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**The Green Dimension in Canadian Poetry  
A Bibliographical Guide  
for Study and Research**

*The following bibliographical guide is based on an examination of major Canadian poetry anthologies, some of which are still in print or easily accessible in libraries.*

<b>Contents</b>	page
Acknowledgements	3
I. Introduction	4
1. Rationale and Purpose	4
2. The Present Context of Ecologically-Oriented Studies in Literature	5
II. Poems Listed Alphabetically by Name of Author	10
III. Anthologies Listed Alphabetically by Name(s) of Editor(s)	48

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Norbert Platz

# I. INTRODUCTION

## 1. Rationale and Purpose

This guide is meant to provide some initial bibliographical assistance to those who want to study the historical evolution of ecological thinking in Canada on the basis of poetry. A major theoretical assumption underlying this project is that literature gives privileged access to a nation's cultural memory. Even a cursory survey of Canadian literary history supplies ample evidence for the marked presence of ecological attitudes in Canada's mental history. The origin of these attitudes can be traced back to at least the 18th century. By way of generalising, one could argue that literature reflects, and provides subtle insights into, how both native Canadians and immigrant settlers have responded to their 'eco-sphere'. For many Canadian texts bear witness to a thematic preoccupation with the Canadian *oikos*-area (*oikos* signifying 'house' in a narrower sense but also 'habitat' in a wider), to which its inhabitants have established a meaningful relationship.

No doubt, even a preliminary attempt to explore ecological attitudes in Canadian literature more systematically would be a multi-faceted and difficult task. One of the major practical problems that poses itself immediately is: Which texts could, and ought to be examined? For there are innumerable references to environmental attitudes and ideas in all literary genres -- also in a great many fictional texts, both traditional and contemporary. For the purpose of research and study it would be extremely helpful indeed, if there were comprehensive bibliographical aids that would enable us to approach, and familiarize ourselves with, all these texts more conveniently. But the challenge of collecting pertinent data of this general kind would have been far beyond my scope and resources. This is why the present guide limits its focus to poetry.

The working hypotheses motivating this tentative compilation are:

- i. Poetry is a more ubiquitous literary genre than fiction and drama. According to available evidence, more writers seem to have tried out their skills on poetry than on fiction and drama. Therefore poetry is likely to mirror a greater variety of voices and sentiments.
- ii. Poems are still a relatively untapped source in the current discussion about the environment. However, a great many poetic texts lend themselves to supplying relevant arguments that could be used in various fields of action such as environmental ethics, environmental education and, last but not least, conservation.
- iii. Apart from smaller pieces of the "nature writing" variety, poems dealing with nature and environmental issues are comparatively short, aiming as they do at a single focus and effect. This is why they can be opened up for critical inspection more easily than selected passages from, say, a novel, which would have to be related to the context of the whole work.
- iv. This guide attempts to direct the user's attention to poems that are accessible in anthologies. A strong argument for selecting poems from anthologies rather than from individual writers' collections is that the anthology editors are likely to have selected precisely those poems of whose appeal to their respective readerships they must have been thoroughly convinced. Thus the mere fact that a poem has been anthologized suggests that it can be considered an important element in the process of Canadian culture building. Therefore, the very poems that have been frequently anthologized could perhaps serve as special barometers of the Canadian ecological sensibility at a given historical moment.

The following arguments throw some light on the present context of literary studies and claim a strong case for a new ecocritical approach to literature. Without any doubt, a new ecologically-enlightened perspective might bring about a fresh and fruitful re-examination of the very poems to which this guide directs its readers.

## 2. The Present Context of Ecologically-Oriented Studies in Literature

### *The Tendency towards Avoiding Ecological Issues in the Humanities*

Apart from a few noteworthy exceptions, the Humanities at North American as well as European universities have been deplorably remiss in dealing with the environmental crisis and investigating its philosophical implications. Living in an ivory tower and being absorbed in their own fashionable propensities, the Humanities in academia tend not to pay specific attention to the problem of ecological issues. There is little readiness to accept the stipulation that, in adjusting to the present environmental challenges, we would urgently need an exploration of the concepts of nature we harbour. These mental images of nature would have to be seen in relation to our own self-image, the image of the 21st-century human being. Such a revision of our mental images of both nature and ourselves could be conducive to a new ecological civilization.

### *Some Basic Eco-Philosophical Assumptions*

As has often been pointed out, a key to the ideological macrostructure by which we live can be found in such philosophers as Francis Bacon, John Locke and René Descartes. Unintentionally, they have become the great representatives of modern attitudes towards nature. The standard definition of mankind's role can perhaps be suitably clarified if we look at the following statement made by Francis Bacon in 1603:

I am come in very truth leading nature to you, with all her children, to bind her to your service and to make her your slave. ... So may I succeed in my only earthly wish, namely to stretch the deplorably narrow limits of man's dominion over the universe to their promised bounds ... .<sup>1</sup>

As is well known, this energetic enfranchisement from traditional restraints has been endorsed by the Biblical command: "... and have dominion over the fish of the seas, and over the fowl of the air, and over every living thing that moveth upon the earth" (*Genesis*, I, 28). What strikes us most is an apparent "human chauvinism"<sup>2</sup>, a downright anthropocentric view which claims

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<sup>1</sup>"The Masculine Birth of Time, or The Great Instauration of the Dominion of Man over the Universe", cited by Anthony Wilden, *System and Structure: Essays in Communication and Exchange*. 2nd ed., London, 1980, xxxv-xxxvi. Not only from a Feminist point of view it is interesting that Nature is considered *female* and subservient to *man*.

<sup>2</sup>Roderick S. French, "Is Ecological Humanism a Contradiction in Terms? The Philosophical Foundations of the Humanities under Attack", in: Donald Hughes, Robert C. Schultz, *Ecological Consciousness: Essays from the Earthday Colloquium*. University of Denver, April 21-24, 1980. Washington, DC., 1981, 43-66, 43.

that humans are given privileged power over Nature and everything that exists within it. This has led to the notion so much cherished in the 20th century "that human beings are so special that the earth exists for our comfort and disposal alone."<sup>3</sup>

The old paradigm of human dominion over nature can be correlated to the concepts of ego-consciousness and self-interest and their ideological implications. Max Horkheimer put the case in the following manner: "The entire universe becomes a tool of the ego, although the ego has no substance or meaning except in its own boundless activity." He juxtaposes "an abstract ego as undisputed master", on the one hand, and "a nature stripped of inherent meaning", on the other. This ego obscures its desires by resorting to "vague absolutes such as the ideas of progress, success, happiness, or experience"<sup>4</sup>. Here Horkheimer aptly describes the deeply ingrained Western yearning for the power to shape reality to the individual's own desires and designs.

At an epistemological level, ego-consciousness is prone to massive self-deception; for it tends to misjudge man's role in the natural environment. The biologist and philosopher Bateson goes so far as to equate the epistemological error committed by the ego-conscious modern self with a fundamental ecological error when he states:

When you narrow down your epistemology and act on the premise "What interests me is me, or my organization, or my species," you chop off consideration of other loops of the loop structure. You decide that you want to get rid of the by-products of human life and that Lake Erie will be a good place to put them. You forget that Lake Erie is part of *your* wider eco-mental system - and that if Lake Erie is driven insane, its insanity is incorporated in the larger system of *your* thought and experience.<sup>5</sup>

### *Ego-consciousness Should Be Replaced by Eco-consciousness*

What should replace the concepts of *ego-consciousness* and self-interest is a new *eco-consciousness* or environmental consciousness. The latter is characterized by an awareness of "being together in a togetherness of beings"<sup>6</sup>. Furthermore, "Ecological Consciousness presupposes a participatory science in which the observer is not alienated from the observed", Bill Devall states<sup>7</sup>. It is "rooted", he says, "in a profound understanding of organic unity"<sup>8</sup>. This type of consciousness can be found in authors such as Aldo Leopold and some of the contemporary ecologists "who move beyond the narrow confines of quantification into a phenomenological understanding of organic unity"<sup>9</sup>.

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<sup>3</sup>Glen A Love, "Revaluing Nature: Toward an Ecological Criticism", *Western American Literature*, 25 (1990), 201-215, 205.

<sup>4</sup>Max Horkheimer, "The Revolt of Nature", in: Derek Wall, *Green History: A Reader in Environmental Literature, Philosophy and Politics*. London / New York, 1994, 235-237, 236.

<sup>5</sup>Gregory Bateson, *Steps to an Ecology of Mind*. New York: Ballantine Books, 1972, 484.

<sup>6</sup>John Fowles, "From: *The Tree*", in: Robert Finch, and John Elder (Eds.), *The Norton Book of Nature Writing*. New York / London, 1990, 657-670, 659.

<sup>7</sup>Bill Devall, "Ecological Consciousness and Ecological Resisting: Guidelines for Comprehension and Research", *Humboldt Journal of Social Relations*. 9,2 (1982), 177-196, 180.

<sup>8</sup>Devall, 180.

<sup>9</sup>Devall, 180.

The stipulation underlying the present approach to Canadian literature, and poetry in particular, is that literary criticism should again put "nature" and the "natural environment" on the agenda. According to the German literary theorist and critic Wolfgang Iser, literature since the 18th century has tended to foreground such ideas and problems as have usually been stifled and repressed in the pre-dominant ideology of each respective period.<sup>10</sup> If we are prepared to adopt this view, then literature contains a subversive potential which questions the validity of dominant ideologies. In this connection it makes sense to assume that, at least since the Romantic period, a substantial body of literature has constantly challenged, and been subversive to, the mechanistic world view, which could also be called "the world view of Cartesian dualism"<sup>11</sup>. In this connection one might argue "that nature-oriented literature" has often tended to offer "a needed corrective" to the mechanistic world view. Such nature-oriented literature has a high regard -either implicit or explicit - "for the non-human":

While the critical interpretation, taken as a whole, tends to regard ego-consciousness as the supreme evidence of literary and critical achievement, it is eco-consciousness which is a particular contribution of most regional literature, of nature-writing, and of many other ignored forms and works, passed over because they do not respond to the anthropocentric - let alone modernist and post-modernist - assumptions and methodologies.<sup>12</sup>

### *The New Aims and Pursuits of Ecocriticism*

I suggest that in the present period, which is characterized by a crisis of confidence, literary criticism should look for a new model, or even a new paradigm, of research.<sup>13</sup> In view of the current state of literary studies, we could gain inspiration from the newly fledged field of ecocriticism (Buell, Glotfelty and Fromm, Kroeber), which, however, has not yet gained official recognition. If we were to introduce an ecologically oriented criticism into the study of Canadian literature (and, of course, other literatures), we would be able to discover a new semantic *space between* natural and cultural processes, whose study might be fruitful in the long run - last but not least because of its practical implications as far as the struggle for human survival is concerned. Ecocriticism could acclimatize some as yet unfamiliar ecological ideas in order to make the study of literature a lively and vibrant discipline again, one that does not abstain from political involvement any longer and does not couch its insights in such a language that those who are outside academia cannot understand it. An ecologically enlightened form of literary criticism could dig out age-old verities about the human role in the universe, save them from oblivion and use them for creating a body of shared beliefs. It could ask new questions that are vital to us and elicit stimulating answers from a great variety of texts. A new ecological lens could refract old truths in a new light and assign a topical importance to them. At a deeper and more fundamental level, ecological criticism could throw into relief the validity of a specific mode of experience which is characteristic of literary texts and might be described as *experiential analysis*:

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<sup>10</sup>Wolfgang Iser, *Der Akt des Lesens: Theorie ästhetischer Wirkung*. München, 1976, 121-122.

<sup>11</sup>Devall, 180.

<sup>12</sup>Love, 205-206.

<sup>13</sup>"The difference between a paradigm and a model is one of scope. We develop models for particular purposes. ... Paradigms, on the other hand, are pervasive - or they are not paradigms", says James Ogilvy, "From Command to Co-Evolution: Toward a New Paradigm for Human Ecology", in: Robert C. Schultz, and J. Donald Hughes (Eds.) *Ecological Consciousness. Essays From the Earthday Colloquium*, University of Denver, April 21-24, 1980, Washington, D. C., 1981, 265-294, 265.

Experiential analysis produces not *information about* something, as is the case in objective studies, but rather intimate *knowledge that* something is the case, knowledge of, or *knowledge for* some purpose. ... Experiential analysis is the pursuit of directness and immediacy; it is ... the adoption of a stance or complete surrender to experience.<sup>14</sup>

Ecological criticism could bring into focus a store of forgotten knowledge. In short, if literary criticism were to ratify this new ecological agenda it could use literature for constructing new mental pictures of the world. It could contribute to translating the psychological potentialities of an alternative life, as well as of different lifestyles, into an existential reality. Since literary discourse has for a long time been alienated from life, literature itself could be re-invested with a meaningful voice. In a fruitful conjunction with literature, literary criticism would have a very visible gap to fill in public discourse.

### *Some New Core Criteria for Literary Analysis*

If the new paradigm could be agreed on, what would be the major topics and questions worth pursuing? At the present stage of research, only a preliminary answer can be given. However, four areas of concern come to mind immediately:

i. *The human self-image in relation to the natural environment.*

Here the relevant question is: How do humans define themselves when they are confronted with nature and the natural environment? Do they assume the roles of the usurping landtakers or of "God's stewards"? How do they describe and define their reactions? What characteristic modes of response emerge?

ii. *The basic human attitudes towards both Nature and the non-human environment such as land, sea, animals, plants.*

Are humans able to transcend their own selves and empathize with the landscape and its fauna and flora? In this connection, the old question of "what is Nature?" could be replaced by the empirical question: "How have humans dealt with their natural environment under the influence of their respective culture in specific historical periods and in identifiable places?" What significant patterns become recognizable?

iii. *Exploitation and / or symbiosis?*

Are humans irresponsible 'landtakers' or do they attempt to adapt to their environment? To what extent do they uncritically indulge in their anthropocentric views? Do they practice or question a go-ahead economy and technology?

iv. *The aesthetic perception of natural phenomena.*

The poems mentioned in this guide reveal a great variety of viewpoints and perceptual procedures by which the mood and atmosphere of the natural environment is grasped by the speaker and mediated to the reader. Thus, an aspect that should be given primary attention while analysing the poems is the role and stance of the speaker and the way in which he/she defines his/her relationship with the natural phenomena that are referred to. The focus on the speaker may give the key to further aspects of the aesthetic act of

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<sup>14</sup>Shulamit Reinharz, *On Becoming a Social Scientist: From Survey Research and Participant Observation to Experiential Analysis*. San Francisco, 1979, 362. (Reinharz's italics)



representation. What is important in this connection is that aesthetic perception and representation do not come about without the speaker's emotional involvement. This leads up to the following point.

v. *Feelings and emotions.*

As is well-known, modern alienation from the natural environment impairs positive protective attitudes. Special attention should therefore be given to the intimate connection between the aesthetic and emotional dimension of the nature experience we encounter in literary texts. In all Canadian poems, the human perception of natural phenomena is impregnated with sense-impressions and feelings. In this connection Emerson's statement deserves prominent mention: "This curious world we inhabit is more wonderful than convenient; more beautiful than it is useful; it is more to be admired and enjoyed than used."<sup>15</sup> Also consider Thoreau: "A man has not seen a thing who has not felt it."<sup>16</sup> Thus many texts dealing with the experience of nature appeal strongly to the reader's emotions. Ideally, the emotional potential inherent in the texts unfolds a subversive dynamic by making the reader disavow any connection with the destructive ideologies predominant in the world today (if only momentarily during the reading process). Having their personal perceptions sharpened, it is up to the readers to decide on what would be suitable to do. This is where green poetry manifests a close relation to environmental ethics.

### *A New Agenda*

How we inhabit a country depends on how we imagine the land and its creatures. Since Canada is such a vast country and ranks among the most important nations of the world, it would be well-advised to become aware of its ecocritical potential. It is a safe assumption that, like the literatures of many other countries, Canadian literature too contains a substantial body of knowledge that could be deployed to constitute the imaginative core of an environmental ethic. The new task that literary critics should set for themselves would be to create new critical idioms and to ask new questions.

When focusing on a selection of the poems listed here, literary criticism could become instrumental to sensitizing people to nature's measure again in order to avoid retribution from the biosphere. Seen in a broader perspective, the experience recorded in Canadian poetry is a cultural energy that can be reactivated and brought to public consciousness. It would be the critics' supreme duty "to translate literature into purgative-redemptive biospheric action"<sup>17</sup>. Even on the limited basis of poetry, one could generate an awareness of our own human complicity in the destruction, and our own imaginative capital for the preservation, of Canada and our planet.

The selection of the following poems has been made to serve this agenda.

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<sup>15</sup>Quoted by Paul Brooks, *Speaking for Nature: How Literary Naturalists from Henry Thoreau to Rachel Carson Have Shaped America*. Boston, 1980, xiii.

<sup>16</sup>Quoted by Brooks, xiv.

<sup>17</sup>William Rueckert, "Literature and Ecology: An Experiment in Ecocriticism", in: Cheryl Glotfelty and Harold Fromm (Eds.), *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens / London, 1996. 105-123, 121.

## II. Poems Listed Alphabetically by Name of Author

### ACORN, Milton (b. 1923):

- 1 "Whale Poem" (1969/1975)  
IN: Daymond / Monkman, II, 408-409.  
Comment: Observation of dancing whales.

### ALGONKIAN (anonymous):

- 2 "Hunter's Song"  
IN: Colombo I, 25.

### ALISON, William Talbot:

- 3 "O Amber Day, Amid the Autumn Gloom"  
IN: Carman, 169.  
Comment: Indian summer motif.

### ALLAN, Adam (1757-1823):

- 4 "A Description of the Great Falls, of the River St. John, in the Province of New Brunswick" (1798)  
IN: Daymond / Monkman, I, 62-63.  
Comment: The river and falls excite the idea of danger in summer, and of beauty in winter. The poem reminds the modern reader of Edmund Burke's (1729-1797) notion of the sublime.

### ALLEN, Robert (b. 1911):

- 5 "Meadow Flowers"  
IN: Harris, 23-25.  
Comment: Interest in flora.
- 6 "Mole"  
IN: Harris, 17-18.  
Comment: Animal poem. Empathy.
- 7 "The Newt's Song"  
IN: Harris, 17.  
Comment: Animal poem.

### AMABILE, George (b. 1936):

- 8 "Prairie"  
IN: Cooley, 1-2. Duncan, 11-12.  
Comment: Essence of prairie well captured. Prairie understood as being constituted by words that lend themselves to its characterization. Compare this poem with John Newlove's 'The Prairie' (IN: Cooley, 237).

**ANGUS, Anne Margaret (b. 1901):**

- 9 "West Coast"  
IN: Creighton, 8.  
Comment: Topographical.

**ARMSTRONG, Jeannette (b. 1948):**

- 10 "First People" (1991)  
IN: Fife, 12-14; Platz et al., 131 - 132.
- 11 "History Lesson" (1991)  
IN: Moses, 203-204; Platz et al., 224-225.

**ARNASON, David (b. 1940):**

- 12 "Marsh Burning"  
IN: Lenoski, 256-317.

**ATWOOD, Margaret (b. 1939):**

- 13 "Cyclops"  
IN: Litteljohn / Pearce, 114  
Comment: Ecological awareness of human intruder?
- 14 "The Immigrants"  
IN: Geddes/ Litteljohn / Pearce, 175-177.
- 15 "Journey to the interior"  
IN: Newlove, 21-22.
- 16 "November"  
IN: Atwood, 351.  
Comment: This is one of the many November poems that would be worth exploring. In this connection see also Francis Sparshott, "Three Seasons", IN: Atwood, 259-260. That poem has a November section, too. There is a kind of correspondence between the world within and without.
- 17 "Procedures for Underground" (1970)  
IN: Brown / Bennett, II, 472-473; Daymond / Monkman, II, 634-635; Geddes/ Litteljohn / Pearce, 178-179.
- 18 "Progressive Insanities of a Pioneer"  
IN: Brown / Bennett, II, 459-461; Geddes / Bruce, 170-175  
Comment: Poem has been given much attention by literary critics. Key poem.
- 19 "The Settlers"  
IN: Newlove, 22-23.

**AVISON, Margaret (b. 1918):**

- 20 "Snow" (1960)  
IN: Daymond / Monkman, II, 348.  
Comment: Sonnet set in China. Imagery suggests diverse patterns of meaning.

**BAILEY, Augusta Barbara:**

- 21 "Autumn"  
IN: Creighton, 15.  
Comment: Very traditional sonnet.

**BALDWYN, Augusta (b. 1821?-1884):**

- 22 "Summer-Evening"  
IN: Dewart, 259-260.  
Comment: Landscape and religion. Landscape reminds persona of God. This notion seems to be wide-spread in 19<sup>th</sup>-century landscape poems.

**BAUER, Walter (b. 1904-1976):**

- 23 "Canada"  
IN: Litteljohn / Pearce, 221.  
Comment: A kind of keynote poem: "This earth says:/ I was here long before you and the likes of you came;/ Unmolested I conversed with wind and rivers"

**BEISSEL, Henry (b. 1929):**

- 24 "Quintala"  
IN: Colombo (1978), 190.  
Comment: An immigrant's positive awareness of the beauty of the Canadian landscape. IMPORTANT!

**BENDELL, Christobell D.:**

- 25 "Autumn Interlude"  
IN: Creighton, 22.  
Comment: Mawkishly romantic.

**BENSON, Irene Chapman:**

- 26 "The Tides of Spring"
- 27 "To the Saint Lawrence River"  
IN: Creighton, 24-25.  
Comment: Outdated perception and poetic register. This also applies to many other poems in Creighton's anthology.

**BIDDLE, Gillian:**

- 28 "Earth Culture"  
IN: Canadian Chamber of Contemporary Poetry, 134.  
Comment: Insight: "I am the student – Nature the master."

**BIRNEY, Earle (b. 1904):**

- 29 "Bushed" (1952)  
IN: Atwood, 115; Daymond / Monkman, II, 146; Litteljohn / Pearce, 88;  
Smith, 229; Wilson 1964, 34; Pacey, 66; Newlove, 49; Geddes / Bruce, 2f.  
Comment: Baseness and horror of landscape. One does not feel at home there.  
Can this be considered to be an archetypal poem representing the garrison  
syndrome?
- 30 "David"  
IN: Atwood, 108-113.  
Comment: Initiation into nature. Many emotions experienced by persona.  
Experiential problem: Does one get mad if one is exposed to this lonely and  
dangerous landscape? Similar to the motif of being 'bushed'.
- 31 "Maritime Faces"  
IN: Litteljohn / Pearce, 47.  
Comment: Topographical. The coast battered by the sea. A sense of violence  
(see stanza 3).
- 32 "North of Superior" (1966)  
IN: Daymond / Monkman, II, 150-152.  
Comment: Northern landscape devoid of "the human story" but full of "only the  
soundless fugues/ of stone and leaf and lake".

**BLACKFOOT:**

- 33 "Morning Song"
- 34 "Song to the Four Quarters"  
IN: Colombo (1983), I, 56.  
Comment: First-Nation experience.
- 35 "The Prayer of the Head Chief"  
IN: Colombo (1983), I, 58.  
Comment: First-Nation experience.

**BOLSTER, Stephanie:**

- 36 "Many have written poems about blackberries"  
IN: Crozier, 8-9.  
Comment: Intimate relationship with natural object.

**BONNELL, William:**

- 37 "Cottage Country"  
IN: Smith, D.B., 37-38.  
Comment: A modern city-dweller's spiritual experience of the lonely countryside.

**BORSON, Roo (b. 1952):**

- 38 "By flashlight"  
IN: Lee, 12-13.  
Comment: Feeling of uneasiness caused by the predicament of contemporary living is set in contrast to the immutability and growth principle of nature.

- 39 "Flowers"  
IN: Norris, 21  
Comment: Ambiguous attitude towards sunset and flowers. A sense of modern alienation?

- 40 "Jacaranda" (1981)  
IN: Atwood, 474.  
Comment: Native voice.

- 41 "At night you can almost see the corona of bodies"  
IN: Lee, 8-11.  
Comment: A poem reflecting awareness of human self-destruction. Sets this against nature. See end of part I and stanza 4 of part II.

**BOWERING, George (b. 1935):**

- 42 "Indian Summer"  
IN: Geddes / Bruce, 227.  
Comment: Modern, unromantic experience of Indian summer. Worth contrasting with other 'Indian summer' poems.

**BOWERING, Marilyn (b. 1949):**

- 43 "Part Winter"  
IN: Norris, 34.  
Comment: Ambiguous stance. Feeling of estrangement but illustrates what animals and humans have in common. Worth contrasting with romantic winter poems. Winter as a symbolic condition.

**BOYLE, Sir Cavendish:**

- 44 "Ode to Newfoundland"  
IN: Colombo, p. 56-57.  
Comment: Love of the new country expressed in the traditional form of the ode.

**BREWSTER, Elizabeth (b. 1922):**

- 45 "If I could Walk Out into the Old Country" (1969)  
IN: Atwood, 224.  
Comment: If the persona were able to walk out into the old country, recapitulating earlier experiences, she could regain her lost childhood. Important association: childhood and experience of landscape and nature. This is an aspect worth pursuing.
- 46 "Sunrise North" (1972)  
IN: Daymond / Monkman, II, 395.  
Comment: Awareness of beauty: "The beautiful nothern city/ is a child's Christmas toy/ ... discreetly frosted ... ."
- 47 "Valley by 'Bus: November" (1969)  
IN: Daymond / Monkman, II, 394-395.  
Comment: Impressions of hibernal landscape.

**BROCHU, André (b. 1942)**

- 48 "A Child of My Country (I)"  
IN: Glassco, 254-255.  
Comment: Originally written in French. Transl. Eldon Grier. Disillusionment about the attempt to cultivate a relationship with the land only through song.

**BROOSTER, Elizabeth:**

- 49 "East Coast – Canada"  
IN: Carman, 443-444.  
Comment: Natural ambience difficult to cope with emotionally. Garrison syndrome.

**BROWN, Audrey Alexandra (b. 1904)**

- 50 "The Island"  
IN: Sullivan, 44-45.  
Comment: Topographical poem. Humans interact with, and respond to, a given place.

**CALDER, Alison (b. 1969):**

- 51 "October, seeing"  
IN: Crozier, 47.  
Comment: Seasonal poem. Different from traditional poems of the kind.

**CAMPBELL, Anne**

- 52 "Prairie"  
IN: Barbour/Stanley, 150.

- 53 "Fall"  
IN: Barbour/Stanley, 151.
- 54 "Land Song"  
IN: Barbour/Stanley, 151.
- 55 "Echo Lake, Saskatchewan"  
IN: Barbour/Stanley, 153.  
Comment: Four linguistic vignettes. Postmodernist female awareness and presentation of landscape.
- CAMPBELL, William Wilfred (1858-1918):**
- 56 "August Evening on the Beach, Lake Huron"(1889)  
IN: Gerson / Davies, 182-183.  
Comment: Love poem in landscape setting.
- 57 "At Even" (1893)  
IN: Brown, 154.  
Comment: Sonnet. Evening mood evoked.
- 58 "Indian Summer" (1889)  
IN: Atwood, 39; Brown, 152; Colombo 66; Daymond/ Monkman, I, 311,  
Gerson/ Davies, 180; Gooch 52; Smith, 81-82  
Comment: Romantic awareness of the beauty of the Indian summer.
- 59 "Morning on the Shore" (1893)  
IN: Atwood, 42; Brown, 153.  
Comment: Landscape impressions recorded in sonnet. This is an aspect that should be considered. There are many more landscape sonnets among the Confederation poets.
- 60 "Nature" (1905)  
IN: Daymond / Monkman, I, 314.  
Comment: "Nature, the dream that wraps us round,/ [...] The mantle of the soul."
- 61 "The Night Watcher"  
IN: Gooch, 64-66.  
Comment: Persona is enthused by the beauty of the night.
- 62 "To the Ottawa" (1899)  
IN: Brown/Bennett, I, 155.  
Comment: The power and majesty of the river are grasped.
- 63 "September in the Laurentian Hills" (1900)  
IN: Daymond / Monkman, I, 313.  
Comment: Sonnet. First frost suggesting the advent of winter.



- 64 "How Spring Came (To the Lake Region)"(1889)  
IN: Gerson / Davies, 183.  
Comment: Love awakening the landscape to life.
- 65 "Walls of Green"  
IN: Gooch, 70-71.  
Comment: Can be cited against the garrison syndrome thesis. Awareness of beauty.
- 66 "How One Winter Came in the Lake Region" (1893)  
IN: Atwood, 41; Brown, 153f.; Daymond/ Monkman, I, 312; Litteljohn / Pearce, 73; Gooch / Niwa, 57f.; Gustafson 66-67.  
Comment: Winter poem. Worth comparing with other poems on the same theme. Romantic mood captured. Atmosphere of the landscape. Aesthetic perception. Winter poem relating to wilderness.
- 67 "The Winter Lakes" (1889)  
IN: Atwood, 40; Brown, 152-153; Daymond / Monkman, I, 310-311; Gerson / Davies, 180; Gooch / Niwa, 52f.; Smith, 83-84.  
Comment: Romantic mood.
- CARMAN, Bliss (1861-1929):**
- 68 "April Night"  
IN: Pacey, 21.
- 69 "Earth's Lyric"  
IN: Gooch, 138-139.  
Comment: Impressionistic. Theme: Spring
- 70 "Earth Voices"  
IN: Garvin, 111-113; Gooch, 163-165.  
Comment: Preoccupied with nature and beauty. Earth is made to speak. Romantic device.
- 71 "The Great Return" (1904)  
IN: Daymond / Monkman, I, 345-346.  
Comment: Land that gave birth to the persona is addressed as "Mother".
- 72 "Heat"  
IN: Pacey, 16 – 17.
- 73 "Low Tide on Grand Pré" (1893)  
IN: Atwood, 42-43; Carman, 108; Daymond / Monkman, I, 338-339; Garvin, 117f.; Gerson / Davies, 230-231; Gooch / Niwa, 130f.; Littlejohn / Pearce; Pacey, 11f.; Smith, 84-85.  
Comment: Topographical poem catching the mood at a given place at a given time.

- 74 "Morning in the Hills" (1912)  
 IN: Atwood, 45; Daymond / Monkman, I, 349  
 Comment: Written in 1912. Nature vs. city theme. "How quiet is the morning in the hills!" This sets the tone and argument of the poem. Important stance: "Here I abide unvisited by doubt ..."; "One breath of being fills the bubble world"; "Surely some God contrived so fair a thing". This poem could be compared with William Wordsworth's sonnet "Composed Upon Westminster Bridge, September 3, 1802".
- 75 "In November"  
 IN: Pacey, 18-19.
- 76 "In October"  
 IN: Pacey, 17-18.
- 77 "Snow"  
 IN: Pacey, 20-21.
- 78 "Snowbirds"  
 IN: Pacey, 19-20.
- 79 "Wild Geese" (1929)  
 IN: Gerson / Davies, 242.  
 Comment: Sonnet dealing with the courageous flight of the wild geese.
- 80 "A Windflower" (1893)  
 IN: Gerson / Davies, 231-232; Daymond / Monkman, I, 341-342.  
 Comment: Allegorical interpretation of the windflower's growth.
- 81 "The Winter Scene"(1929)  
 IN: Gerson / Davies, 242-244.  
 Comment: Poem lives up to its title: visual impressions of snow-covered landscape.

**CATERS, Ken:**

- 82 "Blue Heron"  
 IN: Forrie, 29.  
 Comment: Capturing the essence of heron.

**CHAPMAN, William (1850-1917)**

- 83 "The Ploughman"  
 IN: Glassco, 35.  
 Comment: Originally written in French. Transl. John Glassco. A settler's moods and feelings evoked.

**CHILD, Philip (1898-1978):**

- 84 "Oak"  
IN: Carman, 284.  
Comment: Allegorical reading of the oak. Poem questions anthropocentrism.

**CHOPIN, René (1885-1953)**

- 85 "Polar Landscapes"  
IN: Glassco, 54-56; Litteljohn / Pearce, 45-46.  
Comment: Originally written in French. Transl. Francis Sparshott. The polar landscapes constitute the grand setting for heroic effort and failure.
- 86 "Polar Landscapes"  
IN:  
Comment: Obviously translated from French. Poem deals with the beautiful 'architecture' of the arctic landscape but also mentions the human failure to cope with its harshness. People die in this landscape.

**CHOQUETTE, Robert (b. 1905)**

- 87 "Prologue from *Suite Marine*"  
IN: Glassco, 88-91.  
Comment: Originally written in French. Transl. John Glassco. The sea is addressed as "the symbol of the heart/ Its pulse of frenzy, its pulse of tenderness:/ A dizzy maelstrom over which wheels the choir/ ... / Of the wild desires which nothing can assuage." A connection with the Canadian seascape is not easily recognizable since the poem relates to the medieval myth of Tristan and Iseut.
- 88 "Nocturne"  
IN: Glassco, 93-94.  
Comment: Originally written in French. Transl. John Glassco. Aestheticist and symbolic perception of the sea.

**CHRISTENSEN, Peter:**

- 89 "Hailstorm"  
IN: Forrie, 43-44.  
Comment: Remembering a natural catastrophe.

**CLENMAN, Donia Blumenfeld (b. 1927):**

- 90 "And the Hunter Sulks"  
IN: Basmajian, 25.  
Comment: Modern practices of hunting for sport can be contrasted with Indian and Inuit hunting habits.

**COCHRANE, Mark:**

- 91 "Perspective: North of Lake Ontario"  
IN: Canadian Chamber of Contemporary Poetry, 191.  
Comment: Awareness of ecological destruction. Pollution. Takes North America to task. See stanza 3.

**COHEN, Leonard (b. 1934):**

- 92 "Prayer for Sunset" (1956/1968)  
IN: Daymond / Monkman, II, 550-551.  
Comment: Demystification of the North American sunset myth.

**COLEMAN, Helena (1860-1953):**

- 93 "Indian Summer"  
IN: Garvin, 208.  
Comment: Standard theme.
- 94 "Prairie Winds"  
IN: Garvin, 209-211.  
Comment: Prairie and wind motifs.

**COOLEY, Dennis (b. 1944):**

- 95 "Fielding"  
IN: Lenoski, 223-255.

**COX, Leo (b. 1898):**

- 96 "Ode after Harvest"  
IN: Creighton, 53.  
Comment: Very conventional poem.

**CRAWFORD, Isabella Valancy (1850-1887):**

- 97 "The City Tree" (1884)  
IN: Carman 47; Daymond / Monkman, I, 304-305; Gooch et al., 12-14; Platz et al., 204 – 205.  
Comment: A classical poem worth considering.
- 98 "The Dark Stag" (1883, 1905)  
IN: Atwood, 21-22; Brown, 147-148; Gerson / Davies, 134-136; Daymond / Monkman, I, 308-309; Gustafson, 56- 59.  
Comment: Relationship with animals.
- 99 "Some of Farmer Stebbins' Opinions"  
IN: Gooch, 14-17.  
Comment: Bears upon environmental issues. A settler's point of view.

100 "The Ghosts of the Trees"  
IN: Gooch, 42-46.  
Comment: Environmental concerns presented in allegorical style.

**CREE (anonymous):**

101 "Invocation to the Sun Dance"  
IN: Colombo I, 62.

**CRUMMEY, Michael:**

102 "Cod (I)"  
IN: Crozier, 66-67.  
Comment: Reflects human working conditions caused by the harshness of the natural environment. Awareness of animals. Exploitation.

103 "Morning Labrador Coast"  
IN: Crozier, 65-66.

**DANIEL, Lorne (b. 1953):**

104 "The Falls"  
IN: Forrie, 61-62.  
Comment: Traditional landscape motif. Worth comparing with earlier instances of poems dealing with motif of falls.

**DARNELL, H.F.:**

105 "The Maple"  
IN: Dewart, 112-114.  
Comment: Native flora perceived and praised.

**DAVEY, Frank (b. 1940):**

106 "Weeds"  
IN: Bowering, II, 87.

**DAWYDIUK, Shelly:**

107 "Anticipation"  
IN: Canadian Chamber of Contemporary Poetry, 18.  
Comment: Strong awareness of nature.

**DESROCHERS, Alfred (1901-1978)**

108 "Stoning Land"  
IN: Glassco, 82.  
Comment: Originally written in French. Transl. Ralph Gustafson. Deals with the settlers' harsh living conditions.

**DESAULNIERS, Gonsalve (1863-1934)**

- 109 "Midday in the Fields"  
IN: Glassco, 37.  
Comment: Originally written in French. Transl. John Glassco. Rural pastoral scene.

**DEWART, E.B.:**

- 110 "On the River"  
IN: Dewart, 292-293.  
Comment: Moralizing on the nature experience. The lesson taught by the river. Wordsworthian gospel. Poem is very imitative. It projects a romantic European pattern of thinking onto a new world landscape.

**DEWART, E.H. (1828-1903):**

- 111 "The Falls of Niagara"  
IN: Dewart, 137-140.  
Comment: Topographical, emphasizing the grandeur of the natural spectacle.

**DEWDNEY, Christopher (b. 1951):**

- 112 From: "A natural history of Southwestern Ontario, Book 2",  
IN: Lee, 78-79.  
Comment: Environmental destruction noticed.

**DI CICCIO, Pier Giorgio (b. 1949):**

- 113 "Willing"  
IN: Lee, 84.  
Comment: Deliberately unromantic 'sun poem'. Perceptual process reflected. Destruction of the romantic cliché of the sun.

**DILLOW, H. C. (b. 1922):**

- 114 "Winter Mouse"  
IN: Forrie, 64-65.  
Comment: Animal motif.

- 115 "Mole"  
IN: Forrie, 65.

**DONNELL, David (b. 1939):**

- 116 "The Canadian Prairies View of Literature" (1982)  
IN: Atwood, 366-367; Lee 99-100.  
Comment: A kind of meta-literary reflection on Prairie literature. Working with available clichés.

**DUDEK, Louis (b. 1918):**

- 117 "Coming Suddenly to the Sea" (1956)  
IN: Atwood, 206; Brown / Bennett, II, 46-47; Daymond / Monkman, II, 359-360.  
Comment: A kind of epiphany. A twenty-eight year old sees, and responds to, the sea for the first time. The sea "froze me into a circle of marble, sending the icy air out in lukewarm waves". The overwhelming power of the sea is grasped.

**DUMONT, Jim:**

- 118 "For Joe McKinaw"  
IN: Day et al., 48-50.  
Comment: Fear of devastation. Ecological holocaust.

**DUNCAN, Nora M.:**

- 119 "The Flood"  
IN: Creighton, 65.  
Comment: Natural catastrophe.

**EDMONDS, Lisa Mae:**

- 120 "The River"  
IN: Canadian Chamber of Contemporary Poetry, 21.  
Comment: Identification with the river.

**ELLENBOGEN, George (b. 1934):**

- 121 "Unter der Linde"  
IN: Harris, 90.  
Comment: Romantic setting. This kind of thing we frequently come across.

**EVERSON, Ronald (b. 1903):**

- 122 "Injured Maple"  
IN: Atwood, 104.  
Comment: Poem with an ecological theme. Persona reflecting on injured maple. Humans do wrong to trees and hurt them. This poem can be discussed in connection with ecological issues and, more specifically, environmental ethics.
- 123 "Pauper Woodland"  
IN: Atwood, 105.  
Comment: Difficult poem. Environmental concern? Has a First-Nation persona in it.

**FALLUDY, George:**

- 124 "Northern Summer"  
IN: Colombo, 135.  
Comment: An immigrant's positive awareness of the beauty of the Canadian landscape. Important!

**FARKAS, Endre (b. 1948):**

- 125 "Tree Planting"  
IN: Norris, 123.  
Comment: Tree considered as a pertinent symbol of life, morality, and family. Would deserve detailed analysis..

**FAWCETT, Brian (b. 1944):**

- 126 "Elegy Written By Shores Of An Okanagan Lake"  
IN: Bowering, I I, 120-125.  
Comment: Anti-romantic stance. Sensibility denies respect to conventional responses to nature. Worth discussing.

**FETHERLING, Doug (b. 1949):**

- 127 "Explorers as Seen by the Natives" (1974)  
IN: Atwood, 463f.  
Comment: About the exploitation of the land. Has to be seen in connection with the First-Nation issue.

**FINCH, Robert (b. 1900):**

- 128 "Silverthorn Bush" (1966)  
IN: Atwood, 97.  
Comment: Extinct silverthorn bush speaks; predicts that "I shall never cease ceasing to be".

**FISCHER, Nancy:**

- 129 "The Woods"  
IN: Canadian Chamber of Contemporary Poetry, 255.  
Comment: Romantic dream of going back to nature. A bit mawkish.

**FORD, R.A.D. (b. 1915):**

- 130 "Earthquake"  
IN: Atwood, 176.  
Comment: Natural catastrophe. See other poems mentioning catastrophes.



- 131 "Twenty Below"  
IN: Atwood, 174.  
Comment: An oppressive winter landscape. The harsh conditions of living are mentioned. Woman looking out of the window "can see outside the northern cold/ smothering the world; and an impossible sleep/ and silence falling from a sky of slate". There is the omnipresence of "the pale/ immeasurable horizon". Garrison syndrome.

**FRECHETTE, Louis-H. (1839-1908)**

- 132 "The Discovery of the Mississippi"  
IN: Glassco, 23-27.  
Comment: Originally written in French. Transl. John Glassco. A fairly long poem. The grand scenery is a backdrop of conquest and ambition. Canada's promised destiny envisaged.

**FRETT, Caroline (Cree):**

- 133 "Walk Slowly Little One"  
IN: Grant, 337.  
Comment: A child's initiation into nature.

**FRIESEN, Patrick (b. 1946):**

- 134 "The Shunning"  
IN: Lenoski, 143-197.

**GARNEAU, Saint-Denys (1912-1943):**

- 135 "Pines Against the Light" (1937)  
IN: Daymond / Monkman, II, 272.  
Comment: Originally written in French. Transl. John Glassco. Pines seen against the light are "like water/ Islands of clear water". Poem shows similarity to impressionistic landscape painting.

- 136 "My Eyes a River"  
IN: Glassco, 113.  
Comment: Originally written in French. Transl. G.V. Downes. Metaphorical relationship between "my eyes" and "a sunlit river".

- 137 "Landscape in Two Colours on a Ground of Sky"  
IN: Glassco, 120-121.  
Comment: Originally written in French. Transl. John Glassco. A landscape painting in words.

**GEORGE, Don J.:**

- 138 "Repose"  
IN: Canadian Chamber of Contemporary Poetry, 281.  
Comment: The cycle of the seasons. Nature is imagined as a mother.

**GIGUÈRE, Roland (b. 1929)**

- 139 "Greener Than Nature" (1965/1972)  
IN: Daymond / Monkman, II, 462.  
Comment: Originally written in French. Transl. F.R. Scott. Small poem.  
Reductionist style.
- 140 "Landscape Estranged"  
IN: Glassco, 179.  
Comment: Originally written in French. Transl. F.R. Scott. The destructive forces of the human psyche are mirrored in a landscape exposed to storm and snow.
- 141 "Polar Seasons"  
IN: Glassco, 176-178.  
Comment: Originally written in French. Transl. F.R. Scott. Symbolic exegesis of the polar seasons. Persona uses a prophetic voice.

**GILLEPSIE, George William (d. 1847)**

- 142 "Lines on Canada" (1843)  
IN: Gerson / Davies, 82-83.  
Comment: Praises the beauty of the landscape: " ... what for grandeur in season may vie/ With the beautiful tints of a Canada sky."

**GLICKMAN, Susan (b. 1953)**

- 143 "A November Eclogue. *For Robert Billings*"  
IN: Smith, D.B., 19-20.  
Comment: Elegiac poem relating the mentioned poet's death to the grand scenery of Niagara Falls.

**GOLD, Artie (b. 1947):**

- 144 "Relativity of Spring"  
IN: Norris, 159-161.  
Comment: Complex poem. Highly sophisticated. Could be contrasted with romantic spring poems. Important feature: Some modern Canadian poetic references to natural phenomena have to be interpreted intertextually – read against former texts.

**GOLDSMITH, Oliver (1794-1861):**

- 145 "From *The Rising Village*" (1825)  
IN: Atwood, 5-6; full text in Gerson / Davies, 53-70; Daymond / Monkman, I, 99-112; Smith (1968) 3-4.  
Comment: Written as early as 1825. The land is being cultivated. It is made 'home' imaginatively. Poem bestows meaning on the process of settling. The settler overcome his natural fears.

**GRANDBOIS, Alain (1900-1975):**

- 146 "The Ambiguous Dawn"(1957)  
IN: Daymond / Monkman, II, 113-114; Glassco, 69.  
Comment: Originally written in French. Transl. G.V. Downes. Subtle exploration of the twilight atmosphere at dawn.

**GUM, Leona:**

- 147 "Survival"  
IN: Lee, 297.  
Comment: Very critical of farmers' exploitation of animals.
- 148 "Farming"  
IN: Barbour/Stanley, 51.  
Comment: Female awareness of the growing of plants, and survival.

**GUSTAFSON, Ralph (1909-1995):**

- 149 "Green Disposition" (1974)  
IN: Daymond / Monkman, II, 203-204.  
Comment: Dealing with the "green/ Assertions" of the landscape.
- 150 "In the Yukon"  
IN: Newlove, 93.
- 151 "At the Ocean's Verge"  
IN: Newlove, 94.  
Comment: Questions the traditional poetic landscape code.

**HAIGHT, Jennie W.:**

- 152 "Snow"  
IN: Dewart, 132-134.  
Comment: One of the many early snow poems worth comparing with later ones.

**HANCOCK, Elizabeth:**

- 153 "A Word for Trees"  
IN: Canadian Chamber of Contemporary Poetry, 300.  
Comment: Conflict between economy and ecology.

**HARRIS, Michael (b. 1944):**

- 154 "The Gamekeeper"  
IN: Harris, 155-157.  
Comment: Animals, and wildlife watching.

155 "The Dolphin"  
IN: Harris, 158.

**HARRISON, Susan Frances, alias Serenus (1859-1935)**

156 "March" (1891)  
N: Gerson / Davies, 296.

157 "Niagara in Winter"(1891)  
IN: Gerson / Davies, 299.  
Comment: The persona is stunned by the "wondrous dream of ice".

158 "November"  
IN: Sullivan, 15.  
Comment: The poem concerns itself with the feeling of disillusionment triggered off by the harsh winter. " ... on a day like this,/ We harboring no Hellenic images, stand/ In apathy mute before our window pane,/ And muse upon the blankness."

159 "September" (1891)  
IN: Gerson / Davies, 298.  
Comment: The changing seasons are thematized in the two foregoing poems.

**HARTSFIELD, Carla (b. 1956):**

160 "Cyclone"  
IN: Harris, 166-167.  
Comment: Struggling with the impressive natural phenomenon.

**HAWLEY, Helen (b. 1937):**

161 "Winds of My Country"  
IN: Forrie, 83.  
Comment: There are many other wind poems.

**HAYES, Kate Simpson (1852-1943):**

162 "Prairie Verses" (1895)  
IN: Gerson / Davies, 313.  
Comment: Impressions of a prairie scenery at the beginning of winter.

**HAYMAN, Robert (1575-1629):**

163 "The Pleasant Life in Newfoundland"  
IN: Atwood, 1-2.  
Comment: (cf. "Quodlibets", IN: Colombo, 26-27.) Land accepted and welcomed.

164 "Quodlibets" (1628)  
IN: Colombo, 26-27; Daymond / Monkman, I, 12-13; Gerson / Davies, 19-21.

**HEAVYSAGE, Charles (1816-1876):**

165 "The stars are glittering in the frosty night"  
IN: Atwood, 7; Carman / Bliss / Rhodenizer, 21.

166 "The Winter Galaxy"  
IN: Atwood, 7; Smith (1968), 10.  
Comment: Universal glimpse at the beauty of the Canadian landscape. Consider: The form chosen is that of the sonnet. A dignified form is chosen for a dignified theme. This holds good also for the sonnet "The Night", IN: Smith, 10.

**HÉBERT, Anne (1916-2000):**

167 "Spring over the City" (1960)  
IN: Daymond / Monkman, II, 325.  
Comment: Originally written in French. Transl. Alan Brown. Theme: Spring as a season of powerful changes: "Winter capsizes, splits like a rotten hull ... ."

168 "Snow" (1960)  
IN: Daymond / Monkman, II, 324; Glassco, 138.  
Comment: Originally written in French. "Snow puts us in a dream", proclaiming "the coronation of childhood". Response to snow presented in oxymoronic terms.

169 "Under the Rain"  
IN: Glassco, 144.  
Comment: Originally written in French. Transl. John Glassco. Rain shown as assuaging human grief.

**HELWIG, David (b. 1938):**

170 "Figures in a Landscape" (1967/1969)  
IN: Daymond / Monkman, II, 606-607.  
Comment: Hunting scene: a vixen hunting a "soft doe rabbit".

**HENAULT, Gilles (b. 1920):**

171 "Hail to Thee"  
IN: Litteljohn / Pearce, 228.  
Comment: Poem with an ecological significance. On genocide and resource depletion.

172 "Hail to Thee"  
IN: Glassco, 146-147.  
Comment: Originally written in French. Transl. F.R. Scott. A white persona addressing "redskins", admiring their spiritual closeness to nature.

173 "Times at the Dawn of Time"  
IN: Glassco, 148.  
Comment: Originally written in French. Transl. Peter Miller. Poetic exploration of "Palaeolithic times", "Times of fossil pleasure/ in a calcareous world".

174 "Genesis Abridged (Apocryphal) - To Roland Giguère"  
IN: Glassco, 149-153.  
Comment: Originally written in French. Transl. John Glassco. "... man was fooled by mirages/ age after age/ In a desert of thirst, of sand/ and of unquenchable desires."

**HIDGINS, J.G.:**

175 "ON-TA-RI-O"  
IN: Dewart, 162-164.  
Comment: Topographical poem.

**HINE, Daryl (b. 1936):**

176 "On this Rock" (1975)  
IN: Daymond / Monkman, II, 589-590.  
Comment: Poem questions anthropocentrism: "... men are freaks,/ In the original program of creation,/ Afterthoughts."

**HUNTER-DUVAR, John (1830-1899):**

177 From: *De Roberval* ["Niagara"] (1888)  
IN: Daymond / Monkman, I, 225-227.  
Comment: Niagara Falls evoke the notion of the ineffable: "... O God of Might./ ... This masterpiece of Thine Almighty hand/ Transcends the reach of words."

178 "Making an Arcadian Farm"  
IN: Colombo (1978), 48-49.  
Comment: The positive experience of settling. Difficulties are overcome.

**INDIAN (anonymous):**

179 "The Song of the Stars"  
IN: Colombo, 22.  
Comment: Union of man and nature. Harmonious relationship.

**INTRALIGI, Stéphane:**

180 "Sans titre"  
IN : Canadian Chamber of Contemporary Poetry, 37.  
Comment: In French. Strong appeal to the senses registered.

**INUIT :**

- 181 "Song"  
IN : Colombo, 21.  
Comment: Union of man and nature. Harmonious relationship.

**IPELLIE, Alooook (b. 1951):**

- 182 "The Dancing Sun"  
IN: New, 272.  
Comment: Remembers earlier harmonious relationship with nature.

**IROQUOIS (anonymous):**

- 183 "Prayer of Thanksgiving to the Great Spirit"  
IN: Colombo (1983), I, 79.
- 184 "The Sun"  
IN: Colombo (1983), I, 82.
- 185 "Traditional History of the Confederacy"  
IN: Colombo (1983), I, 66-70.  
Comment: 'Treaty' is couched in 'biological language'. Worth analysing.

**ITO, Sally (b. 1964):**

- 186 "Portrait of Snow Country"  
IN: Crozier, 90-91.  
Comment: Topographical. Canadian landscape as seen through the eyes of a second-generation immigrant.

**JILES, Paulette (b. 1943):**

- 187 "Far and Scattered Are the Tribes that Industrialization has left Behind"  
IN: Lee, 123-124.  
Comment: A poem containing an ecofeminist critique of modern life. Images of natural destruction.

- 188 "Winter Night on the River"  
IN: Lee, 130.  
Comment: Experience of natural environment.

**JOHNSON, Helen M.:**

- 189 "Our Native Land"  
IN: Dewart, 80-82.  
Comment: Poem simply calls "our" native land beautiful. Rhetorical questions seeking comparison: "What land more beautiful than ours?"

**JOHNSON, Pauline (1862-1913):**

- 190 "Marshlands" (1895)  
IN: Atwood, 60; Daymond / Monkman, I, 357-358; Gerson / Davies, 305-306.  
Comment: Johnson is a First-Nation writer. Many visual and acoustic impressions. Landscape atmosphere captured. Close observation. Jones is a first-nation writer.
- 191 "Silhouette" (1913)  
IN: Gerson / Davies, 310; Daymond / Monkman, I, 358-359.
- 192 "The Song My Paddle Sings" (1892)  
IN: Colombo, 72-74; Garvin, 150-152; Gerson / Davies, 301-303.  
Comment: Praise of the river.

**JONES, Douglas Gordon (b. 1929):**

- 193 "Northern Water Thrush" (1957/1961)  
IN: Daymond / Monkman, II, 467-468.  
Comment: Close observation of bird.
- 194 "The River: North of Guelph" (1961)  
IN: Atwood, 279-281.  
Comment: Private existence projected onto, and reflected in, the river. The river as a moral emblem: "Quiet river, brief/ image of my boredom,/ you reflect the flatness of my soul". At the end of the poem there is the image of a crow diving into the water. Further impression: Waste produces an aesthetic effect: "A tin/ funnel,/ pitched into the middle of the stream, catches the light and sends it back."
- 195 "For Spring" (1967)  
IN: Atwood, 282-283.  
Comment: A kind of imagistic poem. Linguistic minimal phrasing charged with plenty of meaning.
- 196 "These Trees Are No Forest Mourners" (1961)  
IN: Atwood, 278-279.  
Comment: Somebody's son died in the forest. Evocation of the comforting presence and continuity of trees.

**JONES, Shelley:**

- 197 "God's Winter Playground"  
IN: Canadian Chamber of Contemporary Poetry, 349.  
Comment: Speaker is thrilled by the winter beauty of the landscape. Awareness of "the rare magnificence of God's winter playground" on the one hand, and the damage produced by modern technology and civilisation on the other.



**KEENLEYSIDE, David:**

- 198 "Arctic Spring"  
IN: Litteljohn / Pearce, 125.  
Comment: Aesthetic perception.

**KELLY, Melissa:**

- 199 "As One Planet"  
IN: Canadian Chamber of Contemporary Poetry, 42.  
Comment: One-planet motif.

**KENNEDY, Leo (b. 1907):**

- 200 "Shore" (1933)  
IN: Daymond / Monkman, II, 155.  
Comment: Detailed verbal painting of sea-shore.

**KIRBY, W.:**

- 201 "Thunderstorm in August"  
IN: Dewart, 128-130.  
Comment: A tornado observed. A grand spectacle. Danger and fascination.

**KNISTER, Raymond (1899-1932):**

- 202 "Autumn Clouds" (1949)  
IN: Daymond / Monkman, II, 88.  
Comment: Empathetic awareness of the beautiful atmosphere. Reflective mood.

- 203 "Boy Remembers in the Fields" (1942)  
IN: Atwood, 89.  
Comment: Spring poem. Reassuring feeling of the continuity of life.

- 204 "February's Forgotten Mitts" (1949)  
IN: Atwood, 90.  
Comment: An early spring scene that is peopled by humans and animals.

- 205 "The Hawk" (1949)  
IN: Daymond / Monkman, II, 87.  
Comment: A verbal sketch of the hawk's flight.

**KROETSCH, Robert (b. 1927):**

- 206 "Seed Catalogue"  
IN: Bowering, III, 164-165;. Lenoski, 109-131.

207 "Stone Hammer Poem" (1975)  
IN: Atwood, 264-269; Brown / Bennett, II, 238-242; Lee 132-137.  
Comment: A poem about environmental history. Worth interpreting.  
Environmental palimpsest. See introduction to Lenoski's *Prairie Lines*, p. xvi, 3.  
Kroetsch pursues a poetic environmental archaeology.

**LA ROQUE, Emma (Metis):**

208 "The Geese over the City"  
IN: Grant, 341-343.  
Comment: Gives expression to feeling of alienation from the source of life.  
Experience of loss. Elegiac.

209 "When I First Came to the City"  
IN: Grant, 341.  
Comment: Alienation. Contrast between native and urban lifestyle.

**LAMPMAN, Archibald (1861-1899):**

210 "Among the Timothy" (1888)  
IN: Brown / Bennett, I, 185-187; Daymond / Monkman, I, 362-364; Gerson /  
Davies, 246-249;  
Comment: Correlation of natural atmosphere and human mood. Romantic  
experience of the natural environment. The poem expands on the latter's soothing  
effect on the human mind.

211 "April"  
IN: Gooch, 174-175.  
Comment: Poem about the seasons.

212 "The Autumn Waste" (1899)  
IN: Daymond / Monkman, I, 374.  
Comment: Melancholy impressions of autumn.

213 "Comfort of the Fields"  
IN: Carman, 94-96.  
Comment: Earth conceived as "The mighty mother" (final stanza).

214 "On the Companionship with Nature" (1900)  
IN: Gooch, 192-193; Daymond / Monkman, I, 374.  
Comment: Sonnet celebrates the divinity of Nature. Wordsworthian attitude.

215 "Evening" (1899)  
IN: Brown / Bennett, I, 190.  
Comment: Sonnet. Evocation of evening atmosphere.

216 "The Frogs" (1888)  
IN: Brown / Bennett, I, 179-181.  
Comment: Feeling of harmony with nature. Comforting mood issuing from the  
natural scenery.

- 217 "Heat" (1887)  
 IN: Atwood, 33-34; Daymond / Monkman, I, 360-361; Gerson / Davies, 252-253; Smith (1968), 71-73.  
 Comment: Motiv of the wanderer. Response to the landscape and its beauty. "I think some blessed power/ Hath brought me wandering idly here".
- 218 "January Morning" (1889)  
 IN: Gerson / Davies, 255; Gooch, 190-191.
- 219 "On Lake Temiscamingue" (1896)  
 IN: Daymond / Monkman, I, 377; Gerson / Davies, 263; Gooch, 205.
- 220 "In March"  
 IN: Garvin, 69.
- 221 "Morning on the Lièvre" (1886)  
 IN: Gerson / Davies, 249-250.  
 Comment: Impressions gathered on a canoe trip.
- 222 "In November" (1889)  
 IN: Atwood, 35-36; Daymond / Monkman, I, 365; Gerson / Davies, 256-257; Gooch, 188-189.  
 Comment: Sonnet. Tenor: "I alone/ Am either sad, nor shelterless ... / Wrapped round with thought, content to watch." Speaker involved in "A moment's golden reverie". Feels "A pleasure secret and austere".  
 ?
- 223 "In October"  
 IN: Gooch, 176.
- 224 "Snow" (1895)  
 IN: Daymond / Monkman, I, 365-366.  
 Comment: Subtle impressions of snow-covered landscape.
- 225 "Solitude"  
 IN: Litteljohn / Pearce, 125.  
 Comment: Sonnet. Reflective.
- 226 "The Storm"  
 IN: Garvin, 82.
- 227 "A Summer Evening" (1895)  
 IN: Brown / Bennett, I, 185.  
 Comment: A sonnet, peace being the predominant feeling: "Peaceful the world, and peaceful grows my heart."
- 228 "A Sunset at Les Eboulements" ["A Sunset at the Lower St. Lawrence"] (1900)  
 IN: Gerson / Davies, 258; Daymond / Monkman, I, 375.  
 Comment: Poetic impressions of a sunset.

- 229 "A Thunderstorm" (1899)  
IN: Brown / Bennett, I, 190-191.  
Comment: Sonnet. Title mentions theme.
- 230 "Voices of the Earth"  
IN: Gooch, 192.  
Comment: Sonnet expounding a "Wordsworthian" belief in Canadian terms.
- 231 "Winter Evening"  
IN: Atwood, 38; Garvin, 69; Gooch / Niwa, 185.  
Comment: Dream and rest. Beauty.
- 232 "In the Winter Woods"  
IN: Garvin, 83.

**LANDRY, Nicole:**

- 233 "Can You?"  
IN: Canadian Chamber of Contemporary Poetry, 45.  
Comment: Full identification with the natural environment; "emotions hidden among trees."

**LANE, Patrick (b. 1939):**

- 234 "At the Edge of the Jungle" (1975)  
IN: Brown / Bennett, II, 496.  
Comment: Amazon setting. Jungle as the epitome of 'the other'.
- 235 "The Long Coyote Line" (1980)  
IN: Brown / Bennett, II, 503.  
Comment: Prairie winter setting.
- 236 "The Sun Has Begun To Eat the Mountain" (1971/1974)  
IN: Daymond / Monkman, II, 659.  
Comment: Theme of human death associated with the end of the world: "Tell me where the sun goes/ when the mountains are all eaten/ and the world is only a flatness".
- 237 "Weasel" (1982)  
IN: Brown / Bennett, II, 503.  
Comment: Animal poem

**LAPOINTE, Gatien (1931-1983)**

- 238 "Le Chevalier de Neige (I)"  
IN: Glassco, 216-219.  
Comment: Originally written in French. Transl. John Glassco. Theme: Future-oriented spiritual recognition of the land through reviving old beliefs.

**LASNIER, Rina (b. 1915)**

- 239 "Jungle of Leaves"  
IN: Glassco, 124.  
Comment: Originally written in French. Transl. John Glassco. Poem looks at a "Blurred forest choked with leaves".
- 240 "From *La Malemer*"  
IN: Glassco, 127-130.  
Comment: Originally written in French. Transl. John Glassco. Symbolic and allegorical interpretation of the 'Undersea'.

**LAYTON, Irving (b. 1912):**

- 241 "Butterfly on Rock" (1963/1971)  
IN: Daymond / Monkman, II, 282-283.  
Comment: Small poem. Elaborates on contrast between butterfly and rock. Reflection and emotion registered.
- 242 "From Colony to Nation" (1956)  
IN: Atwood, 151f.  
Comment: Ecological issue. Contrast between Canadian landscape and people's attitudes.
- 243 "First Snow: Lake Achigan" (1954)  
IN: Pacey, 88.  
Comment: Empathy with an animal, a hare.
- 244 "Red Chokecherries" (1956/1971)  
IN: Daymond / Monkman, II, 280-281.  
Comment: Small poem. Preoccupied with the colour and form of the chokecherries.
- 245 "A Tall Man Executes a Jig" (1963)  
IN: Atwood, 154-156.  
Comment: Hilarious poem. Mosquitoes disturbing the craving for closeness to nature.

**LE PAN, Douglas (b. 1914):**

- 246 "Canoe-Trip"  
IN: Smith (1968), 312-313; Litteljohn / Pearce, 126-127.  
Comment: See SMITH, 312. Admiration for the landscape's beauty.
- 247 "A Country without a Mythology"  
IN: Litteljohn / Pearce, 52-53.  
Comment: Landscape-oriented. Threat and fascination. Occasional glimpses of beauty.

248 "Coureurs de bois" (1948)  
IN: Atwood, 168-169.  
Comment: An imaginary reconstruction of the *coureurs de bois*. Poem emphasises the contrast between the modern traveller and the traditional *coureur de bois*. The coureurs were heroes exposing themselves to the adventures surprising them in the landscape. Present state: "But now/ ... the forest are cut down, the rivers stand charted" (167/8). "You seek new Easts". There is a new country "Where the air is silken, the manners easy". Civilisation vs. nature contrast.

**LEEDAHL, Shelley A. (b. 1963):**

249 "A few words for January"  
IN: Forrie, 141-142.  
Comment: Motif of seasonal change.

250 "Spring"  
IN: Forrie, 142-143.

**LEPRONON, J.L.:**

251 "Winter in Canada"  
IN: Dewart, 158-160.  
Comment: Full of admiration for the Canadian winter. The latter's hardship is ignored.

**LEZARD, George:**

252 "I will tell the story"  
IN: Day et al., 2.  
Comment: Remembering harmony with nature. Act of retrieving the past.

**LIVESAY, Dorothy (b. 1909)**

253 "The Artefacts: West Coast" (1971)  
IN: Sullivan, 55-57.  
Comment: Poem considers geological evolution of landscape and settling history, thus focussing in a wider sense on the relationship between nature and civilization.

254 "The Difference" (1932)  
IN: Brown / Bennett, I, 511.  
Comment: Registers difference between male and female responses to nature.

**LOWTHER, Pat (1935-1975)**

255 "Coast Range" (1977)  
IN: Sullivan, 142-144.  
Comment: Focuses on mountains representing "The plainness of first things/ trees/ gravel/ rocks/ naive root atom/ of philosophy's first molecule."

**LOZEAU, Albert (1878-1924)**

- 256 "Impressions of Snow and Frost"  
IN: Glassco, 39-41.  
Comment: Originally written in French. Transl. John Glassco. Aesthetic impressions of snow-covered scenery. The death motif appears in the final section.

**LYONS, Mary Carpenter:**

- 257 "Nunavut? – Denendeh?"  
IN: Petrone, 272-273.  
Comment: Relevant piece of Inuit writing.

**MACEWEN, Gwendolyn (1941-1987):**

- 258 "Dark Pines under Water" (1969)  
IN: Atwood, 389; Brown / Bennett, II, 565; Daymond / Monkman, II, 680; Geddes / Bruce, 195-196.  
Comment: Symbolic/ allegorical reading of the pines under water. The horizontal experience of the landscape (width) contrasted with the vertical experience (depth). A modern reading of the landscape. A 'deep' poem, which describes how we construct our impressions of 'land', 'nature', etc.
- 259 "The Discovery" (1969).  
IN: Atwood, 388.  
Comment: Interesting approach: The discovery of a country is an unending process.

"when you see the land naked, look again  
(burn your maps, that is not what I mean),  
I mean the moment when it seems most plain  
is the moment when you must begin again"

**MACDONALD, Errol (b. 1948):**

- 260 "Leaving the Island"  
IN: Harris, 224-225.  
Comment: Narrative mode. Subtle perceptions, moods and evaluations.
- 261 "Variations in Moonlight"  
IN: Harris, 219-220.  
Comment: Captures atmosphere; self-reflective stance of the persona.

**MACKAY, J.:**

- 262 From: *Quebec Hill* [Selection] (1797)  
IN: Daymond / Monkman, I, 68-75.  
Comment: Persona attempts to grasp the as yet alien character of the landscape, following 18th-century English models of landscape poems. A kind of moralized reading of the landscape.

**MACPHERSON, Jay (b. 1931):**

- 263 "The Well" (1974)  
IN: Daymond / Monkman, II, 476.  
Comment: Existential self-questioning when "A winter [is] hanging over the dark well".

**MAIR, Charles (1838-1927):**

- 264 "*Song from "The Last Bison"* (1901)  
IN: Atwood, 15-17; Gerson / Davies, 123-125.  
Comment: The Indians had respect for the animals they were killing:  
"They slew  
With pious hand, but for their daily need;  
Not wantonly, but as the due  
Of stern necessity which Life doth breed."

Ecological disturbance registered:  
"Then fell a double terror on the plains,  
The swift inspreding of destruction dire -  
Strange men, who ravaged our domains  
On every hand, and ringed us round with fire;  
Pale enemies, who slew with equal mirth  
The harmless or the hurtful things on earth ..."

The bison foresees the foundation of cities on "the prairies wide", cities which are going to perish "with their pomp and pride".

- 265 "From TECUMSEH, (i)" (1886)  
IN: Atwood, 13-14.  
Comment: "And all that flowed was sweet and uncorrupt  
The rivers and their tributary streams"  
There is a savage soul in this peaceful landscape - the hero Tecumseh.

**MAJOR, André (b. 1942):**

- 266 "My Word is Green" (1969/1970)  
IN: Daymond / Monkman, II, 690-692; Glassco, 256-257.  
Comment: Originally written in French. Transl. John Robert Colombo. The concept of 'greenness' is used as a weapon in order to assert First-Nation rights and claims. The final stanza runs as follows: "the cruel landscape lives within me/ and green is my word green/ - a wound I give my country - "



**MALALLY, Archibald L.:**

- 267 "Untitled"  
IN: Canadian Chamber of Contemporary Poetry, 404.  
Comment: Nature as source of tranquillity and peace.

**MALECITE (anonymous):**

- 268 "Invocations of the Sun and the Moon"  
IN: Colombo I, 27.

**MANDEL, Eli (b. 1922):**

- 269 "Envoi" (1973)  
IN: Atwood, 229f; Daymond / Monkman, II, 403.  
Comment: Here the landscape is only a backdrop for reflections on the psycho-cultural state of Canada and the psyche of individuals. Winter and ice as states of mind and culture.
- 270 "From the North Saskatchewan" (1967)  
IN: Atwood, 228.  
Comment: Speaker is intrigued by the landscape. Mystery and mystification. The landscape does something to the human imagination. Makes it work. At the end the persona feels like giving "blessings to my children".

**MARLATT, Daphne (b. 1942)**

- 271 "prairie" (1984)  
IN: Sullivan, 185-186.  
Comment: A prose poem evoking the Persephone myth.

**M'CARROLL, James:**

- 272 "Autumn"  
IN: Dewart, 135.  
Comment: One of the many poems grasping the mood of a season. Dactylic metre.

- 273 "To the Sea"  
IN: Dewart, 33-34.  
Comment: The grandeur of nature. Religious interpretation.

**M'COLL, Evan:**

- 274 "The Chaudiere Falls"  
IN: Dewart, 91.  
Comment: An early attempt at a topographical poem.

**MC'DONNELL, J.M.:**

- 275 "Sunset"  
IN: Dewart, 140f.  
Comment: Sunset is one of the standard themes in earlier Canadian poetry.

**MC ADAM, Rhona (b. 1957):**

- 276 "Animal Kingdom"  
IN: Forrie, 169.  
Comment: Human intrusion into the wilderness. Conservationist concern.

**MC FADDEN, David (b. 1940):**

- 277 "How to become part of nature"  
IN: Bowering, III, 208.  
Comment: Underlying negative image of nature.

**MCGEE, Thomas D'Arcy (1825-1868):**

- 278 "The Arctic Indian's Faith"  
IN: Colombo, 46-47.  
Comment: It is noteworthy that a colonizer attempts to empathize with the alleged Indian spirit of the wilderness.

**MCKAY, Don (b. 1942):**

- 279 "Adagio for a Fallen Sparrow"  
IN: Lee, 150-151.  
Comment: Empathetic relationship with a bird.

**MC LACHLAN, Alexander (1818-1896):**

- 280 "The Anglo-Saxon"  
IN: Gerson, 93-94.  
Comment: Should be considered because of the imperial ideology that is reflected. Cultural and environmental imperialism. Superiority of the Anglo-Saxon race maintained.

- 281 [*The Arrival*] (1861)  
IN: Atwood, 9f.  
Comment: Perception of difference: The birds are beautiful but do not sing.

**M'DONNELL, John F.:**

- 282 "Twilight"  
IN: Dewart, 225-226.  
Comment: Text lends itself to illustrating the principle of hope: The climate, the temperature, the seasons change, why shouldn't the speaker's mood change too? What is experienced here is the consolation given by nature.

**MERCER, Jean M.:**

- 283 "Prairie Spring"  
IN: Canadian Chamber of Contemporary Poetry, 429.  
Comment: Awareness of the harshness of the prairie winter. Unromantic but acquiescent attitude.

**MERRILL, Helen M.:**

- 284 "Bluebirds"  
IN: Garvin, 261.  
Comment: Bird motif. Compare this with other 'bluebird' poems.

**MIRON, Gaston (1928-1996):**

- 285 "The Reign of Winter" (1970)  
IN: Daymond / Monkman, II, 459; Glassco, 171.  
Comment: Originally written in French. Transl. John Glassco. Winter "flowing/ Into a landscape maddened by loneliness".

**MOODIE, Susanna (1803-1885):**

- 286 "Indian Summer"  
IN: Carman, 16-17; Dewart, 115-117.  
Comment: To be compared with other Indian Summer poems.
- 287 From: *Roughing It in the Bush*:  
IN: A. J. M. Smith (1968), 74.  
Comment: Interspersed with "a number of descriptive lyrics" of historical interest. But the verse is conventional.

**MORIN, Mary Sky Blue:**

- 288 "I Dream of Buffalo Days"  
IN: Hodgson, 18.
- 289 "Plans for the Buffalo"  
IN: Hodgson, 21-22.
- 290 "The Woman's Sweatlodge"  
IN: Hodgson, 27-28.  
Comment: Female closeness to the earth mother. Traditional belief system.

**MORTON, Colin (b. 1948):**

- 291 "Spring Snow"  
IN: Forrie, 179-180.  
Comment: Season motif.

**MOURE, Erin (b. 1955):**

- 292 "Cardiac Grizzlies"  
IN: Lee, 163-164.  
Comment: Problem of human existence interwoven with awareness of nature.

**MUSGRAVE, Susan (b. 1951):**

- 293 "At Nootka Sound" (1970)  
IN: Daymond / Monkman, II, 714-715.
- 294 "Mackenzie River, North" (1970)  
IN: Daymond / Monkman, II, 715-716.  
Comment: Elegiac tone. Humans alienated from river and land.

**M'QUEEN, Thomas:**

- 295 "Address to the River Garnock"  
IN: Dewart, 176-180.  
Comment: A topographical ode. Meaningful feelings are called up. The mystery of the place is evoked by words.

**NELLIGAN, Émile (1849-1941)**

- 296 "Autumn Evenings"  
IN: Glassco, 43.  
Comment: Originally written in French. Transl. P.F. Widdows. Domesticated rural scene.
- 297 "Evening Bells"  
IN: Glassco, 45.  
Comment: Originally written in French. Transl. P.F. Widdows.  
Focuses on "That evening countryside whose glow I see again".

**NEWLOVE, John (b. 1938):**

- 298 "The Double-Headed Snake"  
IN: Newlove, 160-161.  
Comment: An interesting poem manifesting a sophisticated response to the beauty and terror of the Prairies and Rockies: "but I/ remember plains and mountains, places/ I come from, places I adhere and live in."
- 299 "In the Forest"  
IN: Litteljohn / Pearce, 111; Cooley, 218f.  
Comment: The forest as a place of nightmare.
- 300 "The Prairie"  
IN: Cooley, 237.

301 "Ride Off any Horizon"  
IN: Bowering, I II, 237-241.  
Comment: Anti-nature poem. Respect for conventional responses to nature is denied. Worth discussing.

**NICHOL, bp (b. 1944):**

302 "Prologue: 1335 Comox"  
IN: Bowering, I V, 252-253.  
Comment: Poem about autumn. Unromantic.

**NOWLAN, Alden (1933-1983):**

303 "The Bull Moose" (1970)  
IN: Atwood, 299; Daymond / Monkman, II, 531-532; Grady, 253-254;  
Litteljohn / Pearce, 253-254  
Comment: Animal poem. Worth exploring.

304 "Canadian January Night" (1971)  
IN: Daymond / Monkman, II, 536.  
Comment: "this is a country/ where a man can die/ simply from being/ caught outside."

305 "The Fresh-Ploughed Hill" (1967)  
IN: Daymond / Monkman, II, 535.  
Comment: A sower watched as "clawing/ at the earth". The episode could be interpreted symbolically.

**NUTTING, Leslie:**

306 "The First Generation"  
IN: Basmajian, 56f..  
Comment: Awareness of the exploitation of the land. Sarcastic in tone?

**O'GRADY, Standish (1793-1841):**

307 "From *The Emigrant*, (Winter in Lower Canada)" (1841)  
IN: Atwood, 3-4; A.J.M. Smith (1968), 1-2.  
Comment: A rather negative image of Canada.

**O'HAGAN, Thomas (1855-1939):**

308 "An Idyl of the Farm"  
IN: Garvin, 215f.  
Comment: Felicitous settling and farming. The hardships of settlement are poetically denied.

**OJIBWA (anonymous):**

- 309 "Nature poems"  
IN: Colombo (1983), I, 39-42.

**ONDAATJE, Michael (b. 1943):**

- 310 "Breaking Green" (1973)  
IN: Atwood, 409-410.  
Comment: An ecological poem about a snake falling victim to a bulldozer. The driver is shocked by the fact that he has killed the snake.
- 311 "Burning Hills"  
IN: Bowering, IV, 277-279.  
Comment: Reflection on the relationship between writing and the landscape.
- 312 "The Diverse Causes"  
IN: Geddes / Bruce, 252.  
Comment: Speaker is trapped in his narrow room. Natural phenomena can be seen only as reflections on the toaster. Nature is not a direct sensory experience. Alienation. Modern predicament.
- 313 "Early Morning, Kingston to Gananoque"  
IN: Geddes / Bruce, 251.  
Comment: Disillusioned view of a bleak landscape. Projection of negative feelings onto the landscape.

**PAGE, Darren:**

- 314 "Dead Trees and Poisoned Water"  
IN: Canadian Chamber of Contemporary Poetry, 466.  
Comment: Harsh criticism of the ecological devastation of North America.

**PAGE, P.K. (b. 1917) :**

- 315 "Cook's Mountains" (1967)  
IN: Daymond / Monkman, II, 336.  
Comment: Appropriation of landscape by naming it.
- 316 "T-Bar" (1953, 1974)  
IN: Atwood, 185-186.  
Comment: Interesting poem containing many minute perceptions of electric cables fastened to t-bars riding across the high mountains. What is the speaker's attitude? Bride and bridegroom figures introduced. Mystery and fascination.
- 317 "Stories of Snow" (1946)  
IN: Daymond / Monkman, II, 327-328.  
Comment: Reflection on the snow-motif in popular myth.

**PAUL, Kevin (b. 1958):**

- 318 "A Pheasant on Deer Mountain"  
IN: Crozier, 136-137.  
Comment: Paul is a First-Nation American. Imaginative Interaction with a pheasant.

**PICKTHALL, Marjorie (1883-1923)**

- 319 "Quiet" (1922)  
IN: Sullivan, 37-38.  
Comment: A small poem in a reflective mood, the basic theme being: nature as a reminder of mutability.

- 320 "Snow in April"(1927)  
IN: Daymond / Monkman, I, 459.  
Comment: Major theme is spring

**POLSON, Don (b. 1934):**

- 321 "An April Lyric"  
IN: Forrie, 191.  
Comment: Spring motif.
- 322 "December Twilight"  
IN: Forrie, 192-193.  
Comment: Relates to natural environment. Records emotions and moods.

**PRATT, E.J. (1882-1964):**

- 323 "Erosion"  
IN: Litteljohn / Pearce, 66.  
Comment: Landscape described as a woman's face on which earth-time has chiseled its sculpture.
- 324 "Newfoundland" (1923)  
IN: Gooch, 301-303.  
Comment: Topographical poem.
- 325 "The Precambrian Shield" (1952)  
IN: Atwood, 80-82; Grady, 17; Litteljohn / Pearce, 17; Smith (1968), 156-157.  
Comment: Uncanny feeling of ubiquitous threat. Precambrian Shield presented as though it had been given birth to by a monster. This text is important because it deals with Canada's geography.
- 326 "Sea-Gulls" (1932)  
IN: Litteljohn / Pearce, 141; Daymond / Monkman, II, 12.  
Comment: Foregrounds interpreting, and the process of creating meaning. Relates sea-gulls to flowers.

327 "The Shark" (1923)  
IN: Atwood, 66; Daymond / Monkman, II, 11.  
Comment: Exact phenomenological observation. One of the many animal poems.

**PRÉFONTAINE, Yves (b. 1937)**

328 "Country to Let"  
IN: Glassco, 238-239.  
Comment: Originally written in French. Transl. G.V. Downes. Correlation of the humans psyche and the landscape: "I am part of cry all around me/ stone with no language/ steep cliff/ bare blade in my winter heart"

329 "The River's Blood and Sap..."  
IN: Glassco, 239.  
Comment: Originally written in French. Transl. G.V. Downes. Poem of protest against the first peoples' deprivation: " ... I shall be ... a living flame whirled by the winds from tree to tree, until ... a whole forest is burning."

330 "The Harsh Country"  
IN: Glassco, 240.  
Comment: Originally written in French. Transl. G.V. Downes. Spiritual relationship with the land is reclaimed.

**PURDY, Al (b. 1918):**

331 "Borderlands" (1976)  
IN: Daymond / Monkman, II, 373.  
Comment: Metaphorical journey in a mental landscape covered by snow.

332 "The Country North of Belleville" (1965).  
IN: Atwood, 212-213; Brown / Bennett, II, 53-55; Daymond / Monkman, II, 365-367; Grady, 86-87; Litteljohn / Pearce, 86-87.  
Comment: Grasping the reality of the landscape. "This is the country of defeat", "meaningless sky". Poem worth exploring in some detail.

333 "Landscape"  
IN: Carman, 449-450.  
Comment: Complex emotional stance. Mystification of the landscape experience. Relativizes the human position in the world.

334 "Remains of an Indian Village" (1962)  
IN: Atwood, 208-209.  
Comment: Dealing with a white Canadian's interest in the culture of North America's First Nations. Imaginative reconstruction of a foregone lifestyle.



335 "Trees at the Arctic Circle" (1957)  
IN: Brown / Bennett, II, 55-56; Daymond / Monkman, II, 367-368; Litteljohn / Pearce, 188-189.  
Comment: Like all Purdy's poems, this one, too, would be worth studying more thoroughly.

**REANEY, James (b. 1926):**

336 "To the Avon River Above Stratford Canada"  
IN: Wilson 1964, 132-133.  
Comment: See also 'First Letter to the Avon River above Stratford, Canada', IN: Newlove, p. 223-224. Identification with the Canadian namesake of the English river. The river is felt inside the speaker's mind.

337 "The Morning Dew" (1972)  
IN: Daymond / Monkman, II, 408-409.  
Comment: Poetic elaboration on morning dew motif.

338 "The Upper Canadian" (1949)  
IN: Atwood, 254.  
Comment: Speaker feels estranged from both landscape and nature. "I wish I had been born beside a river" Is this attitude nostalgic or ironic?

**REDHILL, Michael (b. 1966):**

339 "Indian Summer"  
IN: Crozier, 145-146.  
Comment: Love poem and natural setting.

**REID, Monty (b. 1952):**

340 "The Shorebirds"  
IN: Norris, 226-227.  
Comment: Nature watching. Preciseness of observation. Concomitant reflection. Phenomenological approach.

**ROBERTS, Dorothy (b. 1906)**

341 "Cold" (1957)  
IN: Sullivan, 47-48.  
Comment: Reflection on winter has a theological dimension. Endurance thematised.

342 "Winter" (1976)  
IN: Sullivan, 50-51.  
Comment: Winter as a matter of experience and metaphysics. Some strong lines, e.g. "The cold settles in arrested where the wind whittled/ the landscape into forms of strange wisdom ... ."

**ROBERTS, Sir Charles G.D. (1860-1943):**

- 343 "Ave! (An Ode for the Shelley Centenary, 1892)" (1892)  
IN: Gerson / Davies, 202-213.  
Comment: Relates to the rural setting of Tantrammar [see "Tantrammar Revisited"].
- 344 "Burnt Lands" (1893)  
IN: Brown / Bennett, I, 159.  
Comment: Sonnet. Destruction considered.
- 345 "As Down the Woodlands Ways" (1937)  
IN: Brown / Bennett, I, 165.  
Comment: Poem celebrating the continuity of life.
- 346 "The Flight of the Geese" (1893)  
IN: Brown / Bennett, I, 161.  
Comment: Striking lines: "The sound/ Of their confused and solemn voices ... / ... Comes with ... an awe profound,/ A boding of unknown , foreshadowed things." Mystification.
- 347 "Ice" (1898)  
IN: Brown / Bennett, I, 164.  
Comment: Small poem. Aestheticized perception of winter.
- 348 "The Iceberg" (1936)  
IN: Carman, 81-87; Gerson / Davies, 218-226.  
Comment: Impersonation of an iceberg speaking in the first-person singular. Interesting in its reflectiveness and comment. The 'iceberg's' environmental awareness is comprehensive.
- 349 "Kinship" (1896)  
IN: Brown / Bennett, I, 162-163.  
Comment: Wordsworthian praise of, and yearning after, an original state of existence.
- 350 "The Mowing" (1893)  
IN: Atwood, 30; Brown / Bennett, I, 159; Daymond / Monkman, I, 327; Pacey, 5-6.  
Comment: Sonnet. Praises the cultivated landscape.
- 351 "In an Old Barn" (1893)  
IN: Brown / Bennett, I, 160.  
Comment: Life of settlers recorded realistically.
- 352 "The Pea-Fields" (1893)  
IN: Atwood, 30; Pacey, 5; Daymond / Monkman, I, 327; Gerson / Davies, 201-202.  
Comment: Praises the cultivated landscape.

- 353 "The Potato Harvest" (1886)  
IN: Atwood, 29; Gerson / Davies, 199.  
Comment: Sonnet. Impressionistic.
- 354 "The Salt Flats" (1893)  
IN: Carman, 78; Daymond / Monkman, I, 326; Gerson / Davies, 202.  
Comment: Interesting poem because the land is presented as eerie, having experienced some unfair treatment in the course of evolution.
- 355 "In September" (1893)  
IN: Daymond / Monkman, I, 325.  
Comment: Sonnet. Theme: "The air.../ Foreboding of the summer soon."
- 356 "The Sower" (1866)  
IN: Brown / Bennett, I, 158; Pacey, 4-5.  
Comment: Praises the settler, because "Godlike, he makes provision for mankind". The cultivation of the land is considered in positive terms.
- 357 "The Tantramar Revisited" (1886)  
IN: Atwood, 27-29; Brown / Bennett, I, 157-158; Daymond / Monkman, I, 322-323. Gerson / Davies, 193-196; Gooch / Niwa, 91-93; Pacey, 3-4; Smith (1968), 66-69.  
Comment: "Yet the deepest and most enduring expression of nationalism is to be found in Roberts' poems of nature and the Acadian countryside, where its expression is implicit and indirect, as it is in the best of his sonnets of country life, in the dedicated little idyl, 'The Solitary Woodsman', and in his masterpiece of recollected emotion, 'Tantramar Revisited'" (Smith, 1957, 167).
- 358 "In the Wide Awe and Wisdom of the Night" (1893)  
IN: Daymond / Monkman, I, 325.  
Comment: Sonnet. Theme: The "universe" corresponding with "the august infinitude of Man".
- 359 "The Winter Fields" (1893)  
IN: Brown / Bennett, I, 160.  
Comment: Sonnet. Destructiveness of the winter. Hope for spring. Realistic.

**ROBERTS, Theodore Goodridge (1877-1953):**

- 360 "The Blue Heron" (1934)  
IN: Atwood, 65; Daymond / Monkman, I, 437-438; Carman, 184; Grady, 25; Littlejohn / Pearce, 25; Smith (1968), 117-118.  
Comment: Heron a frequent motif in Canadian poetry.

**ROSE, Greta Leora:**

- 361 "Spring is at Work with the Beginnings of things"  
IN: Carman, 363.  
Comment: Gaia-consciousness.

**ROSS, W.W.E. (1894-1966)**

- 362 "Blue Flowers" ( 1968)  
IN: Daymond / Monkman, II, 78-79.  
Comment: Picking wild flowers by the roadside.
- 363 "The Creek" ( 1968)  
IN: Daymond / Monkman, II, 80.  
Comment: Fine perception of detail and atmosphere.
- 364 "Flowers" ( 1956)  
IN: Daymond / Monkman, II, 76-77.  
Comment: Theme of flowers making the garden "one garden in the sun".
- 365 "The Diver"  
IN: Gustafson, 132-133; Daymond / Monkman, II, 79.  
Comment: Poem could be interpreted at a symbolic level. Archetypal experience of the landscape. Predominant emotions: fear, on the one hand, and comfort and reassurance, on the other.
- 366 "If Ice" (1968)  
IN: Atwood, 88; Daymond / Monkman, II, 80.  
Comment: The mystery of nature and life celebrated. If-then relationship. An assurance of the continuity of life and nature.
- 367 "Night Scene" ( 1956)  
IN: Daymond / Monkman, II, 77.  
Comment: Impressionistic in awareness and tone.
- 368 "Pine Gum" (1939)  
IN: Daymond / Monkman, II, 76.  
Comment: Visual impression of "white gum" and its mystifying effect on the beholder.
- 369 "The Snake Trying" (1968).  
IN: Atwood, 88.  
Comment: Approval of the existence of the snake. Persona is intrigued by its deftness and beauty.
- 370 "Winter Scene" ( 1956)  
IN: Daymond/ Monkman, II, 78.

**SALISHAN (anonymous):**

- 371 "The Beginning of the World"  
IN: Colombo (1983), II, 11-12.

**SANGSTER, Charles (1822-1893):**

- 372 "Autumn, like an old poet in a haze"  
IN: Smith (1957), 101.  
Comment: "Such lines have an old-fashioned artificial charm to which Sangster's fervid sensibility gives a warmth of feeling that is delightful."
- 373 "Evening Scene"  
IN: Dewart, 150-153.  
Comment: Captures the mood evoked by the landscape. A poeticized landscape.
- 374 "The Fine Old Woods"  
IN: Dewart, 78-80.  
Comment: No specific features of the land are noticed.
- 375 "Lyric to the Isles" (1856)  
IN: Brown / Bennett, I, 129-130.  
Comment: Beauty of the isles celebrated. *Locus amoenus*.
- 376 "I've almost grown a portion of this place"  
IN: Gerson, 90.  
Comment: Important statement: Speaker identifies himself with a specific place.
- 377 "On Queenston Heights"  
IN: Gerson / Davies, 87-89.  
Comments: Topographical and historical. Refers to Brock and the wars.
- 378 "The Rapid"  
IN: Carman, 26-27; Dewart, 110-111; Garvin, 14-15.  
Comment: Perception of geographical characteristic detail. The excitement caused by the rapid is described.
- 379 "From *Sonnets in the Orilla Woods*" (1860)  
IN: Brown / Bennett, I, 130-131; Gerson / Davies, 89-91; Daymond / Monkman, I, 190-192.  
Comment: "The birds sing merrily", "I've almost grown a portion of this place". Reflection on life. Life mirrored in nature: "Our life is like a forest, where the sun/ Glints sown upon us through the throbbing leaves ..."
- 380 "From *The St. Lawrence and the Saguenay*" (1856)  
IN: Atwood, 11-12; Brown / Bennett Vol. 1, 128-129; Daymond / Monkman, I, 188-190; Smith (1968), 13-15.  
Comment: Classical piece. Nature's grandeur and majesty. Peaceful mood. Feeling of security.
- 381 "The Thousand Islands"  
IN: Brown / Bennett Vol. 1, 128-129; Dewart, 119-120.  
Comment: Topographical. In praise of the region. Elated mood and style.

382 "The Twofold Victory"  
IN: Dewart, 125-126.  
Comment: Topography and history interwoven.

**SARAH, Robyn (b. 1949):**

383 "Broom At Twilight"  
IN: Norris, 239.  
Comment: Nature watching. Persona goes out to watch the natural scenery.

384 "An Early Start in Mid-Winter"  
IN: Norris, 238.  
Comment: Modern winter poem would be worth contrasting with earlier winter poems.

**SAVARD, Félix-Antoine (b. 1896)**

385 "Saints of the Land"  
IN: Glassco, 67-68.  
Comment: Originally written in French. Transl. John Glassco. The conquerors of the land are 'canonized' and apostrophised as "saints" throughout the poem.

**SAVOIE, Rick:**

386 "Survival"  
IN: Canadian Chamber of Contemporary Poetry, 523.  
Comment: Shows humankind its limits. Ecological awareness of the human stance in the universe.

**SCOTT, Frederick George (1861-1944):**

387 "The Unnamed Lake" (1897)  
IN: Atwood, 46-47; Gerson / Davies, 329-330.  
Comment: Landscape painting full of gentle feelings: the lake "sleeps among the thousand hills"; "Great mountains tower above its shore"; "Sunrise and sunset crown with gold / The peaks of ageless stone" ... . "No echoes of the world afar / Disturb the night or day". One can see only the lonely heron flying. Human response: "We passed in silence, and the lake/ We left without a name" (47).

**SCOTT, Duncan Campbell (1862-1947):**

388 "The Forsaken" (1905)  
IN: Atwood, 49-51 Brown / Bennett, 204-205; Daymond / Monkman, I, 385-387; Gerson / Davies, 272-275; Pacey, 34-36.  
Comment: Poem deals with the fate of Indian People. Harsh climate and landscape related to human suffering.

- 389 "Fragment of an Ode to Canada" (1911)  
 IN: Gooch, 232-233.  
 Comment: Worth comparing with other odes to Canada because all the emphasis is on Canada as land, as a part of the natural geography. Awareness of Canada's specific geographic features.
- 390 "At Gull Lake: August 1810" (1935)  
 IN: Atwood, 53-56; Daymond / Monkman, I, 396-399; Gerson / Davies, 284-288; Gooch, 259-262; A. J. M. Smith (1968), 98-102.  
 Comment: Topographical history. Landscape as backcloth to an historical event. Narrative Poem.
- 391 "The Height of Land." (1916)  
 IN: Daymond / Monkman, I, 392-395; Gerson / Davies, 277-281; Gooch, 240-244.  
 Comment: Loco-descriptive poem. Grasping the specific features of the Canadian landscape.
- 392 "Night Hymns on Lake Nipigon" (1900)  
 IN: Brown / Bennett, I, 240; Gerson / Davies, 270-272.  
 Comment: Correlation of natural setting and religious feelings.
- 393 "A Night in June" (1893)  
 IN: Pacey, 28.  
 Comment: Impressionistic. A record of moods experienced in the landscape.
- 394 "Night in the Pines" (1893)  
 IN: Daymond / Monkman, I, 378-379.  
 Comment: Poem empathises with a First-Nation person. Natural setting.
- 395 "Ottawa - Before Dawn" (1889)  
 IN: Gerson / Davies, 266.  
 Comment: Poem seemingly written in imitation of William Wordsworth's (1770-1850) sonnet "Composed on Westminster Bridge, September 3, 1802". The ideas of nature and Canada's national destiny are fused.
- 396 "Prairie Wind" (1926)  
 IN: Gooch, 257-258.  
 Comment: Topographical interest.
- 397 "Rapids at Night"  
 IN: Carman, 122-123.
- 398 "En route" (1935)  
 IN: Atwood, 57.  
 Comment: A snapshot glimpse of the landscape. The images the speaker sees have repercussions in his unconscious.

399 "A Scene at Lake Manitou" (1935)  
IN: Gooch, 262-266.  
Comment: Topographical history. Landscape as site of an historical event.  
Narrative poem. This is a potential predecessor of the palimpsest approach as practised e.g. by Robert Kroetsch.

400 "A Summer Storm" (1893)  
IN: Pacey, 27.  
Comment: Could be taken as an argument against the garrison syndrome.

401 "The Wood Pewee" (1905)  
IN: Gerson / Davies, 276.  
Comment: Bird motif explored.

**SCOTT, Francis Reginald (1899-1985):**

402 "Lakeshore" (1954)  
IN: Atwood, 93-94; Daymond / Monkman II, 101-102; A.J.M. Smith (1957), 201-202.  
Comment: Poem reflects on the human role. Swimming in the lake reminds speaker of the evolution that has resulted in humans growing "Upright in posture, false-erect".

403 "Laurentian Shield" (1954)  
IN: Atwood, 95; Colombo, 108; Pacey, 49; A.J.M. Smith (1968), 182-183; Wilson (1967), 91.

Comment: Awareness of the land as a given that exists in its own right and demands understanding. The people living there are also considered. Deserves further consideration. Silence of the land is emphasized. It is "Not written on by history, empty as paper". The land "will choose its language". There is also an ecological concern in this poem: "The long sentence of exploitation" has been written on the country. Mysterious ending: Mention is made of the "millions whose hands can turn this rock into children". Important poem because it links geography with language.

405 "Mackenzie River"  
IN: Newlove, 233-234.  
Comment: River seen as it is. Modern topographical poem.

406 "North Stream" (1945)  
IN: Daymond / Monkman, II, 100-101.  
Comment: Text relying on minimal verbal evocation of a 'north stream'.

407 "Surfaces"  
IN: Litteljohn / Pearce, 16.  
Comment: This text is important because it deals with Canada's geography. Consider the diverging emotional evaluation. Reflective, stoic stance.



408 "Trees in Ice" (1945)  
IN: Daymond / Monkman, II, 98.  
Comment: The snow's cruelty is interpreted as "a formal loveliness/ on a tree's  
torn limbs/ this glittering pain".

**SEPASS, Chief K'Hhalserten (1841?-1943):**

409 "The Beginning of the World" (1911-1915)  
IN: Gerson / Davies, 354-357.  
Comment: Creation myth of the Chilliwack Salish tribe in southwestern British  
Columbia.

**SERVICE, Robert W. (1874-1958):**

410 "The Call of the Wild"  
IN: Garvin, 361-362.  
Comment: Wilderness motif. Wilderness interpreted as testing ground for  
humans. By going to the wild one 'grasps a glory' (362).

411 "The Law of the Yukon"  
IN: Carman, 177-181; Garvin, 362-365.  
Comment: The harshness of the landscape. Human endeavour is challenged and  
tested. "Eternal truths that shame our soothing lies" (180).

412 "The Spell of the Yukon"  
IN: Litteljohn / Pearce, 38-39.  
Comment: Highlights the fascination triggered off by the wilderness. Speaker  
weary of civilization, wants to come back to the wilderness. Final stanza:

"It's the great, big, broad land 'way up yonder,  
It's the forests where silence has lease;  
It's the beauty that thrills me with wonder,  
It's the stillness that fills me with peace."

**SHERMAN, Francis (1871-1926):**

413 "The Last Storm" (1897)  
IN: Gerson / Davies, 325.  
Comment: Sonnet. Reflection on, and tolerant attitude towards, the harshness of  
nature: "I shall not grieve for this night's hurricane".

**SHREVE, Sandy:**

414 "Whale Watching" (1992)  
IN: Lebowitz, ix-x.  
Comment: Recent animal poem.

**SIDNEY, Angela (b. 1902):**

- 415 "How the World Began" (1990)  
IN: Lebowitz, 12-21.  
Comment: Creation poem by a native woman.

**SINGH, Jeanette A.:**

- 416 "Winter's Passing"  
IN: Canadian Chamber of Contemporary Poetry, 550.  
Comment: Belief in the existentially comforting effect of Spring.

**SKELTON, Robin (b. 1925):**

- 417 "Eagle" (1974)  
IN: Atwood, 242.  
Comment: Poem illustrates what the world looks like from the point of view of an eagle. Reminds of British poet Ted Hughes' "Hawk Roosting". Comparison with Hughes would be fruitful.
- 418 "Lakeside Incident" (1974)  
IN: Atwood, 240-241.  
Comment: Narrative structure. Nature as backdrop. A kind of emblematic reading of nature as objective correlative for a state of mind.

**SMITH, A.J.M. (1902-1980):**

- 419 "The Lonely Land" (1936)  
IN: Atwood, 98-99; Daymond / Monkman, II, 120; Litteljohn / Pearce, 61-62; Colombo (1978), 113-114; Grady, 61-62.  
Comment: Captures the aggressive character of the country. "Cedar and jagged fir/ uplift sharp barbs/ against the grey/ and cloud-piled sky". A new aesthetic: the paradoxes and "dissonances" of the land are recognized. They lend themselves to poetic treatment. Remarkable lines: "This is a beauty/ of dissonance .../This is the beauty/ of strength/ broken by strength/ and still strong."
- 420 "Wild Raspberry. For W.W.E. Ross" (1962)  
IN: Daymond / Monkman, II, 122-123.  
Comment: Sensuous awareness of wild raspberries: "The eye feasts on them/ and feels refreshed."
- 421 "Sea Cliff"  
IN: Daymond / Monkman, II, 120; Wilson 1967, 105.  
Comment: Nature watching. A marked interest in the landscape.

**SMYTHE, Albert E.S. (1861-1947):**

- 422 "November Sunshine"  
IN: Garvin, 350.  
Comment: Seasons theme treated in the traditional romantic mode.

**SOLWAY, David (b. 1941):**

- 423 "Jellyfish"  
IN: Harris, 311-313.  
Comment: Unpleasant encounter with jellyfish recorded.

**SOUSTER, Raymond (b. 1921):**

- 424 "Lagoons, Hanlan's Point" (1952)  
IN: Atwood, 220.  
Comment: A place poem. Experience of boy in a lagoon. Sees ships at the bottom of the water and wonders about them.
- 425 "These Wild Crab-Apples" (1977)  
IN: Daymond / Monkman, II, 393.  
Comment: Persona's response to small wild sour apple.

**SPARSHOTT, Francis (b. 1926):**

- 426 "Three Seasons" (1979).  
IN: Atwood, 259-260.  
Comment: Love relationship placed in the context of summer, autumn and winter.

**STANSBURY, Joseph (1742-1809):**

- 427 "To Cordelia" (ca. 1783, published 1860)  
IN: Atwood, 2-3; Carman, 8-9; Colombo (1978), 32-33; Daymond / Monkman, I, 51-52; Gerson / Davies, 30-31;  
Comment: Fits the garrison syndrome. Canada is not yet accepted.

**STRINGER, Arthur (1874-1950):**

- 428 "Morning in the North-West"  
IN: Carman, 164-165; Garvin, 321.  
Comment: Nature vs. the corruption in cities.

**TANNAHILL, Susan:**

- 429 "Spring in Eastern Canada"  
IN: Canadian Chamber of Contemporary Poetry, 581.  
Comment: Awkward poem, full of naïve beliefs regarding human relationships with nature.

**THIBAudeau, Colleen (b. 1925):**

- 430 "Spring Poem"  
IN: Lee, 208-209.  
Comment: A spring poem that has to be read against the romantic tradition.  
Locale: city.

**THOMSON, E.W.:**

- 431 "The Canadian Rossignol"  
IN: Garvin, 163-166.  
Comment: Bird motif.

**TRADITIONAL POETRY OF THE FIRST NATIONS (anonymous):**

- 432 "Petition"  
IN: Grant, 94-95.  
Comment: Plant life. Dependence on nature. Acknowledgement of this.
- 433 "A Prayer Before Whaling"  
IN: Grant, 86; Moses, 13  
Comment: Hunting motif. Reciprocity in the exchange between humans and nature.
- 434 "Prayer to the Spirit of the Slain Bear"  
IN: Grant, 87.  
Comment: Hunting motif. Reciprocity in the exchange between humans and nature.
- 435 "The Song of the Tree"  
IN: Grant, 116.

**VINING, Pamela S.:**

- 436 "Under the Snow"  
IN: Dewart, 41-44.  
Comment: Aestheticist in attitude and style. No specific feature of the Canadian landscape mentioned. Exclusively based on the European poetic tradition.

**WADDINGTON, Miriam (b. 1917):**

- 437 "Green World" (1945)  
IN: Daymond / Monkman, II, 340-341.  
Comment: Unrhymed sonnet. Symbolic self-transcendence of the green world theme.
- 438 "Green World Two" (1966)  
IN: Daymond / Monkman, II, 342-343.  
Comment: Continuation of "Green World". Ageing is associated with winter. The "green world" is preserved as a mental presence.

**WAH, Fred (b. 1939):**

- 439 "Breathe dust ..." (1981)  
IN: Atwood, 374-375.  
Comment: One of Wah's prose poems.
- 440 "Lardeau / Summer 1964"  
IN: Bowering, IV, 308-309.  
Comment: Implied protest against the romantic tradition.
- 441 "Outside It's Snowing"  
IN: Bowering, IV, 318.  
Comment: Writing against conventions. A young she-bear is cut up while it is snowing. Against the traditional associations one has with snowfall.
- 442 "The Plan of a Tree"  
IN: Bowering, IV, 312.

**WAYMAN, Tom (b. 1945):**

- 443 "The Ecology of Place: For Paul Bryant and Benton Mackaye" (1973)  
IN: Daymond / Monkman, II, 709-710.  
Comment: Awareness of the ecological implications of settlement in North America. Mathematical conception of a tree.

**WEIER, John**

- 444 "The Common Loon"  
IN: D.B Smith, 76-77.  
Comment: Bird-watching scene.

**WEIS, Lyle:**

- 445 "Black Widow"  
IN: Forrie, 348.  
Comment: Animal poem.
- 446 "Hawk in the Snow"  
IN: Forrie, 249-250.  
Comment. Bird motif.

**WETHERALD, Agnes Ethelwyn (1857-1940):**

- 447 "The Humming-bird" (1895)  
IN: Gerson / Davies, 315.  
Comment: Bird motif.

- 448 "June Apples" (1895)  
IN: Gerson / Davies, 315.  
Comment: Dialogue with growing apples.
- 449 "October" (1895)  
IN: Gerson / Davies, 314.  
Comment: Sonnet praising the Indian summer: "A storm of fiery leaves are out at play/ Around the lingering sunset of the wood."
- 450 "A Winter Picture" (1907)  
IN: Gerson / Davies, 316.  
Comment: The title explains what the small poem is about.

**WHEATLEY, Patience (b. 1924)**

- 451 "Skywatchers"  
IN: D.B.Smith, 78-79.  
Comment: Eclipse of the sun.

**WHIPPLE, George (b. 1927):**

- 452 "Indian Summer"  
IN: Forrie, 253.  
Comment: Seasonal motif.

**WILKINSON, Anne (1910-1961):**

- 453 "Easter Sketches, Montreal" (1955)  
IN: Brown / Bennett, I, 528-529; Daymond / Monkman, II, 262-264.  
Comment: Religious feelings evoked by Spring.
- 454 "The Great Winds" (1951)  
IN: Brown / Bennett, I, 526-527.  
Comment: Enlarges on romantic correspondence between natural and mental phenomena.
- 455 "In June and Gentle Oven" (1955)  
IN: Atwood, 143-144; Brown / Bennett, I, 530.  
Comment: Love poem set in a landscape in June. Landscape not presented for its own sake.
- 456 "Nature Be Damned" (1957/1968)  
IN: Brown / Bennett, I, 531-532; Daymond / Monkman, II, 267-268.  
Comment: Poem reminding of William Blake's (1757-1827) *Songs of Innocence*.
- 457 "Poem in Three Parts" (1955)  
IN: Daymond / Monkman, II, 265-266.  
Comment: Ecological awareness of the evolution of life in terms of earth time.

**YATES, J. Michael (b. 1938):**

458 "From *The Great Bear Lake Meditations*" (1970)  
IN: Atwood, 348.  
Comment: Nightmare experienced while camping in a tent.

**YOUNG, Ian (b. 1945):**

459 "Fear of the Landscape"  
IN: Litteljohn / Pearce, 113.  
Comment: "Have I been too long in cities/ that I have such fear/ of the landscape?"

**YOUNG-ING, Greg:**

460 "Vancouver"  
IN: Hodgson, 50-51.  
Comment: Theme similar to the one in Armstrong's 'History Lesson'. The settler's exploitative attitude.

461 "To the Innocent Settler"  
IN: Hodgson, 52-53.  
Comment: Critical attitude towards settling. A First-Nation attitude.

**YULE, Pamela Vining (1826-1897):**

462 "The Beech-Nut Gatherer" (1862)  
IN: Gerson / Davies, 99-101.  
Comment: Indian summer motif.

**ZIEROTH, Dale (b. 1946):**

463 "Manitoba Poem" (1978)  
IN: Colombo, 268-269.  
Comment: Acquiesces to the immutable cycle of the seasons. A mature stoic attitude.

### III. Anthologies Listed Alphabetically by Name(s) of Editor(s)

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