecocritical practice prone to protecting an essentialist idea of nature to a poststructuralist ecocriticism more open to the possibility of an “ecology without nature” (Morton). In this latter schema, nature is approached as an irreducible multiplicity rather than as a single universal truth or story. Moreover, nature and culture are no longer conceived as dialectical opposites or separate domains of knowledge, but as inextricably entangled and co-constitutive. Yet Ricou would doubtless insist that if there has been a poststructuralist influence upon his own thinking, it has sprung less from the radical empiricism of Deleuze and Guattari than from an on-the-ground attention to the specificity of salal itself, a literal rhizome which spreads through a root-maze of underground networks.

Listening to salal demands an “ecological form” (3) of writing which can do justice to its rhizomaticity. This book isn’t just about the ecological, economic, and cultural networks in which salal materially figures, but about language and writing itself as an ecological activity of making connections. Indeed, Deleuze and Guattari’s interest in tracking what a body can *do* rather than in determining what a body *is* also resonates with Ricou’s decision to represent salal through a relatively arbitrary series of verb actions – “arranging,” “collecting,” “picking,” “containering,” “storying,” “salal-seeing,” etc. Writes Ricou, “ing” words guide us to “pay attention to salal as...a complex of connections going on” (3). Under the heading of “arranging,” for instance, Ricou draws attention to the

importance of salal within a global floral industry that depends upon the long-lasting wintergreen as a filler or background material in bouquets. Whether it's destined for a bouquet or purchased as a staple landscaping plant, "salal is background, not focus; a context, not a subject; a frame for a picture of something else." In short, "Salal is the *against* crucial to showing up what you are seeing" (63).

Significantly, however, "working" forms the sustained focus of the book; the natural history of salal traced by Ricou is indistinguishable from cultural histories of labour. It is certainly not salal in an untouched or "wild" native state which most interests him, but rather salal's imbrication in a lucrative sub-economy of non-timber forest products contingent upon female and migrant labour, and embroiled in rumours of illegal picking, money laundering, and drug cover-ups. To get at this secretive and even subaltern economy (though he doesn't use that term), Ricou relies upon various native informants. The fact that salal has often provided a livelihood for women, Ricou tells us, was one of the original inspirations for writing the book; indeed, Doreen Thompson is a key informant who is given pride of last place among his "transcriptions of picker's ways of knowing" (187).

Other informants include men like Rick Ross of Western Evergreens, who teaches Ricou how to pick and bind a "bale" of salal, and Jim Steed, a special forest products researcher at Washington State University who compares "old-time pickers" with new "opportunistic pickers," (97) usually Hispanic, and who helped found a workers association for new pickers. Steed insists that he means "opportunistic" in a positive sense, and his workers association seeks to empower precarious workers and to recognize their irreplaceable hands-on knowledge of salal. Nevertheless, his representation of migrant labour is risky within a region steeped in xenophobia and racism towards "outsiders" seen as coming to opportunist upon "our" native resources and jobs. I was similarly ambivalent about the role of native informants in the book while reading the words of another insider, Ernie Myer. Myer is a wholesale florist in Vancouver whose "rambling" (140) comments roundly condemn the exploitation of migrant workers in the salal industry (forms of indentured labour, according to Myer, are alive and well in the sub-economy), yet from an entrenched position of white paternalism which Ricou lets pass.

Interestingly, Ricou turns a deaf ear to some problematic undertones in the name of ethnographic accuracy, a gesture which raises questions around the ethics of "listening": "I knew this complex I was trying to get at wouldn't have much value to me, or to a reader, if it sidestepped, or censored, or euphemized the unsettling stuff" (141).

Some of Ricou's native informants, finally, are immigrant pickers whom he is able to speak with firsthand. He meets with Chuong Chau (Mr. Chuong), Mean A.L. Khim and Sok Kosal at the Pacific Forestry Centre in Victoria to hear their salal stories. The stories were taped by Ricou and are transcribed in the book. However, Ricou notes that when the tape ran out, "Mr. Chuong was still keen to tell us his history. I had another tape, but I was too absorbed to want to interrupt" (113). The harrowing story of Mr. Chuong's flight from a refugee camp in Thailand for Cambodians to Calgary, and from there to Victoria, is briefly traced for readers by Ricou. And then, conscious that there are indeed radically different degrees of social understory silenced within the understory itself, he writes with humility:

I realized, listening to Mr. Chuong, that however happy I am to have their voices in this book, their reading of salal habitat may have little of the sublimity and transcendence of the nature writing I have been taught by. Their story, the story outside of the mainstream and yet at the centre of the thicket of salal culture, must be acknowledged here to be an untold story, a still-to-be-told story. Mr. Chuong washing dishes and being hospitalized in Calgary is a 'supplement' to this book. Call his story of migration and work and gratitude another version of the understory. (113-4)

Ricou's search for a regional culture through the porthole of a single native species gets further complicated, and with similar self-reflexivity, by the need to reckon with salal's global connections and transplantations. As he puts it, "regional blinkering is challenged when salal plantations are being established in Colombia and bouquets incorporating salal can be bought from a street-corner vendor in Antwerp" (2). Isolating the local from the global networks in which it is enmeshed is not an option for Ricou, but neither is giving up on

the grounded knowledge of place which salal can give. That means carefully inhabiting the place of paradox: "in looking for an ordinary plant, I become a visitor to my own home place" (137).

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NICOLE SHUKIN is an Assistant Professor in the Department of English, University of Victoria, and author of *Animal Capital: Rendering Life in Biopolitical Times* (forthcoming from the University of Minnesota Press, 2009).

Labour and Leaving

Sheri Benning, *Thin Moon Psalm*. Brick Books, 2007 \$18.00

S.E. Venart, *Woodshedding*. Brick Books, 2007 \$18.00

Reviewed by **HEATHER SIMENEY MACLEOD**

I think I have a tendency to move backwards in general and specifically with these two poetry books. I began with S.E. Venart's last poem in her collection, *Woodshedding*, "Good World." It's a wonderful poem; it's clear and concise and its images smack of the everyday, the banal, and sit somewhere outside of time, haunting, distant and present. "Good World," is

a poem like a faded Norman Rockwell print outside of a bingo hall:

boys are stepping up on soapboxes, commencing
their odd swan-like singing,
while happy drunks look happier

The closing poem to Venart's collection, like many of the other poems preceding it, appears like a snapshot. It seems to glide over the page unplanned; it arrives upon our reading.

Indeed, Venart's poems are preceded by a definition of the title of the collection, *Woodshedding*, which among other things refers to arduous and solitary rehearsal and spontaneous or improvised singing. "I want to see everything, I don't care how hard it is": often, the opening quotations to poetry collections and their respective parts seem to be messages between the text and the writer. A message that the reader, often times, is unable to uncover. However, Venart's opening definition and the quotation by Ernest Oberholtzer enlightens her poems within this collection. The odd mix between laborious, isolated rehearsal and impulsive singing nestled amid the desire to see everything regardless of its difficulty resides not only in the collection as a whole, but within each poem:

I've decided fate
is a lofty thing. Myself,
I thought I'd marry
a man who could have been
the poster child for pot.
He smoked it while he taught
Croats and Serbs to speak
a Common language.
Knowing better, he ran off to the Gulf Islands
where he grows marijuana in a milk truck.
He loves to ride
on BC Ferries stoned:
the wind holds him so firmly
he doesn't have to think

The finest of poems are those which call out to us; those which remind us who we are, who we might have been, and who we, after all, lean toward becoming. Venart's collection is filled with the finest of poems. Her poems are built, I imagine, with hard work, and with the soft-spoken and impulsive words of desire and loneliness.

Sheri Benning's second full-length poetry collection, *Thin Moon Psalm*, is an extended meditation upon leaving and the loss inherent within leaving. From the last poem, "But now, I imagine him humming small songs that mean home," to the opening prose-poem, "Fall. The season of listening for what we must let go," this collection while repeatedly employing the verb "listen," pulls and pushes the concept of loss and parting. For example, two poems by the same title, "Womb" (both of which precede the poem, "Hysterectomy") are infused with sound, desire and loss. Benning writes:

**Every word I say, traced back to first exile;
every word, rooted in parting; every word**

In the second "Womb" piece Benning shifts from speaking within the body of the mother to the philosophical construct of the inevitability of loss: "there is always a room we will never return to." In "Hysterectomy," Benning shifts, yet again, to the desire to reclaim the space of what has been lost, and with a careful rendering infuses the poem with acceptance:

**Drink her absence
undivided
light.**

Nonetheless, much of this collection is taken with division, "Listen —/ winter is a door slowly closing." Benning's collection, like the images within each poem, reverberates with light, sound, wings, loss, and grief; however, the poems are surprisingly gentle and uplifting despite the images of sorrow and, sometimes, anguish. Indeed, Benning's ability to infuse mourning with appreciation makes her poems, and this collection, unusual and incredibly perceptive.

HEATHER SIMENEY MACLEOD *has published poetry and a fiction as well as had her plays produced in western Canada and Scotland. She received her Bachelor of Arts from the University of Victoria, her Masters from the University of Edinburgh and is currently enrolled in the PhD program at the University of Alberta.*

Recycling

***Return to Open Water: Poems New and Selected* by Harold Rhenisch. Vancouver: Ronsdale, 2007 \$15.95.**

***That Night We Were Ravenous* by John Steffler. 1998. Toronto: McClelland and Stewart, 2007 \$17.99.**

***The Crisp Day Closing on My Hand: The Poetry of M. Travis Lane* by M. Travis Lane. Selected and Introduced by Jeanette Lynes. Waterloo, ON: Wilfrid Laurier UP, 2007 \$14.95.**

Reviewed by **OWEN PERCY**

Has ecocriticism become an industry? While "going green" surely has, this crop of recently re-released and selected work by three of Canada's more ecologically-minded poets suggests the growing marketability of poetry that exhibits a clear consciousness of the ecologies of its various places. And while all three poets reviewed here demonstrate noteworthy geographical breadth, they all remain at their best when writing the unabashedly local.

Under his watch, Harold Rhenisch's B.C. interior becomes a magical place of disappearing forests, wild horses, and Mozart-as-rodeo-clown. *Return to Open Water* offers a selection from the poet's work since 1978, and while Rhenisch's style and cadence can be seen to change over the years, his passion for the people and places of the interior remains fervent. Much of this poetry confidently trumpets the mythical importance of the land and its peoples by populating it with the giants of the Western intellectual tradition: in "Paradise Found," Shakespeare spends weekends away from his lawnmower repair shop fishing with his friend John Milton who owns the Bait Shop at Lac Le Hache, while in "Plato's Penance," the philosopher actually runs a timber-cruising company in Williams Lake.

Given the environmental crises of the present day, Rhenisch's *concern* for his place is palpable, and at times strikes ominous chords. In "A Grammar," a poem set in 1909, he writes, "Irrigation flumes run dry/ with bad engineering and the strain of heat/ this land no longer knows. / The sage lies withered on this hills. / It is the old story: Kelowna, Peachland, Summerland: / lots sold on the bottom of Okanagan Lake - / the whole lake bottom neatly drawn up / and sold" (56). And while his plea for environmental responsibility remains clear throughout *Return to Open Water*, there is a clear tightening of Rhenisch's poetics throughout the years. Early notable poems

like "The Koan" and "Dancing With My Daughter" read with such cluttered and excessive diction so as to suggest that the poems' priorities lay in saying *everything*—in honing descriptive lines into overly exact and unwavering specificity—instead of trusting the language (and its readers) to do its own bidding. Much of this early work would likely be powerful oral poetry, but on the page it often drives itself to distraction or diversion. Rhenisch's recent poems prove to be the most effortless, humourous, and successful overall. In particular, "Song For a Beached Whale at White Rock" hits upon a curious but welcome amalgam of pathos, bathos, and humility while quietly undermining the very anthropocentrism which seems at first to will the subject of the poem into existence: "before thou wert, thou wert my prayer. / ... / Whale / thou art not whale. We are whale. Thou art our sea" (127-128). Mapping the gradual maturation of the B.C. interior's unofficial Poet Laureate, *Return to Open Water* suggests that the best might still be yet to come from Harold Rhenisch.

John Steffler's *That Night We Were Ravenous* (again) gives us Canada's official Poet Laureate at his lyrical best—one whose concern with his actual and figurative environments is similarly palpable. Reissued here nearly a decade after its first run, the book's Newfoundland is raw, visceral, and uneasy; it becomes the land of New-found-lovers in the book's first section, while in the next section, Southern Ontario is simultaneously the land of plenty *and* the land of postmodern, suburban ignorance:

Time does not course through the people of Waterloo and
their possessions the way it courses through other
matter in
the natural world,
no dissolved Ojibwa or Iroquois lie in the earth under
their
homes,
no large trees ever roared and thrashed in their
neighbourhood,
no mastodons ever sniffed one another's arses there, no
glaciers
lurk in the memory of the land, what land could I be
thinking of? there is no land,
no pioneer ever walked behind a horsedrawn plough,
no one was ever born there, nobody holds a picture
of a previous state of the place in their mind,
nobody ever *saw* it, certainly nobody ever died looking

at it or remembering it. ("In Waterloo" 48)
Aside from these (non)imagined mastodons and creeping glaciers, *That Night We Were Ravenous* is populated with several other natural entities which, more often than not, come to self-consciously reflect the limitations of textual representation itself. The lizards "skirting / the foot of the wall" in the book's third Greece-set section become "quick / green marginalia, / foreign script" ("At the Foot of a Wall" 62), and elsewhere, a woodpecker working away above the "squirts and burbles of birdsong / I wear for a hat" is loudly "striking the word *wood* / in every language on earth" ("Edge of a Field" 33). It remains no exaggeration that nearly every poem here contains a line, an image, or an idea with the potential to jar its readers with the quick and awe-full intake of breath that well-executed poetry should always prompt in some way. *That Night We Were Ravenous* expresses both its poetic and ecological concerns rather indirectly but remains full—as it promises to do in the opening poem—of the "good tender ache of things / needing to open" ("Start of a Trail" 3).

As one of the most consistently underappreciated poets writing in Canada today, M. Travis Lane is coming more and more to be noted as a poet of deep ecological conscience and action. Lane's entry here in the valuable Laurier Poetry Series is sure to do much towards introducing her to the next generation of green readers. Reading at various times like a strange collision of Robert Frost, Al Purdy, and Margaret Avison (see "King's Landing"), these selected poems represent the various stages of Lane's career and suggest a gradual hardening of the poet's ecological perspective through the breaking down (if not the effacement) of the ego-in-nature. The poet's regionalism and her dedication to writing the poetry of New Brunswick—her "shabby eastern province" ("Hills" 40)—has resulted in a body of work which rivals that of any eco-poet of the present day.

Like Steffler, Lane's poems are regularly capable of disarming their readers with what Jeanette Lynes—in her introduction to the book—calls a "willingness to let the odd, the quirky, the eccentric, sing" (ix). *The Crisp Day Closing On My Hand* exults in a wilderness that is—unlike those of Rhenisch and Steffler—not always interpretable or scriptable by humanity; one that can even shatter the illusion of pathetic fallacy we have so often relied upon in literature. And while the poet certainly recognizes the life and energy *of* and *within* nature—and the

urgency of facilitating its preservation—she is rarely content to defer to its imagined harmony with humanity, nor to its equally imagined malevolence against it. In one of the collection's most evocative and lyrically striking passages, she writes matter-of-factly:

The children run
carelessly stoning the river's skin,
splitting the water, a living snake/
running along between two banks—

Two children drowned, playing like these
last autumn, trapped in its rainbow path;
it closed like an eyelid after them. ("Red Earth" 11)

This is a poetry that seeks an impossible objectivity in its relationship with its seemingly objective surroundings, but one that remains acutely aware of the assignations that humanity so often foists upon that which is not ours. Lane's speaker in "The Weight of the Real" observes that "The heron standing in the upland marsh / is not lonely, wrapped in its own blue thirsts, / but I, watching it, am" (15), and the implication, one is inclined to believe, is not that the heron is not in fact lonely, but that its loneliness—should the concept exist in heronhood—is inaccessible to the eager observer.

If all three of these poets are concerned with the impossibility of writing the natural world without colonizing it, I would deign to suggest that Rhenisch and Steffler do so self-consciously by *exploiting* the ego, while Lane's poetics connote a more humble deferral of said ego to the uninterpretable natural world—an unwillingness to even attempt allying the imaginarily-separate ecology of humanity with the ecology of the natural world, which is tempered with an understanding that the former is a subsection of the latter and not the other way around: "for home," she writes, "is a place we've never been. / We would not be home in it were we there" ("Colonial" 10). For Lane, the lyric has its own limitations (those which I suggested Rhenisch seems to come to terms with above), and beyond the word exists the world where "there is a farther poetry" ("Strive for a Deep Stillness" 59) than poetry itself.

OWEN PERCY is a PhD candidate in the Department of English at the University of Calgary.

***The Last Wild Wolves: Ghosts of the Great Bear Rainforest* by Ian McAllister, with contributions by Chris Darimon & Introduction by Paul C. Paquet Vancouver: Greystone Books, 2007 Book/DVD**

Reviewed by **PAMELA BANTING**

In spring 2008, journalists for the *Edmonton Journal* and the *Calgary Herald* revealed that Ted Morton, the Alberta MLA for Foothills – Rocky View, was funding what has been called an “ungulate enhancement project” headed by University of Alberta biologist Dr. Evelyn Merrill. Under Merrill’s wolf management research, within any given pack, adult and sub-adult wolves are killed, the pack reduced to two or three individuals, and the alpha pair surgically sterilized in order to reduce wolf numbers. It is widely believed that this research is designed to increase elk populations for non-aboriginal recreational hunters (and increase government revenue from hunting licenses), a questionable tactic both for the wolves and elk, as other scientists contend that this strategy can lead to catastrophic disease outbreaks among ungulates followed by a corresponding further decline in wolves (McAllister 128). According to Merrill’s own documents online, implementing such practices is believed to yield better public relations than gunning wolves down wholesale from planes and helicopters, trapping or poisoning: “This proposal builds on past research to experimentally address an alternative management approach to maintaining stable wolf packs at low numbers with the goal of reducing wolf predation rates. The benefit of this approach is that it is likely to be more effective and socially acceptable than past alternatives” (http://www.aenweb.ca/files/Webb-Merrill%20wolf%20experiment_Jan08.doc).

***The Last Wild Wolves: Ghosts of the Great Bear Rainforest*, a coffee table book with accompanying DVD, is the account of Ian McAllister, Chris Darimont and Chester Starr’s research on the coastal wolves of British Columbia. McAllister is a founding director of the Rainforest Conservation Society as well as a photographer, filmmaker and activist working to protect BC’s temperate rainforest. Darimont holds a doctorate in biology and works as a conservation biologist and principle investigator for the Raincoast Wolf Project. The book has an introduction by biologist Paul Paquet, but Starr, a trained archaeologist, tracker, outdoorsman, and member of the local**

Heiltsuk First Nation, who was also a researcher on the project, is not listed in the front matter or on the book jacket as a co-author or contributor, though his visage pops up frequently in extreme closeup and from weird angles in the DVD.

Although I own a few coffee-table books, I doubt that I have read any of them besides this one. A coffee-table book, with its lush photography and large format, seems to lend itself more to browsing than cover-to-cover reading, and if I had not been invited to review this book and if I had not been so shocked by what amounts to custom killing, castration and ovariectomy on behalf of a questionable government agenda, I probably would have merely paged through looking at the photographs of wolves and only dipped here and there into the text. That would have been a mistake.

McAllister's text and photographs and the accompanying DVD together document the findings of the Raincoast Wolf Project in interesting and, for the most part, engaging prose. I learned a great deal about and came to respect a population of wolves I had not even known existed, coastal wolves. Although at least two of the contributors are trained biologists, and the book is thoroughly informed by scientific research and prolonged first-person observation, the prose tends for the most part to integrate scientific information organically and anecdotally rather than as isolated facts, data and findings. McAllister distinguishes the packs he follows, observes and photographs by their location and their propensity as the Fish Trap Pack, the Village Pack and the Surf Pack (so named because the pups enjoy surfing on the incoming tide). There are some nice descriptive passages in the book. When the Surf pups emerge from the water, he writes: "Covered from head to toe in the bubbles, they looked like little manicured French poodles, pompoms and all" (97). Elsewhere he writes, "As I walked through the forest, frozen huckleberries shattered like glass chandeliers" (148).

McAllister presents a variety of intriguing questions about wolves, or what I would be tempted to call wolf culture. He wonders, for instance, to what extent pre-contact First Nations people and wolves cooperated and how: "Did one pack of wolves follow one tribe of people as they moved from fall salmon streams to the winter big houses? Was the social familiarity between wolves and people that elders in Waglisla

describe so strong? Or was the bond diet related?" (148). He refers to a ten-kilometre circuit the wolves trace one day with him lagging far behind as a "wolf walkabout" and suggests that "in part the strategy is based on the simple premise that the more kilometres they put in, the better the odds of intercepting food; in part it also is based on plain, old-fashioned ritual and habit" (106). The provocative idea of wolves or any other more-than-human animals not just as economic beings – working hard for their living every day, expending the least energy for the maximum gain – but as having related habits and even ritual presents a forceful challenge to the kind of science which reduces wolf packs to just two or three animals in a traumatized and no-longer-reproductive nuclear family (wolves raise their young collectively, not in mom-and-pop nuclear families). Three individual wolves do not constitute a pack, and crucial wolf knowledge and behaviour cannot help but be lost in this custom cull of the wild. Reducing packs to merely representative wolf specimens is premised upon a kind of zooification of wilderness and wolves alike.

Our tendency to think of wild animals of a given species as interchangeable units rather than as individuals with specific traits, knowledge and social roles to play is radically undercut by McAllister's verbal and photographic portraits of individual wolves as well as by the specificity of the different packs he observes (no one on his team witnesses the pups from the other packs surfing, for example). In reference to a wolf den site in the Arctic, McAllister mentions that "radio dating of bones from prey suggested that it had been used by wolves over a seven-hundred-year period. I looked around at some of these cedar trees and knew that seven hundred years was not an uncommon age for them" (124). Many of the coastal dens are dug in old trees. To me this continuity of denning raises the possibility not only of the economic advantages or least expenditure of energy associated with a given site but also of a sense of place among animals such as wolves, maybe even of some sort of history or tradition. How could an animal not have a sense of place when they know what we call their "range" so thoroughly and intimately?

McAllister mentions how a wolf he nicknames Ernest (for his seeming earnestness) stared him down time and time again. While it may be difficult to photograph wolves without them hearing the click of the camera and looking your way, it is

surprising how many of the photographs in the book show the animals looking right at the camera. I might have selected a few more in which they were not looking straight at the viewer. The accompanying DVD is a nice touch, as it sets the wolves of the photographs in motion, though the content basically repeats that of the book. There is also a number of annoying textual repetitions in the book. It is possible the copy editor felt that coffee table books tend to be perused rather than read and that therefore important information bears repeating, but it had the effect on me as I read of making me think that at least the first half of the book was kind of dull, which it is not. Once I finished the book and started paging through it again I realized just how very many interesting passages I had underlined.

With regard to the methodology and ethics of researching wild animals, McAllister, Darimont and Starr's research methods included first-hand, on-the-ground field observation, photography and videography, and the collection and DNA analysis of scat and hair samples. In contrast with what Merrill refers to as "wolf harvests," this team did not even use radio collaring and therefore did not trap, tranquilize, traumatize, or otherwise "process" the wolves. McAllister is even critical of the use of photography: "What I feel following them is too similar to what a hunter feels if I view it as pursuit, and wolves easily sense this" (183). He feels a certain measure of guilt just for following their tracks in snow: "Nothing is hidden, and I almost feel guilty for invading their lives like this" (155). Such self-reflexivity contrasts sharply with research as managerialism, one of the most insidious forms of colonialism.

PAMELA BANTING is the President of ALECC, and an Associate Professor in English at the University of Calgary.

Me Sexy: An Exploration of Native Sex and Sexuality. Ed. Drew Hayden Taylor. Toronto: Douglas & McIntyre, 2008 \$22.95

Reviewed by **NIIGONWEDOM J. SINCLAIR**

In her landmark 2001 essay, "Erotica, Indigenous Style," *Anishnaabe* poet Kateri Akiwenzie-Damm predicted that "over the next few years the erotic will regain its rightful and natural

place in our arts. Although it may become an increasingly 'hot' topic or fad for the next while, I believe that eventually it will settle into a more normal and intrinsic aspect of Indigenous arts." While I'm not sure we've hit "normal," we certainly are in a "hot" and faddish phase – where countless Native literary magazines, anthologies, poems, and novels all now make erotica a primary focus. While this creative output has given us scandalous fantasies through the buckskin and beds of stereotypes and sovereignties, *Anishnaabe* playwright Drew Hayden Taylor's 2008 edited collection *Me Sexy: An Exploration of Native Sex and Sexuality* signals an important turn: to creative and critical non-fiction.

Non-fiction, as Osage critic Robert Warrior reminds us, is where the oldest and most robust breadth of Native writing lies, and *Me Sexy* reflects the ongoing impulse by Native writers to provoke change through truth-telling acts. Intended for a mainstream audience (which naturally includes some Native people), the text is sure to provoke thought and reflection on the critical importance of ideology, materiality, and history on Indigenous peoples and their sexualities. Published by juggernaut Douglas & McIntyre, the book will, without question, be read and talked about.

The fact is, what today might be called heterosexuality, two-spiritedness, swinging, lesbianism, trans-sexuality, and polygamy, were historically practiced and embedded in Native cultures and communities. Sex was used as a medicine, an expression of love and creativity, and – regardless of romanticized histories – a tool of domestic and national wars and peace-making. Today, as well as all of the above, Native peoples are now sex workers, strippers, and monogamous couples too. All are a part of our past and present nations, and all are included in *Me Sexy*.

The lineup of writers Taylor has collected is impressive, both known and new, and the cover is both satirical and gripping – an image that doubles as not only a reference to popular imagination of Indians, but the effect the text has on the reader. Most notable is that each piece in *Me Sexy* adopts an erotic rhetoric to make its argument, resulting in an all-too-rare moment where a text literally embodies, through discursive creation, the ideas it espouses. In marked contrast to *Me Funny*, Taylor's 2006 collection of Native humour, one

finds no pieces that over-stratify, objectify, and rehash tired old arguments here. *Me Sexy* is exciting, fresh, and yes, I said it – titillating.

Through autobiography, scholarship, and opinion, each author bravely tackles a theme of Indigenous sexuality by weaving experience, traditional knowledge, and critique, both challenging and reaffirming the activist power available in body and expression. Cree playwright Tomson Highway's "Why Cree is the Sexiest of All Languages" is a passionate overview into the syntax and semantics of Cree, and how the language, when used and taught, *encourages* speakers to celebrate biology and bodily pleasures. Akiwenzie-Damm contributes "Red Hot to the Touch," a piece that can only be described as a hot, gorgeous, need-a-cold-shower-after-reading fourteen pages of critical and creative desire, and its resultant climax. And, in the strongest piece in the collection, Cherokee critic Daniel Heath Justice's "Fear of a Changeling Moon: A Rather Queer Tale from a Cherokee Hillbilly" is a breakthrough essay that describes how a personal sexual journey through oppression, dreams, and love emerges into a sovereign act of political, social, and physical liberation, where "[e]very orgasm can be an act of decolonization."

Important, long-standing stereotypes and "taboos" are deftly deconstructed, challenged and re-envisioned. *Anishnaabe* educator Nancy Cooper's "Learning to Skin the Beaver" searches and discovers a long history of Native lesbianism on "our auntie's traplines," while *Metis* poet Gregory Scofield's "You Can Always Count on an Anthropologist" is a witty exploration of the construction of *Cree* two-spiritedness. Marius Tungilik's "The Dark Side of Sex" is a brave, self-reflexive confrontation with sexual abuse experienced at residential school and an inspiring description on how healthy sexual lives produce strong vibrant communities and cultures. Pre-Christian *Inuit* Sexuality is decoded in an all-too-short piece by Makka Kleist, sure to inspire readers to want to hear more about the "turn-off-the-lamp" games.

Native femininity and sexual expression are also predominant themes in several pieces. In Lee Maracle's "First Wives Club," the *Sto:lo* novelist expertly responds to those who think that "First Nations people, [and] particularly 55+ women, are not billed as sexy," by telling a traditional "weasel medicine" story

that not only “teaches us about the power of women, their desire and their sexiness,” but “grants women permission to engage their sexuality in a way that they see fit.” Although not as deductive, *Metis* writer Joseph Boyden and *Cree/Saulteaux* actor Marissa Crazytrain (a pseudonym) tell frank, autobiographical stories on Native women’s pubic hair and stripping which – although they walk the line of taste – remind us that female sexualities are powerful and medicinal.

Formal, institutional scholarship is well re-represented too, although somewhat uneven. Two very strong essays on the erotic aesthetics in the art of Norval Morrisseau (by Michelle McGeough) and several *Inuit* sculptors (by Norman Vorano) fit well into the collection, and add complexity and historical insights instead of falling into all-too-easy generalizations. Taylor overviews several centuries of western representations of Native sexuality in “Indian Love Call,” touching upon Caliban, John Wayne movies, and Harlequin romance novels with a witty, humourous take. Although interesting, Taylor’s rant ends with a disappointing, sanitary conclusion, leaving the reader thinking not only that little can be done about these dominating ideological forces, but that Native interactions with the west have done little to contribute to Native sexualities. This is unfortunate, as most of the pieces in *Me Sexy* show something quite the opposite. In fact – for good or bad – without western representations or oppression of Native sexualities to riff off of, virtually all of the pieces of *Me Sexy* would need major rewrites, so a complexity when dealing with them is always necessary.

Taking readers on a refreshing and titillating roll through the annals of Indigenous sexualities, sexual practices, and good, old fashioned true-life eroticism, *Me Sexy* is a welcome call to return to those spaces in our lodges, bedrooms, and backseats where communities are formed, reconciled, and birthed. It is certain also to challenge Native and non-Native communities where divisive ideologies of misogyny, hetero-normativity, and fears of otherness exists. After all, until we can get to a “normal” place where these acts of violence are abnormalized, I’ll take the hot and faddy over silence and erasure. Even if the truth does mean that I need a shower afterwards.

NIIGONWEDOM J. SINCLAIR is a PhD Candidate at the University of British Columbia and Anishnaabe from St. Peter’s (Little Peguis) Indian

Reserve. Currently, he is working on his dissertation – an Anishnaabeg Literary History.

Poetry and the Geography of Memory in Monty Reid's *Disappointment Island* and Anne Le Dressay's *Old Winter*

***Disappointment Island*. Monty Reid. Ottawa: Chaudiere Books, 2006 \$19.95**

***Old Winter*. Anne Le Dressay. Ottawa: Chaudiere Books, 2007 \$18.00**

Reviewed by **DIANE GUICHON**

If language both constructs and reflects human thought, then the act of writing poetry allows us to record, re-create, or re-live moments in our personal or collective human history. This would appear to be the purpose underlying Monty Reid's and Anne Le Dressay's recently published collections of poems by Chaudiere Books. Both authors write to the particularities of memory: Reid relates memory to an archeological discovery of the past in *Disappointment Island* – a past both collective and personal, while Le Dressay relates memory to the quiet exploration of detail in day-to-day living recalled through the personal pronoun "I." While delving into similar themes, these two mature poets exhibit vastly divergent poetic styles. Reid's poetry reflects a maturity of style and a sophistication of technique that is not surprising when you consider he has upwards of nine published books of poetry sitting on his museum curator's shelf, as well as three Stephan G. Stephansson awards for poetry and three governor general award nominations. Le Dressay's poetry follows a simpler, more prosaic style of writing reminiscent of the confessional-style poetry of the 1970s. It is good to know that a publisher, in this case Chaudiere Books out of Ottawa, is willing to support and encourage more than one way of writing poetry.

The first poem in Le Dressay's *Old Winter* boldly announces the poet's writing style: "I am the laureate of small moments: / the shiny penny on the sidewalk" (4-5). These two lines reflect what is both characteristically good and less than good about

Le Dressay's work. The phrase "laureate of small moments" describes with creative precision what her work represents, yet the very next line contains the mundane, the cliché of a shiny penny. The use of "I" in this opening poem aligns the author's voice with the speaker's voice in every poem in this collection of small moments. From growing up in rural Manitoba to the streets of Edmonton and beyond, Le Dressay's poems deal in the memory of lived experience. Her poems mirror prose – if not for line breaks a reader might not know to read the words as poetry on the page. Concrete detail *is* evident in every small moment reflected in these memories of childhood; however, I expected more in the way of fresh language from someone who has taught creative writing. Le Dressay's better poems articulate the unusual: "I watched my father skin a dead weasel" ("Skinning the weasel, 14, 1). This opening line hooks the reader. In this poem Le Dressay describes an ordered undressing of a weasel that alludes to the violence of her father's actions in the "absence of buttons." Here too though some descriptions are clichéd and repetitive such as "the pink flesh gleamed" (5) and "I watched as my father peeled the fur from / the gleaming flesh..."(20-21). Le Dressay's poetic instincts are good, but her work needs more revision.

The second section in *Old Winter* "About that cobweb" collects the dust-ball moments at a time when the author is older and resides in Edmonton – a different geography of moments but the same wistful exploration in the memory of the "I." We read poems about getting nailed with a speeding ticket on Calgary Trail or watching office window-washers at work. And while such poems reveal the mundane nature of contemporary life, they do have their *aha* moments. These moments often come in the poems' final two lines. There's craft in Le Dressay's confessional style of writing but you do have to look hard to find it. It is easy to dismiss her poetry as plain and ordinary and lacking in the musicality we have come to associate with lyrical poetry; however, each mundane moment that Le Dressay articulates in common, everyday language takes on new meaning in those final lines of her poems. She creates a new landscape of language and memory with those subtle final lines.

While Le Dressay's diction is straightforward and uncomplicated, Monty Reid's language reflects a disassociative, more complicated style of writing poetry. His knowledge of

poetic forms and techniques, the use of enjambment, stanza breaks, etc., are signs of a mature and capable poet writing at the peak of his abilities. His poems are measured, deliberate, and reflective. In *Disappointment Island* he articulates the loss and separation humans experience in contemporary society as compared to the physical closeness primitive, historical humans possessed of the world. Reid explores a geography of memory in the physical artifacts of stone, dinosaur bones and Chinese restaurant fortune cookies with the precision of a museum curator (he worked as Director of the Tyrell Museum in Drumheller, Alberta and is presently the Director of Exhibition Services at the Canadian Museum of Nature in Ottawa).

Through a lyrical presence and absence of geological traces and human emotion, Reid heaps images of ghosts and bones upon the pages of *Disappointment Island*, and forges paths in memory to what was and is no more. The sheer weight of these poems press the reader towards awareness that time is passing, moments have fled. Reid presents us with a geological wake-up call. Mammoth time, Cuban time, Gobi Desert time – all are gone. His poetry suggests that our world too will go, and what remains are bones, dust, and stone. And just as the relics of human history can be traced in diverse locations and artifacts, so Reid leaves us with a history of poetic styles on the page. From sparsely written couplets in “Some Little Songs” to the dense prose poems of the section “Disappointment Island,” Reid records a geology of language and form across the page.

He writes with all the tools of his trade, an archaeologist of language and poetry. His diction is fresh and sophisticated. He brings music to the page with his use of assonance in such poems as “Sculpture” (59):

And in the boles and husks of this sleeping
she uncovers the shapes
that are the only available evidence

of this deep animal and its herd, how
they sing up the water column
to the coves and beaches every night (7-12)

And like the lines from the poem "Terminal" (53), he fills his poetry with the detail and vivid images of this world that lies unappreciated: "We should have known then that to be filled / with the known world is the only way to be filled" (16-17).

Both Le Dressay's and Reid's poetry in these two books released by Chaudiere deal in the geography of memory and lived experience. They both link human experience to place and the touch of the human to the physicality of the real world. While one searches for meaning within a living "I," the other casts an eye to the world in an exploration of a cerebral and sensual knowing of what has been lost and what remains. Thankfully, small Canadian presses like Chaudiere Books have not gone the way of the dinosaur yet, and still remain to give us the poetry of Canadian poets writing about place and the passages of time.

DIANE GUICHON recently published her first collection of poetry, *BirchSplitBark*, with Nightwood Editions. She holds a Creative Masters degree from the University of Calgary.

Time, Space, and Canoes

Diane Guichon. *BirchSplitBark: Poems.* Gibson's Landing: Nightwood Editions, 2007 \$16.95.

Brian Bartlett. *The Watchmaker's Table.* Fredericton: Goose Lane, 2008 \$18.95.

Reviewed by **MAUREEN SCOTT HARRIS**

Though their poetics and strategies are often dissimilar—Diane Guichon's intelligent first collection falling towards the theoretical/experimental end of the spectrum of practice and Brian Bartlett's assured sixth rooted in the lyric—surprising resonance and common preoccupations echo between them. Reading them in tandem, and then rereading, I began to hear a kind of polyphony, distinct voices that nonetheless overlap, sometimes arguing, sometimes ignoring the other, occasionally achieving an odd harmony.

A short review can't do justice to the complexities and achievements of either book. What follows are some of my "field notes," documenting the pleasures of reading these particular texts.

Organizing ideas:

Guichon describes her project in an earlier issue of *The Goose* (Issue 2, Spring 2006): "to deconstruct the historical unifying myth of the canoe in Canadian culture...and return it to a site of desire—split the birch from the bark." She breaks open our traditional coherent canoe narrative by invoking canoes and canoe myths from other places and cultures:

**creation canoe story
if you don't like your address or family debacle
go fish up a new world
Maui wears a hat for eight heads
filled with cerebral tricks**

...

(55)

Though her tone varies, moving through a spectrum from intellectual play to deep feeling, she constructs a book with unusual coherence and unity by anchoring it firmly to the image, however fractured, of the canoe. Not every poem is equally successful, but the book as a whole is accomplished and satisfying. The canoe becomes a vehicle carrying multiple stories—of community or its lack, the imagination, and human longing. Guichon avoids the apparently-direct first person—all the "I"s that appear in the poems belong to its characters—but the canoe itself functions in the place of that lyric "I".

In Bartlett's book, the lyric "I" is not only present, but explicitly identified with the poet himself, granting readers an unusual intimacy. Alert to the details of the material world, besotted with its evanescent loveliness, and grounded in the warmth of family—his children, wife, parents, and other ancestors are lovingly addressed and/or written about—Bartlett faces the teeming omnipresence of time and its concomitant mortality. His poems consider flux, the vanished yet still present past, history, memory, seasons, actual timepieces, and calendars. Personal history opens into cultural and national history, breaking up and into those larger generalized narratives. So he makes poems from a great-

**uncle's 1918 letters home from artillery training in England,
and his great-grandfather's farming journals:**

**hauled 5 hogsheads of herring plowed down to Russells
put in cedar wall pedelled cider and appels**

**hauled rockweed and sod and mixed them for potatoes
hauled loads of straw from Joes helped Joe build tables**

...

(60)

***The Watchmaker's Table* is not poised on a central image (no single image is capacious enough), but on love and praise. Its unity is relaxed, its gaze wide, the investigation of its underlying idea rambling and many-faceted, like our actual lives.**

Tool Kit:

Diane Guichon challenges traditional prosody even as she employs aspects of it, referring to the pantoum and villanelle, for example, by naming them as repeating forms and using repeating lines, but resisting their expected patterns. She also writes in open forms, prose poems, list poems, and haiku; her stanzas may be regular, wander across the page, or form shapes on it. She often uses little or no punctuation. Guichon is smart and on occasion mordantly funny, as in "Cocktail Party Canoeing," where the party's details roll out to the rhythm of a canoeing song any reader who went to camp will recognize:

**dip chip and glide
watercress Triscuit bite**

...

**sniff Beaujolais lilies
spread Velveeta platter
boredom swims alongside.**

(46)

Brian Bartlett has an impeccable ear. His poems are conversational, but the conversation is carried by music—sometimes that of rhyme, but more often repetitions of sound

used so subtly they don't call attention to themselves but form the current below the talk.

Migration has its glories, but I'm fond of you birds—you fists of packed feathers—who hang around, weathering out the winter.

Any day you're welcome to whatever warmth I can offer, especially if down the chimney you chortle, *Mindfulness*, *mindfulness!* in your fluent, fractured ways.

(21)

Bartlett writes an astonishing variety of forms: sonnets, couplets, tercets, blank verse, three-line haiku-like observations, a prose poem, and free verse. This variety and his mastery of language provides one of the satisfying pleasures of his book.

Archives:

Through fragments, words, rhythms, and imagery gathered from many sources (poems, canoeing manuals, catalogues of outdoor equipment, etc.), and her own words, Guichon constructs a series of incomplete stories which exist in unsettled and incongruent relationship, mirroring the complexity of our actual lives. She also creates narrative possibilities for readers, tempting us to fill in gaps and extend scenarios. Her book spills beyond itself in inviting Internet research to explore its characters' identifying myths: Google canoe and Ghana, or canoe and Polynesia, to find her characters reflected and enlarged.

Bartlett's archives are personal and weave connections through time. Family photographs and stories accompany specific poems or are included in notes. He also turns to old books, often his by gift or inheritance from family members. From them he makes what he calls found poems in which he uses only words and sentences from a given book, but employs "radical selection, concentration, and free rearrangement" to construct the poem. Objects from his home and the material world are also occasions or sources for poems.

The Voices:

canoe

construct of bark reality
intersects white page space
letter slippage from line leader
anagram for of possibilities
ocean
(Guichon 9)

That song's a call to open
the windows wider—I do. Change *echo over*
to *echo across*, even if that loses trochaic ease,
because *over* sounds too lofty, and *across* gives
the horizontal drive I want—echoes
sailing back across a pond.
(Bartlett 99)

In each passage an exchange occurs. Both poets are interested in openings, expansions, possibilities. Both refer to and demonstrate prosodic decisions, in very differing tones of voice: Guichon's witty self-consciousness, its surprising smart conclusion; Bartlett's warm conversational line, easy rhythms and astute line breaks, delicately but firmly controlled.

So, while it is important to note that these two books have differing emphases and intentions, their resonance is what I have been drawn to. Perhaps Guichon's book can be thought of as a kind of spatial (geographical?) equivalent to Bartlett's temporal (and historical) investigation. Her canoe myths are drawn from all over the globe to coexist in her poems. Both poets delineate complexity and multiplicity—Guichon with her different canoe stories and Bartlett through celebrating the changing details of the material world.

Bartlett pays attention to as much as he can while acknowledging our human inability to name, know, or explain everything. Guichon insists that consistency and simple agreement are not characteristic of either the world or our lives.

MAUREEN SCOTT HARRIS is a poet and essayist, and the author of *A Possible Landscape* (Brick Books, 1993) and *Drowning Lessons* (Pedlar Press, 2004). *Drowning Lessons* was awarded the 2005 Trillium Prize for Poetry. In 2008 Harris won the inaugural Sparrow Prize for Prose from *The LBJ* (Reno, NV), and placed second in CV2's

two-day poetry contest. She lives in Toronto where she is production manager for Brick Books.

A Primer for Great Lakes Consciousness

***The Great Lakes: The Natural History of a Changing Region* by Wayne Grady. Vancouver: Greystone Books, 2007 \$49.95.**

Reviewed by **CATRIONA MORTIMER-SANDILANDS**

In 1973, the Planet Drum Foundation was established in Northern California (of course) as part of a grassroots ecological movement focused on developing regional sustainability. Coining (it claims) the term “bioregion,” defined as “a distinct area with coherent and interconnected plant and animal communities and natural systems,” Planet Drum sought to generate something like bioregional consciousness, an intimate acquaintance with the natural systems of a place – its soil, water, climate, plants, animals and their constitutive interrelations – as part of a larger philosophical and political project to inaugurate a more mindful and respectful collective living-in-place. As described in the statement adopted by the first gathering of the North American Bioregional Congress in 1984, “the bioregional perspective recreates a widely-shared sense of regional identity founded upon a renewed critical awareness of and respect for the integrity of our ecological communities.”

Thirty-five years after Planet Drum began, Wayne Grady’s new book *The Great Lakes* offers a great example of a bioregional perspective. In 350 pages of information-rich text, colour photographs (primarily by Bruce Litteljohn, who has a long history of photographing the Lakes) and maps of everything from the Wisconsin Glacier to extant water diversions, the book attempts to cultivate something like a Great Lakes consciousness by carefully introducing the reader – particularly the reader who happens to live in the Great Lakes Basin – to the geology, hydrology, forest communities, plants, animals, histories and relationships that comprise the approximately 540,000 square kilometres of the watershed.

It is no small task to cultivate a meaningful sense of the watershed as a watershed for such a large and diverse area.

The Great Lakes Basin includes, in addition to the 244,160 square kilometre surface of the five individual lakes (from the huge, deep Superior to the much smaller and shallower Erie), several different geological provinces and features (such as the Niagara Escarpment), three distinct forest regions, and eight land-based and four freshwater ecoregions, not to mention one third of Canada's human population and one tenth of the United States'. But Grady makes good inroads into this daunting project, and despite the inevitable shortcomings of a book devoted to such a large task, *The Great Lakes* not only includes a terrific range of information but also, I think, inspires the aspiring bioregionalist-reader to look and think more closely at the relationships between everyday encounters with local flora and fauna and the larger ecological processes that comprise the constantly-changing Basin. Given the almost overwhelming environmental challenges facing the lakes in 2008, such inspiration is definitely necessary.

The Great Lakes is divided into nine chapters. Following an introduction that offers an overview of the five lakes and sketches some of their colonial history – ranging from Champlain's entry into Lake Huron, *la mer douce*, in 1615 to the wreck of the *SS Edmund Fitzgerald* in 1975 to the 13 species extinctions that have occurred in the region since European settlement – the book takes on the impossible task of "imposing order on the mind-boggling diversity of species and influences in the Lakes basin" (14). For better or worse (I do not think the organization is entirely successful), Grady chooses to devote one chapter to the geology of the region; one chapter each to the three major forest regions found in the Basin (Boreal, Great Lakes-St. Lawrence, and Carolinian); one to three different "marginal" ecosystems that exist on the fringes of the major regions; one to the water itself (and its denizens), including issues of pollution and species depletion; one to invasive species, which Grady considers (along with pollution) to be the lakes' greatest threat; and a final chapter to the future of the lakes, which begins with pollution and invasion and continues on into issues of large-scale water diversion and climate change.

Broadly speaking, the book is best in the moments in which it attempts the least. In my view, the three chapters on the forest regions are thus the weakest, not because I have any particular objection to Grady's (admittedly) arbitrary choices to divide

the landscape this way and include discussions of only certain species in each region, but because there ends up being a formulaic quality to these chapters that is the result of wanting to include too much and choosing systematicity over specificity: here are some of the trees, here are some of the mammals, here are some of the birds; one paragraph on muskrats, one on porcupines, one on red squirrels, etc. Although there are some lovely digressions in these chapters into things like the relationship between boreal lichens and woodland caribou and the role of the white pine (and its virtual extirpation) in regional settlement and industry, these rich depictions of interactions between and among species only serve to underline what's *missing* from the rest of these chapters: it's one thing to know a little bit about the different species of warbler typical to the northern Carolinian forest (which is largely what Grady gives us), and another thing entirely to think of the unique role of these tiny songbirds in the fragile ecology of the region, perhaps even including the thousands of bird watchers who flock (literally) to Point Pelee in May to witness their annual spring migration.

For the same reasons, my favourite chapter is "Life on the Margins," which confines itself to considering three regional ecosystems that "exist between the simple categories of forest and lake" (181): wetlands, alvars, and urban forests. In this chapter, we get a much stronger sense of how different species coexist in particular places, including how anthropogenic forces (such as fire in the case of alvars) have been and continue to be involved in shaping the land. That quality of relationship lends an *ecological* sense to the chapter that is a bit missing in the previous three; there is, for example, quite a seamless transition from a discussion of the egg-laying habits of snapping turtles to one about PCB bioaccumulation in wetlands, the sort of detailed description that really underscores not only the impact of humans on other species, but the interdependence of all species on one another. Special praise should be given to Grady for including urban forests as a distinct ecosystem; apart from underscoring the importance of the forest canopy for urban wellbeing, this section offers a clear sense that the human dwellers of the Great Lakes can be part of the ongoing ecology of the region rather than always and only an instrument of its destruction. (Okay, so there's a bit of an issue, here, concerning the fact that white Europeans are not counted as an "invasive" akin to the lampreys, brown

trout, zebra mussels, carp, purple loosestrife and garlic mustard – etc. – we brought with us to this bioregion in one way or another, but that omission is hardly a surprise in a book that is clearly trying to have a large popular appeal.)

That optimistic fragment is, of course, pretty small when one considers things like the problem of water pollution. Although the lakes are certainly cleaner since the International Joint Commission introduced an upgraded Great Lakes Water Quality Agreement in 1987 (which was, as Grady notes, already an improvement over the “dark days of the 1950s and ‘60s” [304]), it would still take 500 years for Lake Superior to flush itself 90 percent clean *if we were to stop dumping all toxins into the lakes today* (we haven’t). In addition, most of the toxins have settled into the bottom sediments and are re-released into the food chain by everything from the movement of bottom-feeding creatures (double-damn those zebra mussels) to large-scale dredging. Combined with the virtual impossibility of controlling species entry into the lakes in our age of global commerce, the increase in demand for Great Lakes water coming from all sources, including a human population estimated to reach 73.5 million in the US Great Lakes states alone by 2025, and an estimated 1.5 meter drop in lake levels by 2050 caused by global warming, it’s hard not to be despondent about the massive changes that the Great Lakes Basin will definitely undergo when one has, in the previous pages, become so attached to its current richness in species and relationships.

Although I am growing to detest the practice of so many popular, environmentally-themed works to tack an almost pathetic note of hope called “growing environmental consciousness” onto the end of otherwise bleak accounts of total ecosystemic devastation, I think Grady has offered us, in *The Great Lakes*, something more substantial. For one thing, at several points in the text, he underlines that the Great Lakes Basin is *already* deeply influenced by human activity and that that influence is not monolithically awful: intentionally-set fires helped to create some of our amazing non-wooded alvars; the extirpation of the white pine by logging in the late nineteenth and early twentieth centuries made way for what we now know as a mixed deciduous-coniferous forest in the Great Lakes-St. Lawrence region, including the new keystone species of yellow birch; urban forests are vital to the ecological health not only of

cities but of the whole region. For another thing, the book itself stands as a testament to the possibility that some human intervention could even be for the better *if* changes to our existing practices are made with a sense of the ecology and history of the place in mind, a bioregional rather than crassly economic consciousness. For this reason, I would suggest that Grady's *The Great Lakes* is, despite its flaws, an excellent primer for the cultivation of something like a Great Lakes consciousness. If nothing else, the best parts of the book allow us to catch a glimpse of the rich ecological relations of this watershed, and to consider our everyday actions in light of their inevitable impacts on the water, soil, plants and other animals that comprise the Great Lakes – and theirs on us.

(For further information on Planet Drum, which is still going strong at 35, see www.planetdrum.org. The website of the Continental Bioregional Congress can be found at www.bioregional-congress.org. The website of the International Joint Commission can be found at [www.ijc.org/.](http://www.ijc.org/))

CATRIONA (CATE) MORTIMER-SANDILANDS lives by a wetland on the Credit River on the Niagara Escarpment. She teaches at York University, which could sorely use some urban forest.

Working at the Limits of History

***Dark Storm Moving West* by Barbara Belyea. Calgary: U of Calgary P, 2007 \$49.95.**

Reviewed by **SARAH KROTZ**

***Dark Storm Moving West*, Barbara Belyea's latest contribution to the history of western North American exploration and the fur trade, is a beautiful, large-format volume of essays, richly illustrated with maps and drawings from the period. Like so much of her earlier work in this area, *Dark Storm* displays Belyea's scrupulous critical attention to the details of the historical record. Preferring the methods of micro- rather than macro-history, she tests broad theories against information culled from a wide array of documents (including log books, journals, maps, and floor plans of forts). The result is a kaleidoscopic view that troubles more straightforward narratives of this vast and multi-faceted subject.**

Belyea approaches her topic from several angles, alternately shedding light on the history of cartography and surveying, on the social structures that governed the fur trade posts, and on the processes of exchange and acculturation that characterized early North American contact zones. The result is, as the author is the first to admit, fragmentary and incomplete. Belyea has not set out to satisfy readers who "insist that a monograph should be the statement and proof of a single 'overarching thesis'" (131, n2). *Dark Storm* offers a sequence of essays that "overlap like fish scales" (xii) rather than developing a single argument. Insofar as such a collection openly reflects "the questioning, destabilizing process" of historical inquiry and reveals the complexity of its subject, however, it is, in fact, satisfying in ways that many conventional monographs are not.

Among other common threads, these essays share an interest in the unstable and the contingent. Belyea's careful analysis of primary documents (the concrete stuff of the historical record) is balanced by her elucidation of the gaps that characterize not only the historical record, but also the relationships that were so critical to the nature and success of exploration and the fur trade. The book gives due attention to important figures such as George Vancouver, David Thompson, Lewis and Clark, and Fidler. But the heroic achievements of individual men fade against an increasingly vivid sense of exploration as the product of the complicated, haphazard, and, often, strained interactions of a motley assortment of men.

In addition to revealing the thick texture of personalities that lie behind early European maps of the northwest, Belyea's densely detailed genealogy of these maps also highlights the interplay between scientific methods of observation on the one hand, and imaginative processes of speculation and invention on the other. Her discussions of George Vancouver and Lewis and Clark, for example, reveal the difficulty of keeping these two apparently contradictory approaches to exploration separate. In the first instance, Belyea demonstrates that, despite Vancouver's indications to the contrary, "real" and "imaginary" perceptions of the land were closely allied in the process of discovery. In the second instance, she describes how too much reliance on scientific methods could actually slow the progress of exploration. Underscoring the imaginative

leaps that had to take place, Belyea blurs the apparent distinction between scientific and non-scientific knowledge.

Frequently aligned with non-scientific knowledge were the Aboriginal maps of the northwest upon which Europeans heavily relied. Belyea's elaboration of these maps, and her intimations of the different geographical sensibilities that they express, stand out among the most compelling discussions in *Dark Storm Moving West*. Rather than attempting (or pretending) to grasp these different sensibilities, however, Belyea reads the variances between Aboriginal and European cartographic approaches as indicative of an unbridgeable gap between cultures. Even as European cartographers either assimilated Aboriginal maps into their own representations, or, in the case of Fidler, acknowledged the gaps between them by presenting them alongside one another, the imperial project proceeded from the idea that Europeans saw the world clearly, and that their representations of the world improved upon those of their Aboriginal counterparts.

"We have inherited this unreflective way of seeing," Belyea writes. She suggests that until we arrive at a deeper understanding of the extent to which *all* perceptions of natural and geographical phenomena are imagined, we cannot comprehend the full extent and implications of our imperial history. In moments such as these, the use of the first person plural serves as a reminder that all of this wrestling with the past is geared toward illuminating our present and future. The essays of *Dark Storm Moving West* are not only about what it meant to move into and look at the northwest two hundred years ago, but they are also in some important sense about what it means to look at and inhabit that terrain today.

Belyea probes the gap between Aboriginal and European cartography as a means of drawing attention to the culturally constructed nature of geographical perception, inviting us to reflect upon what was lost when one cartographic method supplanted another. Although her final chapter departs from the historical period of exploration and the fur trade to examine twentieth-century transcriptions of Aboriginal oral performances before circling back to Fidler's accounts of the Blackfoot, this chapter further elucidates the process of transferring information from one culture to another. Just as interpreting Aboriginal maps in the language of European

cartography entailed discarding what did not fit with European ways of seeing, so transcription involves an interruption and a simplification that reduces the original value of a story. When the gesture, the voice, or the pattern of the oral performance is not captured in writing, it is not merely extraneous material that is lost, but, rather, the essence of the cultural expression. The story changes. Cross-cultural understanding, then, can only ever be partial. The same can be said of history, for, as Belyea reminds us, “nothing survives the passage from past to present intact” (106).

Of all the provocative statements that anchor this book in the present, one stands out with particular force: “living in this borrowed and degraded culture,” Belyea writes in the final paragraph of her introduction, “requires all the mental agility we can muster” (xiv). *Dark Storm* is, in many ways, an exercise in mental agility. Its sharply focused historical lens can at times present the reader with a dauntingly intricate web of people and places. For all the book’s attention to (and beautiful presentation of) historical maps, I craved a contemporary one that might have provided a means of geographical synthesis to the book’s wide-ranging focus. But these small criticisms are tempered by the knowledge that what I enjoyed the most about this book was the work it asked me to do. Grappling with archival materials in order to complicate, rather than simplify, the story of imperial exploitation and negotiation in the northwest, and highlighting what remains beyond our grasp, *Dark Storm Moving West* enlivens the imagination, coaxes it to be more supple and flexible in its approach to this particular history, and, indeed, to history in general.

SARAH KROTZ is a postdoctoral fellow at the University of Alberta. Her research interests include literature and mapping, literary evocations of space and place, and, more recently, the ways in which these converge in early Canadian natural history writing. She is enjoying getting reacquainted with the West.

Range Roving

***Defining Range* by Ian LeTourneau. Kentville: Gaspereau, 2006.
\$4.95**

Reviewed by **OWEN PERCY**

Up-and-comer Ian LeTourneau's first presentation of a *collection* of poems is an unabashed success in that it does what a chapbook should do with almost surgical exactitude: the sky which is "the blue of compacted ice" and the "ice shelves crumbl[ing] in the distance" of the last poem ("Song for the Muskox") return us to the metapoetic lines of the remarkable first poem, "A Cubist View of the Saint John River," in which, "[p]acked tight after separation, / the joints and hinges of ice allow / / the river to roll back on itself / endlessly, but still move slowly forward." But it is not a unity or return that makes this chapbook noteworthy, but more the honing of the poet's neo-formalist and ecological concerns.

Writing most often here in tight couplets or tercets, LeTourneau is a poet whose attention to metre and form upends the anti-formalist avant-garde by reclaiming the startling capabilities of rhyme, rhythm, and readability for a genre often recently obsessed with its own obscurity. While his nature poems here fit themselves into terse and traditional structures, they manage to evade the metaphorical implications of "framing" the environment with language by remaining self-consciously concerned with the inevitability of the questions facing humanity in the immediate future. Poems like "Wind Farm" ("O lubricant of society, o invisible possibilities") and "Turtle" ("It should be remarkable / to hold the prehistoric, breathing, in your hands") draw clear boundaries between speakers and environments, but simultaneously emphasize their inextricability from each other. Indeed, this collection is strongest in its interrogation with humanity's relationship to nature, especially in the short history of (and ode to) the eponymous subject in "Bicycle," in "Interrogation," which unfurls itself with the quiet and pleasant awe of the lynx which it describes, and in "Field Guide Maps (Map 137, Sanderling)," which charts "alternate continents, unique/ to each species of bird, defining range in a few/ broad strokes of colour." While anthropocentric poems like "The Wineglass" and "Sleep" are similarly crafted and accomplished, they are outshone here by LeTourneau's more environmental verse.

The disarming execution of these eleven poems cannot be overstated: nary a word seems excessive or out of place, and the poems-as-ecosystems seem so reliant upon—and connected to—every element of themselves that they come to stand for the seeming divine effortlessness of natural relationships which betray the absolute and complex fragility lying just beneath their very comprisal. *Defining Range* showcases the hardening capabilities of a maturing lyric poet while stoking the appetite for more. Implying that the poet's range might be far from defined by these eleven lonely poems, this chapbook is sure to foist LeTourneau's September book-length debut, *Terminal Moraine* (Thistledown Press), onto several must-read lists for 2008-2009.

OWEN PERCY is a PhD candidate in the Department of English at the University of Calgary.

Visiting a Poetic Ecologist in His Garden

Interwoven Wild – An Ecologist Loose in the Garden by Don Gayton. Saskatoon: Thistledown Press \$15.95.

Reviewed by **LORELEI L. HANSON**

Interwoven Wild is a wonderful little book of lyrical prose that reveals the magic and beauty of the ordinary as seen through the eyes of a "biologist with literary inclination." The book is composed of fifteen essays that cover topics as diverse as mimicry, composting, whimsy, mapping climate information, horticultural therapy and terroir. They are all woven together by a rhythm that courses through the book directing the reader's attention from micro-level specifics, to middle range groupings, to an expansive landscape view, and back again. Tied into this undulating movement is the constant play between culture and nature, the tame and wild, the fabricated and organic, and the scientific and aesthetic. The result is an eclectic mix of fascinating facts about ecology and plants, tips and history on gardening and landscaping, and modest pronouncements on the uneasy relationship between humans and the rest of the world.

In his previous books, Gayton introduced us to the ecology of grasslands and alpine forests, but in this book he meanders about his suburban yard and home and describes the complex ecological relationships he finds there. The reader is given a short primer on the science of concepts such as succession, food chains, chaos, introduced species and pollination. Gayton provides enough detail for the reader to appreciate the complexity of the biology, but he also animates these processes by connecting them to stories of specific landscapes or features in his garden. Be it the terraforming ability of the roots and rhizomes of Kentucky bluegrass that allow it to successfully and spontaneously invade the spaces between the garden footpath, the mutualism of the ponderosa pine and the nitrogen-fixing sandalwood-scented snowbrush, or the obligate pollination of the yucca plant by the yucca moth, Gayton's garden ecology is full of scientific insight.

Gayton interacts with his garden not only as laboratory, but also as a canvas, theatre and therapeutic sanctuary. As he provides a tour of various features of his garden including the compost bin, blue-flowered camas, featureless lawn, and garden shed, he highlights the artistry of the garden and the personalities of its individual elements. Be it the fulsome blooms of the bellflower, the ruthless, glistening impatiens, the excessive weeping of the severely pruned yet tenacious Concord grape, or the obsessed dandelion hunting of Spud the long-haired dachshund, each are characters in Gayton's on-going gardening production. But Gayton's garden is also a site of repose, the place he goes to reflect and reconnect. In these garden contemplations we learn of some of the sadness and joy, and triumphs and absurdity of Gayton's life, and through this we are shown the curative powers and valuable instruction of gardens and nature.

Hence, at its core, *Interwoven Wild* is an examination of the interactions of humans with the rest of nature. With humour and meekness, Gayton recounts his failed attempts to use gasoline powered tools to quickly transform a corner of his yard, his relentless and often failed attempts to delicately prune, transplant and weed, and his ongoing impulsive construction of stone walkways and walls. From his own mistakes and discoveries he offers useful instruction on the ethics of transplanting native species, introducing edges into domestic landscapes, and the key principles of landscape

architecture, but more so, the reader is reminded of the humility, creativity and tenacity that should feed a gardener's spirit. This is not, however, a book only about Gayton's personal interventions with nature but also those of a host of other gardeners, ecologists, artists and landscape architects, such as: Harold Odum, Claude Monet, Percy Wright, Frederick Law Olmstead and Ann Ophelia Dowden. Through short biographical details of these individuals' interactions with domesticated landscapes, Gayton provides historical context that enhances one's appreciation of various gardening and landscaping elements including greenhouses, taxonomy, and tulips.

My only minor quibble with the book is a declaration that Gayton makes in the first essay about the work he does now. In his words: "I've lived with scientific ecology, and read many tomes on deep ecology. Now I'm content to work on a canine-friendly, street-level hybrid, which I call shallow ecology" (13). Gayton's self-effacing manner and his bond with Spud the canine dandelion wrestler is part of the charm of these essays, and his ability to explain complex ecological and horticultural principles in terms accessible to most make this book not only informative but delightful as it allows readers to apply the science, wonder and frustrations of his gardening pursuits to their own worlds. So I am fine with the first part of his characterization of his work; however, contrary to Gayton, I don't think this book is an example of shallow ecology. In my own recent attempts at integrating the ideals of permaculture into my yard, I have found that I am constantly wrestling with both ecological and environmental principles in an immediate and practical way. As I attempt to transform a strip of weeds along my fence-line into a productive raspberry patch, or deal with contaminated soil in one of the few sunny spots in a yard overgrown with towering spruce, environmental ethics are transformed from abstract theory into immediate challenges that I wrestle with financially, physically and ethically. These are not matters deserving of stunning "Adamsesk" photographs, but instead practical small challenges that build toward a bigger whole. Hence, instead of shallow ecology, I read in *Interwoven Wild* a thoughtful recognition of the frequent folly and tragedy of human interactions with the natural world, but also the possibilities, creativity, and necessity of this reconnection in ways that are feasible not only for the rich, leisure-class. Through his explorations of the

textures and intricacies of gardening and landscape design, Gayton reminds his reader of the importance of re-weaving nature back into culture on a daily basis, wherever she lay her head at night, and that is anything but shallow.

LORELEI L. HANSON is an Assistant Professor of Environmental Studies and Human Geography at Athabasca University, and when not at a computer is busy converting her crabgrass yard into something deliciously edible to humans.

***The Bone Sharps* by Tim Bowling, Gaspereau Press, 2007
\$27.95, softcover**

Reviewed by **CAPT. ANDY BELYEA**

***The Bone Sharps* derives from the true story of Charles Hazelius Sternberg (1850-1943), a fossil hunter-cum-paleontologist whose explorations--sponsored early on by the renowned Edward Drinker Cope (1840-97)--in Kansas and among the Drumheller, Alberta hoodoos, where the novel is predominantly set, led to several key Mesozoic era fossil discoveries. Cope was known for his fierce rivalry with Othniel Charles Marsh (1831-1899); between them, these two combatants in the "Bone Wars" discovered more than 100 new species of dinosaur throughout the American and Canadian West. As the novel opens, we meet Sternberg, Cope's protégé and Alberta badland bone detective, or "bone sharp" as they were called in the early 20th century, at his base camp in Drumheller, which he occupies with his three sons and a few other helping hands whose own lives become intertwined in the central narrative about Sternberg.**

In an interesting twist on the historical/biographic fiction genre, *The Bone Sharps* is rooted (pun intended) in history while evoking pre-history; unfortunately, it never quite succeeds in tapping into the potential ironies, cosmological or broader terrestrial evolutionary implications, or individual/species themes such an evocation ultimately suggests. This is, after all, a novel focused on the paleontological past. Put differently, there is disappointingly

little mention of the terms *species* or *homo sapiens*, and thus little suggestion of connectivity between characters in the present and their deepest, richest primal ancestry or the methods of survival and adaptation that have thus far prevented us from ending up as bone and dust among the geological strata. The potential here to exploit the “fictional” component of the genre, to remind us of our place in this place and that we, too, will inevitably be the fodder for bone sharps seemed endless.

Stylistically, moreover, the novel is not only a “historical fiction” but is also part epistolary novel, part war journal, part rabid confession, part dream/madness narrative, and more. It employs a fragmented temporal and spatial postmodern style and structure (several geographic regions and multiple timelines in addition to the plethora of mixed storytelling media just mentioned) presumably designed to weave the threads of its five interrelated plots and multiple characters into a thematic rope that simultaneously encircles the following: the physical hardships of early paleontology; the competition between Cope and Marsh; how the former’s obsession rubbed off on Sternberg; the regrets of a father (Sternberg) over a daughter (Maud) who died during his absence in the field 20 years previously; the romantic angst of two young adults (Lily and Scott, both Sternberg’s protégés) frustrated by separation because of the Great War; how Lily’s angst incessantly reminds Sternberg of his dead daughter, invoking more of his own; life in the trenches in and the horrors of said Great War, as experienced by Scott; how Sternberg’s fanatic religious introspection and faith is, could be, or ought to be mediated by his evolutionary discoveries (we are never quite sure); his terrifying experiences as a younger man at the hands of (romanticized, savage and wise) Natives; and how all of this ultimately ends in Sternberg’s delusive (if not outright mad) deterioration, Scott’s (predictable) death at the front, and Lily’s (peaceful) suicide at 80.

This should all sound confusing, because, at times, it is. Bowling as T-Rex has bitten off a stylistic and substantive elephant and the rope that was meant to encircle inevitably contracts to suffocate. By the novel’s end, it is hard to care much for any of the characters, none of whom seem wholly developed. There is no sense of a purposive storyline that begins and finishes with an apex of any sort--which, arguably,

a historical biographic fiction ought to do, since it spans a human life. The romance between Scott and Lily disappoints because Bowling fails to lay any groundwork for how it developed, and nor does he once have Scott articulate his own angst over being separated from Lily. Scott seems more concerned, in fact, with continuing his own paleontological research, even at the front, than he is with having hope for a future with Lily. It could be that he does not feel for Lily as strongly as she does for him--she pines for him like a starving *Albertosaurus* for frogs--but this is never made clear. What is clear is that he does not articulate his reciprocity, even in his most intimate journalistic moments.

Similarly, it is difficult to empathize with Sternberg's religious plight, because Bowling invests him with an internal voice so annoying in its incessant confessional praise of "the Creator" and "his Design" in the face of life's absurdities--including those of the evolution vs. intelligent design ilk that *ought* to drive this storyline but never do--that we lose sight of why, exactly, he feels a plight in the first place. The same critique holds true when we are repeatedly (and I do mean repeatedly) forced to enter his mind as he experiences guilt over not being present when his daughter, Maud, died; as we see him in the present in 1916, he is already entrenched in his psychological (s)hell-hole. Every time he sees Lily he suffers and retreats into his psyche--so much so that it is easy to just stop paying attention. Without a more concrete background of sanity against which to contrast this present, and without a more complex development of his character, his pain and suffering seem too contrived and somehow less historically (or even humanly) "likely," as it were.

There *are* positive moments in the novel, many of them poetically descriptive and insightful, such as when Sternberg reflects, "How could a man, even digging a grave for knowledge, not stagger in his senses at the majesty of his tiny role in such drama." But even an alliterative, Hardyean gem like this is both rare and overshadowed by: weak characterization that delegitimizes such introspection; the long shadow cast by Sternberg's seemingly-perpetual confessions; some cliché lines ("He had the gift" or the Yoda-esque sounding, "What you seek to know, you have known; what you would question, you have lived"); occasional odd phraseology ("the boy's eventual self-killing"); and, frankly, a gross excess

of similes, many of which are rather bizarre: "Isaac shrunk into himself . . . like a spider thrown into fire"; "the skull cold as moonlight in her palm" (which is cold: the skull or the moonlight? Can moonlight be "cold"?); "the clock, ticking heavily with the throb of a badlands sun" (huh?). Shrinking, moonlight, and throbbing: I am not sure whether Bowling intends sexual playfulness in any of these, but either way, they distract rather than enrich the narrative.

Oddly, despite all of this negative criticism, I would still recommend this novel for readers completely unfamiliar with paleontology, a sense of the commitment and sacrifice it requires, or a knowledge of the fossil discoveries unique to the West in early 20th-century life. When describing the badlands near Drumheller--where I spent many a weekend wandering in search of arrow-heads and dinosaur bones as a child--Bowling is able to evoke quite richly the unique sense of place that makes it what it is: a snapshot of prehistory that has slowly been becoming better exposed since the likes of Cope, Marsh, and Sternberg first forayed into it with little more than a spade, a whole lot of hope, and no shortage of passionate curiosity.

CAPT. ANDY BELYEA teaches English at Royal Military College of Canada in Kingston Ontario Canada.

Conservation Canada: from Colonization to Culture

States of Nature: Conserving Canada's Wildlife in the Twentieth Century by Tina Loo. Vancouver: UBC P, 2007 \$29.95

Reviewed by **VIVIAN HANSEN**

Tina Loo writes a comprehensive study of wildlife conservation from the days of the fur trade to contemporary wildlife management in Canada. This story is largely unknown, and Loo's *States of Nature* is publicized as the first book to trace the development of Canadian wildlife conservation from its social, political and historical roots. This weave of information is a formidable task, but Loo achieves a remarkable investigation. In her introduction, Loo states an apology for not examining Indigenous beliefs and management practices in any detail. But this book does not neglect discussion of the impact that indigenous conservation and hunting have had on

wildlife management. *States of Nature* is an outstanding read, from the attention to the "characters" whose life work shaped early conservation efforts, to the mid-century scientific methods employed to "manage" wildlife. Loo discusses, in impressive detail, the political and grass roots elements that informed the modern environmental movement. The book features a range of influences, from the influence and practical knowledge of wildlife demonstrated by rural people, to the more aloof and scientific approach of state-sponsored environmentalism. Loo discusses, finally, the careful merger of nature with culture that she embraces as a possible future.

The book engages beautifully with the early characters that marked conservation in Canada – Jack Miner (Father Goose) and Grey Owl – emphasizing the impact of extraordinary people on the evolution of wildlife management. I was delighted to learn the origins of a story that had long lingered with me – of the "conversion" of the Inuit, who caught scripture from Jack Miner's banded ducks in the 1940s. *States of Nature* is liberally touched with such interesting anecdotes, which Loo shares as generously as the huge textual information on wildlife management. In addition to remarkable dissemination of information, Loo has uncovered dramatic archival pictures to further illustrate aspects of her research. This is an extraordinary book: comprehensive and rich in detail and story-telling features.

Loo disseminates the role of hunting in Canadian culture, from Indigenous views to contemporary hunting ideology. Early hunting in Canada evolved from class privilege supported by English common law tradition. Loo argues that "Frontier conditions made hunting a necessity, combined with the sheer abundance of animals (and a scarcity of gentry) only reinforced the idea that wildlife belonged to everyone, and rendered class-based prohibitions on taking it irrelevant and even dangerous" (13). The hunting ideological paradigm, and thus the trajectory of wildlife management, was about to change.

A long history of Indigenous use and hunting practice began to inform the relationship of humanity to wildlife. In addition, licensing and gun control began to assert influence on this state of nature. Of critical importance were new laws established in the Indian Act, the Migratory Birds Convention Act, the National Parks Act and Northwest Game Act, in addition to treaties established with aboriginal peoples.

Aboriginal interests were often ignored, and the Indian Act actively impeded on sound indigenous management practices. Loo asserts that early explorers connected with the Hudson's Bay Company were instrumental in early conservation practice; Governor George Simpson shaped policy in such a way as to influence Aboriginal behaviour, thereby supporting the fur trade. Among one such example was Simpson's refusal to take sub-standard summer pelts of fur-bearing animals. Ecological knowledge was thereby used to protect Company profits. But Company men were also in a unique position to amass important ecological data that would influence stewardship of wildlife as well as enhance profit. It would be some time before the colonial ideology of dominion would be exchanged, even partially, for respect and good stewardship of the environment.

The early part of the 20th Century was marked by an increased expectation of training and education of wildlife conservationists. Loo discusses the advent of an intellectual community of expertise that replaced the "strong back." She devotes a good deal of discussion to the post-war efforts of Diefenbaker's northern vision, the development of the Canadian Wildlife Service, and the growing emphasis on wildlife management for production. She exposes the invasive measures to conserve barren ground caribou, and the sacrifice of Aboriginal autonomy in hunting rights that were undermined and compromised. Wildlife management, asserts Loo, was part of a state-directed plan for economic development of the north, in that era.

The late 1950s saw the range of a new ecology, one in which agrarian perspectives informed the rhetoric of conservation, and was marked by the connection of the natural world with economic and materialist terms. Loo discusses the insidious understanding of predation (ie: a folk taxonomy of good/bad animals) with its control, and the consequent stance toward manipulation of food, water and cover in conservation strategies. The great debate about bounty comprises a good part of Loo's research:

In many ways, all that government predator control did was to end another aspect of local control of wildlife, namely, the bounty. In this sense, it extended the reach

of government over rural Canada. Like other aspects of wildlife management mentioned earlier, the elimination of the bounty was thus a means by which the state colonized the backcountry. As with all forms of colonization, however, the process was complex, and the distinction between colonized and colonizer was not always clear. (172)

Much of the quality inherent in Loo's research is in maintaining the rhetorical and narrative balance between race, class, culture, and the complexities of colonization.

As the decade of the 1960s opened, wildlife management was enhanced by a new scientific position on the preservation of wild places. Ecology became a new conservation strategy, with the first steps taken by government biologists toward assessing and protecting wild spaces. Loo writes extensively about Ducks Unlimited, and their organizational priority of systematically preserving wetlands. Loo states "DUC's effectiveness was also due to its strong grassroots support" (191). Loo notes that the concept of saving wetlands did not fundamentally challenge private property, and if anything, reinforced it: "habitats were restored at private initiative, largely with private money, and where landowners were amenable" (192). Cooperative venture with the spirit of land ownership was extremely successful.

Wildlife management was presaged by the mythologies of Father Goose and Grey Owl in the early part of this century, but also marked by the personalities of Tommy Walker and Andy Russell in the latter. Loo claims that Ducks Unlimited, Tommy Walker, and Andy Russell "were at the forefront of habitat protection in Canada, making the case that saving wildlife could be achieved only by saving wild places" (208). Yet, Loo's exhaustive research in this book reveals a critical truth in Canadian wildlife preservation: "that some of the most important wildlife work was done outside the state, by ordinary people from Canada's countryside, the same rural people who were marginalized by game acts and whose knowledge of the natural world was not always taken seriously by those in the ranks of government" (208).

Loo draws a number of conclusions about the future of wildlife conservation, a bricolage of past endeavour by government

and common citizenry. Her arguments throughout are firmly established, with uncommon and refreshing attention to race, class and ethnicity. She states that "Wildlife policy, instead of being detached from human interests, should be grounded in them..." and that "policy decisions have been as much matters of sociology as they are of biology" (214). As wildlife conservation has been manipulated in Canadian history to serve political ideologies, the trend now seems to be more of a cooperative (and also political) perspective. As Loo concludes, "acknowledging that conservation has and should serve human interests would highlight the extent to which culture and nature are interconnected, and diminish the alienation that is the cause of so much environmental destruction" (214). *States of Nature* fulfills its promise to appeal to a wide readership of historians, policy makers, sociologists, and wildlife managers as well as to a general readership that is committed to preservation and conservation of Canadian wildlife.

VIVIAN HANSEN is a Calgary writer and poet whose work has appeared in several Canadian journals. She is an avid hunter and writes extensively about the natural world and hunting ideologies.

Wild Animals He Has Known

The Black Grizzly of Whiskey Creek by Sid Marty. Toronto: M&S, 2008 \$34.99

Reviewed by **JOANNA DAWSON**

If the June publication season was any indication, the oft-invoked maxim of Canadian literature that we are haunted by our lack of ghosts is not the case. Sid Marty's *The Black Grizzly of Whiskey Creek* reveals a long-standing personal preoccupation, which he attempts to make sense of and assuage.

Sid Marty's latest is an account of the 1980 bear attacks in Banff National Park that resulted in the deaths of one grizzly bear, one American black bear, a human, and the serious injuries of two other people. The book highlights many of Marty's authorial strengths, in particular his ability to balance

poetry with careful research, journalistic precision, and explicit personal opinion.

The bears that the book focuses on present a real problem for the wardens who attempt to decipher the events based on typical species behaviour. Because of the presence of two exceptional individuals, a large black bear with very unusual, grizzly-like markings and a grizzly that is extremely dark and thus resembles a black bear in terms of colour phase, the situation becomes more difficult to navigate. Marty demonstrates the dangers of essentializing at the level of species, and how taxonomies can fail when they are most needed.

The work interrogates a central question of contemporary nature writing: which storylines are available to the author? What is refreshing, especially in light of all the heat taken by the so-called "nature fakers" such as Charles G.D. Roberts, is that Sid Marty does not overwork the storyline to fit perfectly with any inherited narrative forms. Part tragedy, part realistic wild animal story, part confession, and part narrative scholarship, the book's eclecticism celebrates hybridity as a quality of any rendering of the natural world.

By the end of the book Sid Marty's personal grief over the death of the two bears illustrates a fundamental liability of separating culture and nature. Sitting atop a boxcar with a rifle in hand and staring off into inky black shadows awaiting the appearance of the bear frequently referred to as the "perpetrator" (103), the brutal irony is not lost on Marty. He observes,

Punishing the bear; that's what we were all there for, and therein lay the root of our disillusionment. We weren't really hunters—we were managers of a wild animal that refused to be managed, an animal that was too wild to live in Banff National Park (254).

Another way of putting this comes from the title of a piece from his 1978 publication *Men for the Mountains*: "Killing Bears So They Won't Die."

Bear policies are a microcosm of a regime's attitude toward Parks and wild places; they bring into sharp relief an

administration's priorities where nonhuman species and spaces are concerned. What this book is careful to acknowledge, however, is the tension that exists between individuals and institutions. After all, it is individuals who carry out these policies, and Sid Marty is careful to show a range of responses from those who play by the rules, and from those who *actually* play by the rules and write up Canadian Pacific Hotel Chateau Lake Louise for failing to comply with garbage disposal regulations, which resulted in insubordination charges for Warden Eric Langshaw. Marty is quick to point out that the reluctance to issue charges stemmed from "the fact that Parks Canada campgrounds attracted even more bears than commercial operations and people's homes" (67).

The issue, of course, is improper waste disposal that create small oases of what Marty calls "bear heroin" (34). The incursion of "civilization" into a bear's range in the name of a favorite 1980s catchphrase, "parks are for people," which suits the interests of a glutted tourism industry, has serious consequences for all members of the community, human and non-human.

Marty creatively incorporates the story as imagined from the bears' points of view, and links the exceptional grizzly in the story to Blackfoot tradition by naming him "Sticky Mouth," a sacred name that invokes a worldview from a culture that holds great reverence for the animal. Marty doesn't shy away from exploring one of literature's most explosive possibilities: that writing may create change through imagination. Based on his accumulation of documentation and familiarity with the bears' ranges from having lived in the Rockies all of his adult life, Marty's book opens the way for serious consideration of biography as a potential form for the depiction of animal lives.

Sid Marty's exploration of the events of 1980 does not indulge in guilt-stricken memorializing; instead, his investigation shows a long-standing preoccupation with the deaths of the bears and people involved. He does a thorough job of locating source material from both official and non-official sources and consults many long-standing personal contacts from his time spent as a park warden in the 1970s. As Bernd Brunner argues: "writing about bears [...] is a dangerous business" (5). Marty negotiates this treacherous textual territory in the same spirit that he entered the scene as a volunteer in 1980, full of

sorrow and duty. The book, like the author himself, is brave, irreverent, big, and burly, but full of lyricism.

Works Cited

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Sid Marty. "Killing Bears So They Won't Die." *Men for the Mountains*. Toronto: M&S, 1978.

JOANNA DAWSON attends the University of Calgary.

***Don Mckay: Essays On His Works* by Brian Bartlett, ed.
Guernica, 2006 \$18.00**

***Songs For The Songs Of Birds* by Don Mckay Rattling Books,
2008 Audio CD \$19.95**

Reviewed by **TRAVIS V. MASON**

With the publication of *Don McKay: Essays on His Works*, Brian Bartlett has compiled and edited a significant portion of existing scholarship on McKay. Part of Guernica Press's Writers Series, the collection consists entirely of previously published pieces; so, while comprehensive and timely, it in some sense indicates the lack of sustained critical attention to McKay in Canada over the past twenty years or so. For those studying McKay's poetry and poetics, the collection clearly offers a beneficial resource, which brings together in one place disparate responses to a well-liked writer.

For those new to McKay's oeuvre, and particularly for students confronted with McKay's brand of complex metaphors nestled among erudite and vernacular lines, the essays in the collection offer accessible readings of McKay's most characteristic traits. The relative dearth of McKay studies—at least leading up to the publication of Bartlett's anthology—means that the bulk of what has been written falls just this side of theoretical sophistication (with the exception of Kevin Bushell's and Susan Elmslie's contributions, both of which are more than ten years old). That is not to say these essays do not achieve intellectual heights, because many of them do; but unlike the 300-page *Barry Callaghan: Essays on His Works*, for example, these 200

pages aim to demonstrate why McKay's poetry is worthy of critical attention in the first place. The reason such a project might be deemed necessary becomes clear when considering what Bartlett has managed to collect. Of the fourteen essays included in *Don McKay: Essays on His Works*, nine were previously published as book reviews, though most have been revised for inclusion in the book. Of the sixty items included in the book's list of secondary sources, forty-four are reviews, one is a response to a review, two are encyclopaedia entries, two are M.A. theses, one is a newspaper article announcing McKay's first Governor General's Award for Poetry, and one is a brief nostalgic note about the out-of-print *Lependu*. That leaves a scant nine academic articles at the time of publication covering an impressive writing career. Since publication, more scholarly articles have appeared, many by members of the ALECC community who are theorizing McKay's poetry and poetics within ecocritical contexts.

The collection contains some indispensable pieces comprising insightful readings of McKay's poetry and poetics up until 2001. Stan Dragland's "A *Long Sault* Primer," Robert Bringham's "The Antithesis of Rape, Which is Not Chastity: The Voice of Don McKay," and Elmslie's "'Got to Meander if You Want to Get to Town': Excursion and Excursionist Figures in Don McKay," all compel those of us more familiar with McKay's post-*Apparatus* output to go back to the earlier work. Kevin Bushell's "Don McKay and Metaphor: Stretching Language toward Wilderness," Ross Leckie's "Don McKay's 'Twinflower': Poetry's Far Cry and Close Call," and Bartlett's own "A Dog's Nose of Receptiveness: A Calvinesque Reading of Don McKay," discuss the philosophical and linguistic aspects of McKay's work. For anyone who has read more than a handful of McKay's poems, this collection is not likely to surprise with its focus on metaphorical acuity and humble, poetic attention. A couple of mistakes have managed to get past Bartlett, including the biographical claims that McKay won the Governor-General's Award for Poetry for *Another Gravity* in 1999 and that Gaspereau Press "published a book of McKay's essays, *Baler Twine: Fieldnotes on Poetry and Wilderness*." McKay won the GG for *Another Gravity* in 2000, and in 2001 Gaspereau published *Vis à Vis: Field Notes on Poetry & Wilderness*. Such minor quibbles aside, this is a welcome introduction to the nascent field of McKay studies.

McKay, too, has committed an error. Repeatedly, I might add. I only noticed the error when listening to him reading an early poem on *Songs for the Songs of Birds*, a generous selection of poems from McKay's body of nature poems recorded and released by Newfoundland's Rattling Books. Because the audio book was released mere weeks before I was leaving for a year in South Africa, I ordered the mp3 version of the book, a more affordable and expedient option that sounds as good as any compact disc. The error in question occurs in the title of the poem "the bellies of fallen breathing sparrows," a quotation from Leonard Cohen's "Beneath my Hands." Ever since 1983, when the poem first appeared in *Birding, or desire*, the two adjectives in the title have been incorrectly ordered. Cohen's poem begins "Beneath my hands / your small breasts / are the upturned bellies / of breathing fallen sparrows" (16). This doesn't diminish for me the poignancy of this brief, humorous lyric; but it iterates the value of hearing poetry spoken, whether by the poet him- or herself or by someone else. After having heard McKay speak in person on numerous occasions, however, I am grateful to have this oral document of a poet at the peak of his powers. The studio recordings enable McKay to speak softly when the line requires it without diminishing the poem's forcefulness. No faulty microphone, no cash register, no drunk patrons, no breaking glass, no ambulance sirens, no televised hockey game in the next room conspire to drown out McKay's voice. Only the subtle sounds of backyard birds (and the occasional dog), interspersed throughout, help to set the tone of this avian-themed selection.

I am tempted to send a copy, à la Yann Martel, to those reviewers who take umbrage at McKay's unsatisfactory (to them) line breaks, convinced they will finally *hear* the idiosyncratic cadences. McKay's voice has never been more clear than it is on this recording because his physical voice imparts accumulated wisdom and humour that is often difficult to extract from written language. I won't, or I can't, single out any individually familiar poems that sound particularly good. But among these thirty-seven poems McKay includes three previously unpublished ones that add to the novelty of the recording. Two are "songs" that add to his growing repertoire (to which the book's title alludes), "Song for the Song of the Common Loon" ("Jesus, what perilous music!") and "Song for the Song of the Canada Geese" ("existential yammer"), and the other, "Ravens at Play over Mount Work," records McKay's

“experiences in advanced raven,” the prerequisite for which would be “Song for the Songs of the Common Raven.” McKay also provides ample introductions to a number of poems, offering tidbits of biographical and bibliographical context that takes nothing away from his characteristically imaginative linguistic verve and adds much to an understanding of how a great poet has cultivated a style of attention and voice uncommon in most English-language poetry.

Each of these recent publications adds something new to the field of McKay studies. Both represent trailheads leading down different, possibly connected, paths. Together, they announce what a minority of Canadians have known for years: Don McKay is a poet worth listening to.

TRAVIS V. MASON currently holds an Andrew W. Mellon Postdoctoral in the English Department of Rhodes University, South Africa.

The Graduate Network



The College of Sustainability, Dalhousie University

I think I can speak for Lisa and Paul when I say that we are very excited to feature something entirely new to Canada – The College of Sustainability at Dalhousie University. In addition to the brief profile I have compiled below, readers can get a fuller sense of what is happening at Dalhousie and within the College of Sustainability by reading Claire Campbell’s piece, included here (follow some of the links below to the College’s website, or use the attached faculty resource list to contact some of great people at Dalhousie who are interested in environment and cultural studies). I would really like to thank Claire Campbell and Carrie Dawson for their help and guidance. Enjoy!

~Michael Pereira

The College of Sustainability, Dalhousie University

In November of this year, Dalhousie will officially launch the College of Sustainability, a landmark achievement that “offers a common place - both virtual and physical - for the study of sustainability-based problems.” The College prides itself on pushing the nature and scope of interdisciplinary approaches to the complex problems facing the global environment and the role of human cultures within it.

Environment, Sustainability, and Society program

In addition to creating a space in which students can critically engage with issues of society and sustainability, the College will also house the new Environment, Sustainability and Society program, the first of its kind in Canada. The program, which is set to begin its first year in September 2009, will draw heavily on “virtually every academic discipline,” and will feature “a unique team-teaching approach,” which will present students with researchers across multiple disciplines simultaneously.

The Program will also feature a hands-on community component that will offer students the opportunity to work outside the classroom, addressing issues of environment, sustainability and society in practical, ground level settings. It is an exciting aspect of the program that intends for students to discover their own “global solutions and then take them out into the world to make change happen.”

A bachelor’s degree in Environment, Sustainability and Society will be offered as a combined major with another degree of the students’

choice in one of four areas: Arts, Science, Management, or Community Design. The aim is that the interdisciplinary nature of the program will allow students to “learn from other students’ perspectives while sharing core courses focused on environment, sustainability and society.” Core courses for the undergraduate program include: *Humanity in the natural world: An introduction to problem-based learning; Environment, Sustainability and Governance: a Global Perspective; and Environmental Problem Solving II: The Campus as a Living Laboratory*. The program also offers an honours thesis option. A complete list of courses offered can be found at http://ess.dal.ca/Educational_Programs/Course_offerings.php.

As the College is still in its infancy, there is not a great volume of information to pass along just yet. Hopefully, with the launch of the College in the upcoming month, more details on their plans for the future, including the development of graduate level programs, which the College has identified, are currently under development. Claire Campbell says below that these programs are indeed under development. So maybe, “With the launch of the College this month, more details on its future direction and graduate level programs will be emerging soon”. For the moment, a more detailed picture of the ESS vision is outlined by Jared Kolb, Coordinator for the Environment, Sustainability and Society program, in this online video: <http://ess.dal.ca/video/index.php>.

The College of Sustainability at Dalhousie University

By **CLAIRE CAMPBELL, Department of History**

– “Transformative.” It’s a word I’ve been hearing a lot lately.

For several months I’ve been involved with planning for Dalhousie University’s new College of Sustainability. It’s transformative, all right: it’s transformed my participation at the university, it’s going to transform the way I teach, and – if we do it right – it can transform the university itself.

The amazing thing is that I’m an historian. I barely remember the stages of plant succession from high school biology, and I don’t know anything about the chemical content of glacial till. I teach classes on Canadian landscapes – a combination of historical geography and

environmental history – and I write about the use of the environment at historic sites. I always figured that was the closest I'd get to environmental studies, as someone with a head for humanities rather than science. After all, Douglas LePan's poetry about the Georgian Bay, while eloquent and lyrical, doesn't usually appear in policy documents about climate change. And I could analyze the presentation of history at fur trade sites across the boreal forest, but that seemed disconnected from my email bulletins from Greenpeace, if you see what I mean.

In fact, the idea of a coherent, cross-faculty undertaking in sustainability was prompted a couple of years ago, in part, by the realization that nearly 150 faculty across the university were researching and teaching environmental issues in different ways, but largely in isolation. If there were economists teaching "The Economics of Global Warming," and literary scholars teaching "Green Reading: Nature, Culture, Canada," why weren't they talking to each other? Enthusiasm from students and faculty was supported by decided statements of commitment from the upper administration – a powerful combination of "top-down" and "bottom-up" initiative.

Initially, there were both faculty committees on sustainability and a central working group, which has evolved into the College's steering and executive committees. The working group organized a fabulous (if exhausting) two-day workshop in February of 2008 which saw about 90 staff and students from across the faculties scribbling madly on flipcharts. Out of this came a vision for the College based on four pillars: an undergraduate program in Environment, Sustainability, and Society; a graduate and research constellation; community involvement; and a common space for the "collision" of faculty and students from different backgrounds, and to model green planning (helpfully, this coincides with a new Master Plan process that is frankly environmental in spirit). We've been spending most of our time to date on the first two pillars.

The undergraduate program is unique in Canada. Students pair ESS with an existing discipline – so far these include Arts and Social Science, Science, Management, and Community Design, and we're hoping to add Computer Science, Engineering, and Health Professions to the list. So a student might enrol in a combined Honours or double major of ESS and History for an ESS/Arts degree, or ESS and Biology for an ESS/Science degree, and so on. This way, students develop a disciplinary specialty, which they bring to the program, and at the same time take the concerns and perspectives of sustainability back to their home departments. (I've also been hearing a lot about "tendrils" and "tentacles" across the university. It's kind of like living in a '50s science-fiction movie).

It sounds like the start of a joke (“An historian, an architect, and a geologist walk into a classroom...”) but that is how we’ll teach the junior courses: two or three faculty members from wildly different backgrounds arguing in the classroom about everything from climate change to resource-based political conflict. The science folk are big on “problem-based learning,” so the upper year courses – such as “The Campus as a Living Laboratory” – form students from different disciplines into teams to propose solutions for communities in Nova Scotia and around the world. Here Dal’s experience in International Development Studies has also been influential.

For a graduate program, Dalhousie presently has an Interdisciplinary PhD program that lends itself to the kind of cross-faculty mobilization we want to mine, so we are developing an Environment/Sustainability stream within that framework. At the MA level, we are thinking of ways to marry existing strengths in the School of Resource and Environmental Studies (which is in the Faculty of Management) to those in Science and IDS – again, to establish a balance or dialogue between an understanding of the physical environment and of policies and ideas that rest on it. As for research mobilization, the funding for environmental research, such as that recently announced by SSHRC, has us talking about cross-faculty projects examining, for example, resource based communities to social prosperity and environmental sustainability. (Though working with people who deal with CIHR and NSERC is really an eye-opener for someone in Arts – as in, “You can ask for *how much?*”)

I know I sound like a bit of a cheerleader about all of this, but I can’t think of any other time that I have felt so inspired about a project at a university. On a personal note, maybe a selfish one, it feels strange and wonderful to bring an historical and cultural perspective to the table and have it welcomed – not just as a curiosity (“say, did you know this campus used to be a farm?”) but as an indispensable value. I am working with some fantastic people whom I otherwise never would have met (biologists are human!) And while the College partners with operations about sustainability (the proverbial blue box) it’s fundamentally a challenging, imaginative exercise for us as intellectuals and teachers. How do we think about the environment? How might we think *differently*? How do we inspire students with these questions? How do we make a difference? How will the university act as a citizen, of Atlantic Canada and the world?

For more information: www.ess.dal.ca

Contacts:

For more information on the College of Sustainability, contact:

Prof. Steve Mannell, Architecture
Interim Director, College of Sustainability
Phone: 494-6122
Email: steven.mannell@dal.ca

For more information on the Environment, Sustainability and Society program, contact:

Jared Kolb
Coordinator, Environment, Sustainability and Society Program
Room 823, 1355 Oxford Street
Halifax, NS B3H 4J1
Phone: 1-902-494-4581
E-mail: sustainability@dal.ca

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

CLAIRE CAMPBELL [History] - claire.campbell@dal.ca

Regional Identities in Canada; Cultural History and the arts; Cultural Landscapes and Environmental History; Public History; Danish History.

STEVE MANNELL [Architecture] - steven.mannell@dal.ca

Architecture, Public Works and Civic Vision: The Toronto Water Works Extension Project, 1913-1955; Light Building and Improvisational Architecture.

TARAH WRIGHT [College of Sustainability] –
tarah.wright@dal.ca

Indicators of environmental sustainability; Environmental sustainability in higher education; Institutional environmental change; Applying experiential and transformative learning theories in the environmental science classroom; Environmental decision making and problem analysis; Environmental sustainability; The philosophy and politics of environmental science/environmental science and public policy in Canada.

KAARIN TAE [College of Sustainability] - kaarin.tae@dal.ca

DAVID R. BLACK [Political Science/College of Sustainability] -
david.black@dal.ca

Current research interests focus on Canada and Sub-Saharan Africa, with emphases on human security, development assistance, multilateral diplomacy and extractive industry investment.

DR. DEBORAH BUSZARD [Environmental Programs] - deborah.buszard@dal.ca

Plants in the Human Landscape; Economic Botany, Plants and Civilization.

CARRIE DAWSON [English] - Carrie.Dawson@dal.ca

Canadian literatures; contemporary fiction; postcolonial theory; ecocriticism.

BRUCE GREENFIELD [English] - Bruce.Greenfield@dal.ca

Colonial and nineteenth-century American literature and culture; narrative theory; travel writing; autobiography; history of the book.

DAVID EVANS [English] – Dhevans@dal.ca

Nineteenth and twentieth-century American literature; philosophy and literature; pragmatism; nature and literature; ecocriticism; Faulkner; William James.

J. ANDREW WAINWRIGHT [English-Emeritus] - Andrew.Wainwright@dal.ca

Modern and postmodern (Canadian) literature; Native-Canadian Studies; gender studies; multicultural fiction and poetry; intercultural issues; popular culture.

JEROME H. BARKOW [Anthropology] – barkow@dal.ca

Professor Barkow is a sociocultural anthropologist with research and teaching interests in evolution and human nature and in the anthropologies of food and of health. The connecting theme of his publications is that our evolved psychology underlies human society and culture.

UPCOMING & NEW PUBLICATIONS



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

ANANSI

***Payback: Debt and the Shadow Side of Wealth* by Margaret Atwood**

Genre: Nonfiction
ISBN: 978-0-88784-810-0
\$18.95
Available: October 2008

"Margaret Atwood delivers a surprising look at the topic of debt - a timely subject during our current period of economic upheaval, caused by the collapse of a system of interlocking debts." The final chapter examines our growing, perhaps catastrophic debt to the natural world. See http://www.anansi.ca/titles.cfm?pub_id=1286

Anvil Press

***Suicide Psalms* by Mari-Lou Rawley**

Genre: Poetry
ISBN 1895636922
\$15 CAN / \$15 US
Available: 2008

"*Suicide Psalms* is both hymn and visceral scream—of loss, despair, hope and ultimately redemption. These poems are drawn out with quick precision, as if they were indeed written in haste, or delirium, before tightening the noose or firing the pistol or jumping off the ledge." <http://anvilpress.net/Books/suicide+psalms>

BETWEEN THE LINES

***The No-Nonsense Guide to World Food* by Wayne Roberts**

Genre: Nonfiction
ISBN 9781897071441
Available: September 2008

"Covering fast food, health food, institutional food, and more, this timely guide shows how 'real food' has become increasingly scarce, dominated as it is in the West by agri-business and supermarkets." See <http://www.btlbooks.com/bookinfo.php?index=186>

BRICK BOOKS

***Cypress* by Barbara Klar**

Genre: Poetry
ISBN: 1894078675
\$18.00
Available: 2008

"*Cypress* is a series of linked meditative poems focusing on the Cypress Hills of southwestern Saskatchewan, a remarkable landform that Barbara Klar has come to know intimately. Moving with grace between the perceptual moment and its visionary dimension, Klar opens numinous avenues of reconnection to place." See http://www.brickbooks.ca/?page_id=3&bookid=164

***Noble Gas, Penny Black* by David O'Meara**

Genre: Poetry
ISBN: 1894078683
\$18.00
Available: 2008

"Many of the poems in *Noble Gas, Penny Black* explore the subject of departure and arrival, an ongoing theme in David O'Meara's work. Travel-being between places, in stations and airports and unfamiliar cities-creates a psychological, emotional space rife with reassessment, where the individual dwells simultaneously in the future and in the past." See http://www.brickbooks.ca/?page_id=3&bookid=203

***Breaker* by Sue Sinclair**

Genre: Poetry
ISBN: 1894078667
\$18.00
Available: 2008

"Sue Sinclair is the direct inheritor of the great early 20th Century German poet, Rilke: she possesses intense lyrical vision, steeped in wonder at the existence of the world, and a kind of grief at our inability to lose ourselves in it completely." See http://www.brickbooks.ca/?page_id=3&bookid=202

CAITLIN PRESS

***Lan(d)guage: a sequence of poetics* by Ken Belford**

Genre: Poetry
ISBN 13: 978-1-894759-29-8
\$15.95

Available: August 2008

"In Ken Belford's fifth book of poetry he takes us on a journey through Canada's roadless north where he has discovered a third world gaze, looking out at industrialism and its impact on a region rich in resources and natural beauty." See <http://www.caitlin-press.com/what.html>

COACH HOUSE BOOKS

HTO: Toronto's Water from Lake Iroquois to Taddle Creek and Beyond edited by **Christina Palassio** and **Wayne Reeves**

Genre: Nonfiction
ISBN: 1552452085
\$24.95
Available: Fall 2008

"In HTO: Toronto's Water from Lake Iroquois to Taddle Creek and Beyond, thirty contributors examine the ever-changing interplay between nature and culture, and call into question the city's past, present and future engagement with water." See <http://www.chbooks.com/catalogue/index.php?ISBN=1552452085>

Crabwise to the Hounds by **Jeremy Dodds**

Genre: Poetry
ISBN: 1552452050
\$16.95
Available: Fall 2008

"Humorous at times, yet always handled with consummate craft, these poems invoke historical figures like Hiram Bingham and Ho Chi Minh even as they traverse a poetic landscape that includes telephone-game-style translations, interpretive-dance poems on historic paintings and carnivalesque jaunts into a natural world overrun with mules, Alsatians, lions and motorcycle-sized deer." See <http://www.chbooks.com/catalogue/index.php?ISBN=1552452050>

Laundromat Essay by **Kyle Buckley**

Genre: Poetry
ISBN: 1552452069
\$16.95
Available: Fall 2008

"Figures from [the narrator's] past and present appear disguised as animal characters, misremembered, who participate in the construction of the convoluted narrative. The poem is then swept up in narrative tangents and detours as the narrator, also nameless, tries to navigate the consequential absurdities of living in a city that is fracturing around him..." See <http://www.chbooks.com/catalogue/index.php?ISBN=1552452069>

COTEAU BOOKS_

***My Human Comedy* by Gerald Hill**

Genre: Poetry
ISBN: 13-978-55050-371-5
\$14.95
Available: Fall 2008

"These poems have no agenda, no axe to grind, they serve no master, carry no freight. Only celebrate their own existence, and the sights, and sounds and smells and birds of the province of their birth..." Go to <http://www.coteaubooks.com/cataloguepdfs/Fall-08.pdf>

DOUGLAS & MCINTYRE

***Almost Green: How I Built an Eco-Shed, Ditched My SUV, Alienated the In-Laws, and Changed My Life Forever* by [James Glave](#)**

Genre: Nonfiction
ISBN: 978-1-55365-320-2
\$22.00
Available: August 2008

"Glave—a writer and stay-at-home dad—describes his experiences building a green writing studio in the front yard of his home on Bowen Island, British Columbia, a not-so-green paradise where SUVs still outnumber compost boxes." See <http://www.dmpibooks.com/book/9781553653202>

***Bees: Nature's Little Wonders* by [Candace Savage](#)**

Genre: Nonfiction
ISBN: 978-1-55365-321-9
\$28.00
Available: September 2008

"With informed and passionate prose, Candace Savage invites readers to get up close and personal with the familiar yet wondrously odd bee, whose life

span barely exceeds five weeks." See
<http://www.dmpibooks.com/book/9781553653219>

DAVID SUZUKI'S GREEN GUIDE by [David R. Boyd](#) and [Dr. David Suzuki](#)

Genre: Nonfiction
ISBN: 978-1-55365-293-9
\$19.95 Paperback
Available: September 2008

"This book recommends actions for individuals to be more green in the homes where we live, the way we travel, the food we eat, and the things we buy. It also describes how all of us can ensure that governments support sustainable lifestyles." See
<http://www.dmpibooks.com/book/9781553652939>

TAR SANDS: Dirty Oil and the Future of a Continent by [Andrew Nikiforuk](#)

Genre: Nonfiction
ISBN: 978-1-55365-407-0
\$20.00
Available: October 2008

"Combining extensive scientific research and compelling writing, Andrew Nikiforuk takes the reader to Fort McMurray, home to some of the world's largest open-pit mines, and explores this twenty-first-century pioneer town from the exorbitant cost of housing to its more serious social ills." See
<http://www.dmpibooks.com/book/9781553654070>

THE WISDOM OF BIRDS: An Illustrated History of Ornithology by [Tim Birkhead](#)

Genre: Nonfiction
ISBN: 978-1-55365-426-1
\$42.95
Available: October 2008

"Tim Birkhead transports the reader into the extraordinary lives of birds—from conception and egg, through territory and song, to migration and fully fledged breeder. Along the way he tells enthralling stories of ornithological superstitions and untested 'truths' over the centuries." See
<http://www.dmpibooks.com/book/9781553654261>

FIFTH HOUSE

Confessions of an Eco-Sinner: Tracking Down the Source of My

Stuff by Fred Pearce

Genre: Nonfiction
ISBN: 1554551161
\$24.95
Available: Fall 2008

"An amazing global journey to find the sources of all the stuff in one man's life - and the human, economic, and ecological impacts of our Western lifestyle." See <http://www.fitzhenry.ca/detail.aspx?ID=10195>

GASPEREAU PRESS

***Winter Nature: Common Mammals, Birds, Trees and Shrubs of the Maritimes* by Merritt Gibson, Soren Bondrup-Nielsen, and Twila Robar-DeCoste**

Genre: Field Guide
ISBN: 1554470595
\$27.95
Available: November 2008

"Winter Nature provides the interested walker, skier or snowshoer with a guide to the mammals, birds, trees and shrubs found in the Maritime provinces during the winter months." See <http://www.gaspereau.com/1554470595.shtml>

***The Muskwa Assemblage* by Don McKay**

Genre: Nonfiction/poetry
ISBN: 155447065x
\$49.95
Available: November 2008

"Taking up naming, ownership, wilderness, deep time - preoccupations that emerged previously in *Vis à Vis* and *Deactivated West 100* - McKay brings these notions to bear on a place almost entirely undisturbed by human settlement or industry. The *Muskwa Assemblage* is about settling into this lack of parameters, writing down and crossing out attempts to define that which goes on happily without definition." See <http://www.gaspereau.com/155447065x.shtml>

***Walking* by Henry David Thoreau**

Genre: Essay
ISBN: 1554470498
\$200 Limited Edition
Available: October 2008

"Written in 1851 by one of America's most influential thinkers, 'Walking, or the Wild' was a lecture Henry David Thoreau delivered frequently throughout the 1850s. It is a treatise inspired by the author's habit of working in the mornings and devoting the afternoons to local explorations, thinking, observation and exercise – that is, walking." See <http://www.gaspereau.com/1554470498.shtml>

***Refrain for Rental Boat #4* by Tim Bowling**

Genre: Poetry
ISBN: 1554470676
\$160 Limited Edition
Available: October 2008

"This musical poem at once despairs and revels in a frustrating day from the author's former life in the salmon-fishing industry on the Fraser River Delta." See <http://www.gaspereau.com/1554470676.shtml>

***Selected Poems* by Robert Bringhurst**

Genre: Poetry
ISBN:n/a
\$29.95
Available: April 2009

"This volume brings together selections from several of Bringhurst's award-winning collections, including *The Beauty of the Weapons* and *The Old in Their Knowing*, along with complete works including *Conversations with a Toad* and *The Blue Roofs of Japan*." No website details available.

***The Marram Grass: Poetry and Otherness* by Anne Simpson**

Genre: Poetry
ISBN: n/a
\$26.95
Available: April 2009

"Walking the beaches and trails near her home in Antigonish, Nova Scotia, Simpson traces the paths of her thoughts, from observation to association, through poetry, language and metaphor, dream-life and owls, Elizabeth Bishop and Albrecht Durer." No website details available.

***This Way Out* by Carmine Starnino**

Genre: Poetry
ISBN: n/a
\$17.95
Available: April 2009

"Carmine Starnino's fourth collection of poems is full of lyrical escapes, exits and embarkations, including letters from Rome, birdwatching,

childhood memories, and imaginative leaps into alternate vocations." No website details available.

***Lean-To* by Tonja Gunvaldsen Klaassen**

Genre: Poetry

ISBN: n/a

\$20.95

Available: April 2009

"In her third collection of poetry, Tonja Gunvaldsen Klaassen writes of places made home, navigating between fixed points of origin and the flotsam that encloses, between the permanence of marriage and parenthood, and the temporary of camping trips, renovations and hospital stays." No website details available.

***The Acadian Forest: Ecological Management of Maritime Woodlots* by Jamie Simpson**

Genre: Environmental Studies

ISBN: n/a

\$31.95

Available: May 2009

"Simpson's book provides an introduction to the Acadian Forest region in the Maritimes and northern New England and a guide to restoring this ecosystem on woodlots. Includes profiles of several experienced woodlot owners across the region and an index of tree species and details on their restoration and regeneration. Jamie Simpson received his M.Sc. in Forestry from the University of New Brunswick. He owns a woodlot in southwestern New Brunswick and works as the Natural Resources Coordinator with the Ecology Action Centre in Halifax." No website details available.

***A Sound Like Water Dripping: In Search of the Boreal Owl* by Soren Bondrup-Nielsen**

Genre: Environmental Studies; Non-Fiction

ISBN: n/a

\$26.95

Available: May 2009

"Biologist Soren Bondrup-Nielsen recalls his experience as a graduate student in the 1970s researching the Boreal Owl in northern Ontario. Initially dissuaded by his supervisors, Bondrup-Nielsen tracked and made the first nest records and audio recordings of this elusive species' call. With enthusiasm and sincerity, the author details his experimental research methods, the thrill of living up north and discoveries both personal and scientific. Soren Bondrup-Nielsen was born in Denmark and at thirteen immigrated to Canada with his family. He is currently a professor in the Biology Department at Acadia University where he teaches ecology and

conservation biology. He is the author of a memoir, *Winter On Diamond*." No website details available.

GREYSTONE BOOKS

***Snakebit: Confessions of a Herpetologist* by [Leslie Anthony](#)**

Genre: Nonfiction
ISBN: 978-1-55365-236-6
\$29.95
Available: November 2008

"*Snakebit* traces the author's journey from a childhood fascination with snakes, through academic flirtation, to professional association with some of the world's greatest herpetologists." See <http://www.dmpibooks.com/book/9781553652366>

***A Good Catch: Sustainable Seafood Recipes from Canada's Top Chefs* by [Jill Lambert](#). Introduction by [David Suzuki](#)**

Genre: Nonfiction
ISBN: 978-1-55365-385-1
\$24.95
Available: November 2008

"*A Good Catch* explains which are the best, most responsible seafood choices—and features them in more than seventy mouth-watering recipes from celebrity chefs across Canada." See <http://www.dmpibooks.com/book/9781553653851>

HARBOUR PUBLISHING

***A Mountain Year: Nature Diary of a Wilderness Dweller* by [Chris Czajkowski](#)**

Genre: Nonfiction
ISBN: 978-1-55017-441-0
\$36.95
Available: October 2008

"An illustrated, expressive journal of seasonal transformation and wilderness living as experienced by a best-selling author." See <http://www.harbourpublishing.com/title/AMountainYear>

***Dreamspeaker Cruising Guide: The West Coast of Vancouver Island: Bull Harbour and Cape Scott to Sooke, Volume 6* by**

Anne Yeadon-Jones and Laurence Yeadon-Jones

Genre: Travel guide
ISBN: 978-1-55017-445-8
\$49.95
Available: November 2008

"A full-colour cruising guide to Vancouver Island's remote west coast by British Columbia's cruising experts." See
<http://www.harbourpublishing.com/title/TheWestCoastofVancouverIsland>

***Tidal Passages: A History of the Discovery Islands* by Jeanette Taylor**

Genre: History
ISBN: 978-1-55017-435-9
\$36.95
Available: November 2008

"Historian and Quadra Island resident uncovers the lively history of the remote area of the Discovery Islands." See
<http://www.harbourpublishing.com/title/TidalPassages>

***Beachcomber's Guide to Seashore Life in the Pacific Northwest Revised* by J. Duane Sept**

Genre: Field guide
ISBN: 978-1-55017-453-3
\$26.95
Available: November 2008

"Newly revised and updated in 2008 with additional photographs and an easier-to-use layout, this beautifully illustrated guide aids in identifying the most common intertidal animals and plants of British Columbia, Washington and Oregon." See
[http://www.harbourpublishing.com/title/BeachcombersGuidetoSeashoreLi
feinthePacificNorthwestRevised](http://www.harbourpublishing.com/title/BeachcombersGuidetoSeashoreLifeinthePacificNorthwestRevised)

MCCLELLAND & STEWART

***Measuring Mother Earth: How Joe the Kid Became Tyrrell of the North* by Heather Robertson**

Genre: Biography
ISBN: 978-0-7710-7540-7
\$21.00
Available: October 2008

"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'." See <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771075407>

***Otherwise* by [Farley Mowat](#)**

Genre: Autobiography
ISBN: 978-0-7710-6489-0
\$32.99
Available: October 2008

"A Canadian icon gives us his final book, a memoir of the events that shaped this beloved writer and activist... He single-handedly began the rehabilitation of the wolf with *Never Cry Wolf*. He was the first to bring advocacy activism on behalf of the Inuit and their northern lands with *People of the Deer* and *The Desperate People*. And his was the first populist voice raised in defense of the environment and of the creatures with whom we share our world, the ones he has always called *The Others*." See <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771064890>

***The Riverbones: Stumbling After Eden in the Jungles of Suriname* by [Andrew Westoll](#)**

Genre: Travel, Memoir, Environmental Science
ISBN: 978-0-7710-8875-9
\$24.99
Available: October 2008

"Andrew Westoll spent a year living the dream of every aspiring primatologist: following wild troops of capuchin monkeys through the remote Central Suriname Nature Reserve, the largest tract of pristine rainforest left on earth. But that was only the beginning..." See <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771088759>

MCGILL-QUEEN'S UNIVERSITY PRESS

***The Cultivated Landscape: An Exploration of Art and Agriculture* by [Craig Pearson](#) and [Judith Nasby](#)**

Genre: Nonfiction
ISBN: 0773532463
\$45.00 (98 colour illustrations)
Available: August 2008

"This unique history of agriculture as illustrated in art since the Middle Ages illuminates the complex issues facing agriculture today." See <http://mqup.mcgill.ca/book.php?bookid=2162>

***The Slow Food Story: Politics and Pleasure* by Geoff Andrews**

Genre: Nonfiction
ISBN: 0773534784
\$22.95
Available: July 2008

"The first book detailing the rise of Slow Food - one of the most significant political movements of modern times." See <http://mqup.mcgill.ca/book.php?bookid=2231>

NEWEST PRESS

***The Cardinal Divide* by [Stephen Legault](#)**

Genre: Fiction
ISBN: 978-1-897126-32-5
\$22.95
Available: October 2008

"Cole Blackwater's life isn't what it used to be. Once a political superstar within Ottawa's environmental movement, he now runs a nearly defunct conservation strategy consulting firm that distinctly lacks a paying client..." See <http://www.newestpress.com/catalog/virtuemart/5119.html>

***Listening to Trees* by [A.K. Hellum](#)**

Genre: Environmental nonfiction, Biography
ISBN: 978-1-897126-33-2
\$22.95
Available: September 2008

"Combining personal experience with concrete fact, A.K. Hellum's *Listening to Trees* tells the story of a man's lifelong journey to salvage the world's declining forests..." See <http://www.newestpress.com/catalog/virtuemart/5099.html>

***Nightmarker* by [Meredith Quartermain](#)**

Genre: Prose-poetry
ISBN: 978-1-897126-34-9
\$14.95
Available: September 2008

"In expeditions to City Hall, the police station, the sugar refinery, and the courthouse, *Nightmarker* explores the human city as an animal behaviour, a

museum, and a dream of modernity. It also records the journey of Geo, an earth-geist, who struggles to comprehend humanity's siege of Earth while enabling us to examine the human condition, bound as it is by the drive to evolve, multiply, and simply exist." See

<http://www.newestpress.com/catalog/virtuemart/5095.html>

NEW SOCIETY PUBLISHERS

***The Better World Shopping Guide: Every Dollar Makes a Difference* by Ellis Jones**

Genre: Nonfiction

ISBN: 9780865716308

\$9.95

Available: October 2008

"The only comprehensive guide for socially and environmentally responsible consumers available, this book ranks every product on the shelf from A to F so you can quickly tell the 'good guys' from the 'bad guys' — turning your grocery list into a powerful tool to change the world..." See

<http://www.newsociety.com/bookid/4013>

***Evolution's Edge: The Coming Collapse and Transformation of Our World* by Graeme Taylor**

Genre: Nonfiction, Sociology

ISBN: 9780865716087

\$24.95

Available: July 2008

"*Evolution's Edge* shows that limitless economic expansion is impossible on a finite planet. Our growth-based global system will collapse as critical resources become scarce and major ecosystems fail. However, new ideas, values and technologies can help us avoid disaster and create a better world..." See <http://www.newsociety.com/bookid/3994>

***The Long Descent: A User's Guide to the End of the Industrial Age* by John Michael Greer**

Genre: Nonfiction, Sociology

ISBN: 9780865716094

\$18.95

Available: September 2008

"Americans are expressing deep concern about US dependence on petroleum, rising energy prices and the threat of climate change. Unlike the energy crisis of the 1970s, however, there is a lurking fear that, now, the times are different and the crisis may not easily be resolved..."

<http://www.newsociety.com/bookid/4014>

***Depletion & Abundance: Life on the New Home Front* by Sharon Astyk**

Genre: Nonfiction, Sociology
ISBN: 9780865716148
Available: September 2008

"*Depletion and Abundance* explains how we are living beyond our means with or without a peak oil/climate change crisis and that, either way, we must learn to place our families and local communities at the center of our thinking once again..." See <http://www.newsociety.com/bookid/4015>

***Food Security for the Faint of Heart* by Robin Wheeler**

Genre: Nonfiction, Social Science
ISBN: 9780865716247
\$16.95
Available: September 2008

"*Food Security for the Faint of Heart* is designed to gently ease readers into a more empowered place so that shocks to our food supply can be handled confidently..." See <http://www.newsociety.com/bookid/4021>

RATTLING BOOKS

***Vikings of the Ice* by George Allan England**

Genre: Nonfiction (Audio download or CD)
ISBN: 0-9737586-3-5
No price listed
Available: March 2009

"For many years the Newfoundland seal hunt has been the greatest hunt in the world, and that so little has been written about it is a mystery... In so far as personal observation can avail, I have tried to record and portray all the essential features of Newfoundland sealing." See <http://www.rattlingbooks.com/Product.aspx?ProductID=56>

Rocky Mountain Books

***The Weekender Effect: Hyperdevelopment in Mountain Towns*
by Robert William Sandford**

Genre: Nonfiction, Political Science
ISBN: 978-1-897522-10-3
\$16.95
Available: September 2008

"As cities continue to grow at unprecedented rates, more and more people are looking for peaceful, weekend retreats in mountain or rural communities... As a result, what once were 'small towns' are fast becoming 'mini cities', complete with expensive housing, fast food, traffic snarls and environmental damage, all with little or no thought for the importance of local history, local people and local culture. *The Weekender Effect* is a passionate plea for considered development in these bedroom communities and for the necessary preservation of local values, cultures and landscapes." See

http://www.rmbooks.com/books/fall08/weekender_effect.html

***Expedition To The Edge: Stories of Worldwide Adventure* by Lynn Martel**

Genre: Nonfiction
ISBN: 978-1-897522-09-7
\$22.95
Available: September 2008

"In *Expedition to the Edge: Stories of Worldwide Adventure*, Martel has assembled 59 compelling and entertaining stories that uniquely capture the exploits, the hardships, the fears and the personal insights of a virtual who's who of contemporary adventurers as they explore remote mountain landscapes from the Rockies to Pakistan to Antarctica." See

http://www.rmbooks.com/books/fall08/expedition_to_the_edge.html

***Northern British Columbia Canoe Trips: Volume One* by Laurel Archer**

Genre: Travel guide
ISBN: 978-1-897522-13-4
\$29.95
Available: November 2008

"This first volume of the guidebook series *Northern British Columbia Canoe Trips* describes in detail eight northern BC paddling routes over eleven rivers, and is designed to provide canoeists with all the information they require to plan a river trip appropriate to their skill level and special interests." See

http://www.rmbooks.com/books/fall08/northern_bc_canoe_trips.html

***The Rockies Of Canada: A Revised & Enlarged Edition of Camping in the Canadian Rockies* by Walter Wilcox**

Genre: History
ISBN: 978-1-897522-14-1

\$19.95

Available: October 2008

“First published in 1900, The Rockies of Canada is based on one of the first major works to be written about the mountains of western Canada, Camping in the Canadian Rockies (1896)...” See

http://www.rmbooks.com/books/fall08/rockies_of_canada.html

***Portrait of the Canadian Rockies* by Elizabeth Wilson**

Genre: Photography

ISBN: 978-1-897522-18-9

\$14.95

Available: Fall 2008

“This book - a complete look at this amazing region - includes historic images that date back over 125 years, as well as colour photographs of the large mammals that inhabit the region...” See

<http://www.rmbooks.com/books/portrait.htm>

RONSDALE PRESS

***Cascadia: The Elusive Utopia: Exploring the Spirit of the Pacific Northwest* by Douglas Todd**

Genre: Nonfiction

ISBN: 978-1-55380-060-6

\$21.95

Available: 2008

“In this original book, 15 leading writers, historians, bio-regionalists, pollsters, scholars, economists, philosophers, eco-theologians, literary analysts and poets explain how the Pacific Northwest is nurturing a unique ‘spirituality of place,’ which could become a model for the planet...” See

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

***Hollyburn* by Francis Mansbridge**

Genre: Local history, west coast

ISBN: 978-1-55380-062-0

\$24.95

Available: October 2008

“This is the first book to be published on the rich and diverse history of Hollyburn, the forested, mountainous area above West Vancouver...” See

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

***Borrowed Rooms* by Barbara Pelman**

Genre: Poetry
ISBN: 978-1-55380-061-3
\$15.95
Available: September 2008

"In tight and unsentimental poems, Barbara Pelman grieves the death of a father, notes the changing dynamics of mothers and daughters, watches the doors irrevocably close on a marriage, and delights in the temporal beauty surrounding her: the simple splendour of garry oak and hawthorn, arbutus branches bent to the shape of wind, and the stutter of shoreline..." See <http://www.ronsdalepress.com/catalogue/borrowedrooms.html>

THISTLEDOWN PRESS

correction line by Dennis Cooley

Genre: Poetry
ISBN: 978-1-897235-50-8
\$15.95
Available: September 2008

"*correction line* affirms Cooley's desire to break from the inexorable narrative and offer poetry its place in the everyday world, while allowing its aesthetic to claim the space and time of the Canadian Prairies for its form, cadence and meanings..." See <http://www.thistledownpress.com/cgi-bin/thistle/thistle.cgi?function=dispbook&bkid=145&nf=>

Terminal Moraine by Ian LeTourneau

Genre: Poetry
ISBN: 978-1-897235-53-9
\$12.95
Available: September 2008

"Ian LeTourneau imagines history and memory as a glacial landscape that is both advancing and inert. The result is a collection where metaphor unfurls on a conveyor belt of precise language constructed to assemble the past we pretend not to remember, the future we try not to imagine, and the present we cannot escape..." See <http://www.thistledownpress.com/cgi-bin/thistle/thistle.cgi?function=dispbook&bkid=179&nf=>

Turnstone Press

Bush Camp by Marvin Francis

Genre: Poetry
ISBN: n/a

No price listed
Available: forthcoming

"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. Poems splash out on the page in a wildly creative exploration of the clash of rural and urban, First Nation and majority cultures." See <http://www.turnstonepress.com/forthcoming-books/bush-camp.html>

UNIVERSITY OF ALBERTA PRESS

The Algal Bowl: Overfertilization of the World's Freshwaters and Estuaries by David W. Schindler and John R. Vallentyne

Genre: Nonfiction, Water management, Ecology
ISBN: 0-88864-484-1
\$34.95
Available: September 2008

"Renowned water scientists, David W. Schindler and John R. Vallentyne, share their combined 80 years of experience with the eutrophication problem to explain its history and science, and offer real-world solutions for mitigating this catastrophe in the making..." See <http://www.uap.ualberta.ca/UAP.asp?LID=41&bookID=635>

UNIVERSITY OF BRITISH COLUMBIA PRESS

Home Is the Hunter: The James Bay Cree and Their Land by Hans Carlson

Genre: Nonfiction
ISBN: 9780774814942
\$85.00
Available: September 2008

"This book is more than a story of dam building and industrial logging in northern Quebec. It offers a way of thinking about indigenous peoples' struggles for rights and environmental justice in Canada and elsewhere..." See http://www.ubcpres.com/search/title_book.asp?BookID=299172387

Renegotiating Community: Interdisciplinary Perspectives, Global Contexts by [Diana Brydon](#) and [William D. Coleman](#)

Genre: Nonfiction

ISBN: 9780774815062
\$85.00
Available: May 2008

"*Renegotiating Community* asks what happens to the autonomy of individuals and communities due to globalization. Original case studies show how a range of communities are renegotiating the meanings of community and autonomy while living with, and sometimes challenging, the processes of globalization..." See http://www.ubcpres.com/search/title_book.asp?BookID=299172356

***Landing Native Fisheries: Indian Reserves and Fishing Rights in British Columbia, 1849-1925* by [Douglas C. Harris](#)**

Genre: Nonfiction
ISBN: 9780774814195
\$85.00
Available: May 2008

"*Landing Native Fisheries* reveals the contradictions and consequences of an Indian land policy premised on access to fish, on one hand, and a program of fisheries management intended to open the resource to newcomers, on the other..." See http://www.ubcpres.com/search/title_book.asp?BookID=5266

***The Reluctant Land: Society, Space, and Environment in Canada before Confederation* by [Cole Harris](#)**

Genre: Nonfiction
ISBN: 9780774814492
\$95.00
Available: May 2008

"*The Reluctant Land* describes the evolving pattern of settlement and the changing relationships of people and land in Canada from the end of the fifteenth century to the Confederation years of the late 1860s and early 1870s. It shows how a deeply indigenous land was reconstituted in European terms, and, at the same time, how European ways were recalibrated in this non-European space..." See http://www.ubcpres.ca/search/title_book.asp?BookID=299172055

UNIVERSITY OF OTTAWA PRESS

***Histoires de Kanatha: vue et contées / Histories of Kanatha: Seen and Told* by Georges Sioui**

Genre: History, Aboriginal Studies
ISBN: Cloth 978-2-7603-3035-1
\$85.00 (Bilingual French/English)

Available: October 2008

"Cette collection est le premier ouvrage par un autochtone canadien qui discute le concept d'histoire des peuples autochtones et l'expérience coloniale. Tout au long de ces textes, écrits dans plusieurs genres pendant vingt ans, Georges Sioui reprend les idées des Hurons-Wyandots au sujet de la place des Autochtones au Canada, dans l'histoire et le monde. / This is the first collection written by an Aboriginal Canadian on the Aboriginal understanding of history and the colonial experience. These essays, stories, lectures, and poems, written over the last twenty years by Georges Sioui, present and explore the perspectives of the Huron-Wyandot people on the place of Aboriginal people in Canada, in the world, and in history." See http://www.uopress.uottawa.ca/downloads/catalogue_08_2.pdf

VÉHICULE PRESS

***This Island in Time: Remarkable Tales from Montreal's Past* by John Kalbfleisch**

Genre: History

ISBN: 978-1-55065-241-3

\$ 17.95

Available: September 2008

"From Montreal's founding nearly four centuries ago down to the present day, an astonishing range of people have trod the city's streets. Priests and princes, heroes and the humble, financial wizards and outright fools – all have their stories to be told. Here we have no ordinary history of Montreal. Instead, with this account of spies, zealots, royal tourists, people on the brink of death, and many others besides, something different emerges. It's a portrait as colourful as the city itself." See

http://www.vehiculepress.com/cgi-bin/dbman2/db.cgi?db=default&uid=default&ID=*&mh=20&sb=8&so=descend&view_records=View%2BRecords&keyword=This+Island+in+Time

***The Walkable City: From Haussmann's Boulevards to Jane Jacobs' Streets and Beyond* by Mary Soderstrom**

Genre: Nonfiction, Urban Studies

ISBN: 978-1-55065-240-6

\$22.95

Available: September 2008

"Taking us on walks through Paris, New York, Toronto, North Vancouver and Singapore, Mary Soderstrom examines how cities have changed the lives of ordinary citizens—in positive and negative ways. Making the city walkable again is crucial. The author looks to the future and suggests ways in which we can reorganize our lives and our cities." See

http://www.vehiculepress.com/cgi-bin/dbman2/db.cgi?db=default&uid=default&view_records=Find+Books&ISBN=978-1-55065-

240-6

WILFRID LAURIER UNIVERSITY PRESS

Open Wide a Wilderness: Canadian Nature Poems edited by
Nancy Holmes, introductory essay by **Don McKay**
(Environmental Humanities Series)

Genre: Poetry

ISBN 978-1-55458-033-0

\$38.95

Available: December 2008

“The first anthology to focus on the rich tradition of Canadian nature poetry in English, *Open Wide a Wilderness* is a survey of Canada’s regions, poetries, histories, and peoples as these relate to the natural world...” See <http://www.wlu.ca/press/Catalog/holmes.shtml>

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Art Credits:

“Great Northern”

[Michael Savage](#)

“Michael currently resides in South Surrey, British Columbia, Canada. He has studied fine art extensively, earning a BFA from the University of British Columbia. Mike's eclectic and thoughtful paintings reflect his interest in nature, philosophy, and spirituality. The goal being to create art that is both beautiful and engaging to the mind. His work hangs in collections in Europe, Asia, and throughout North America.”

Photo Credits:

Lisa Szabo (Jones)

Paul Huebener--Fall colours in Hamilton, Ontario; waterfall, Hamilton, Ontario

Emily Nilsen--Broughton Archipelago photos

Please send any comments or enquiries to contactus@alecc.ca.

Editors:

Lisa Szabo (University of Alberta) lsszabo@alecc.ca

Paul Huebener (McMaster University) phuebener@alecc.ca

Michael Pereira (Brock University) mpereira@alecc.ca

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