

**GARRISON TEMPORALITY AND GEOLOGIC TEMPORALITY IN
CANADIAN POETRY**

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Bachelor of Arts, Honours, Queens University, 1994

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF**

MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES

Department of English

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

September 1997

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Date Sept 11th/87

Abstract

This essay examines the interstices between geography and history in English Canadian poetry by analyzing the production of space through poetic imagery. It introduces two terms, “garrison temporality” and “geologic temporality,” to demonstrate how poets created divisions in the Canadian landscape temporally, demarcating these divisions according to their understanding of the perceived spaces’ historicity. In early Canadian poetry, poets tended to distinguish colonized spaces from uncolonized spaces by designating them as either historical or ahistorical. This was achieved, more specifically, by appropriating civil, or garrison, spaces into a narrative of English expansion which traced its historical lineage back to European antiquity. The space outside the garrison’s perimeter was deemed to exist out of time, providing yet another justification for further colonization. Later generations of Canadian poets contested the ahistorical designations created by this narrative, as well as the division they draw between urban and non-urban spaces, by appealing to geologic time. Geologic temporality functions not so much as a viable explanatory model for the narration of history as it does a poetic device for contesting the centrality of Europe and of urban centers in assessing contemporary Canada’s place in time. This essay traces the shift in attitudes towards time and space from Charles G.D. Roberts’ “Tantramar Revisited” (1886) to Dale Zieroth’s “Baptism” (1981).

Table of Contents

1) Abstract	ii
2) Table of Contents	iii
3) Essay	1
4) Works Cited	84

The ubiquity of geological imagery in Canadian poetry led Margaret Atwood, in her introduction to the 1982 edition of the Oxford Book of Canadian Verse, to reconsider the significance of "anthology" as "a collection of flowers of verse" (xxx) and to propose instead that "[p]erhaps Canada should abandon the term 'anthology' altogether and adopt another, signifying 'a collection of rocks, roots, pottery shards and skull fragments" (xxx). According to Atwood, "geology and archeology are far more dominant as motifs than is botany" (xxx), because an organism trying to establish its historical roots must first explore its soil. Atwood's statement about the connection between history and geology raises an interesting question: How is history related to geography in Canadian literature, and time to space?

According to David Helwig's "Considerations" (1972), time is linked to space in that "to have a country is to have/ a way to encounter history in the streets/ of a burning city whose fire is our own." While Helwig's poem is ostensibly a consideration of the abstract concepts of time, memory and nationality, all of these concepts are localized through anecdote and metaphor to a particular geographic location. Helwig equates having "a country," in both its geographical and political sense, with having "a way to encounter history"--that is, a way to conceive of

time. History is found "in the streets/ of a burning city." Its calamitous message does not provide answers, but it does provide "a place to start." Helwig's perception of history as a starting-point on a journey towards something else, rather than as the end-sum of all expeditions combined, is a profoundly anti-teleological contrast to the march-of-progress narratives characteristic of Anglo-European historiography.

Helwig states explicitly in the opening stanza that "[a]ny country is only a way of failing,/ and nationality is an accident of time,/ like love." This anti-teleological approach to representing the past, with its emphasis on the accidental and the unachieved, as well as on the emotional response of people to their particular environments, "makes nothing certain." A formulation of the past based on such uncertainties bears more resemblance to theories of post-modern geography than it does to the "dream of objectivity" (Novick 5) of traditional historiography. It elaborates on the forces in play in society's geographical and intellectual spaces, rather than arguing for a series of causal links propelling a nation's cultural progress. This study aims to explore more closely such cross-overs between space and time, geography and history.

When critics and politicians speak of the ways to

"have a country," they tend to divide into two fractious camps, with the avant garde arguing for a spatial basis in representations of nationhood, and the *arrière-garde* defending a temporal model. In the age of ethnic nationalism, it is easy to see why Paul Carter's "spatial history" (Carter 16) is often seen as preferable to models of historical consciousness which have changed little since Herder. However, one of spatial theory's foundational texts, Henri Lefebvre's The Production of Space, warns against the temptation of considering space apart from time:

When we evoke 'space', we must immediately indicate what occupies that space and how it does so: the deployment of energy in relation to 'points' and within a time frame. When we evoke 'time', we must immediately say what it is that moves or changes therein. Space considered in isolation is an empty abstraction; likewise energy and time. (Lefebvre 12)

W.H. New corroborates Lefebvre's injunction not to ignore the dynamic between time and space. In Land Sliding: Imagining Space, Presence, and Power in Canadian Writing, New asserts that "landscape is a place, but it is also a body of attitudes in time, couched in the manner of speech and asking to be read in its own terms" (130). In order to bridge the gap between the extremes of historicism and spatial theory, therefore, this analysis of English-Canadian poetry will examine how two different time-frames --one Judeo-Christian, with an emphasis on historical narratives, and the other geologic, with an emphasis on

space as a text--produced two different methods of perceiving landscape in Canada.

What this essay examines are indications that time is part of a spatial code informing the rhetorical invocations of Canadian poets. Taking its cue from Lefebvre to treat space as "a product," such that the object of interest "shift[s] from *things in space* to the actual *production of space*" (37), this essay will focus on how perceptions of time-in-space create identifiable ways of imaging space through rhetoric. Understanding some of the rhetorical devices that govern the imaging of landscape will shed some light on both critical and poetic practice. As Lefebvre asserts, "a spatial code is not simply a means of reading or interpreting space: rather it is a means of living in that space, of understanding it, and of producing it" (Lefebvre 48).

In early Canadian poetry, how poets understood time influenced the way they lived in and produced space poetically. The Confederation poets, for example, made the distinction between the realm of pre-history (the word being a Canadian coinage) beyond the limits of imperial civilization, and the historical spaces colonized by a people "of the Christ-time," as D.C. Scott describes English-Canadian society in "The Height of Land." As colonization spread further and further away from colonial

centers in the middle of the 20th century, however, an interesting shift away from Eurocentric temporalities occurs. Experience of the Canadian wilderness, particularly its geological expanses, precipitated a change from an inherited notion of history beginning in European antiquity to a more indigenous notion of human experience enframed by the immensity of geological time. Rather than seeing themselves as bringing Canadian space into time by appropriating it into the narrative of British imperialism, many poets had the opposite impression, that they were being incorporated into the history of the land itself. Symbols like the Canadian Shield, being the oldest geological landform on the face of the earth, also provided a metaphorical means of counteracting the sense of immaturity and inferiority which had plagued Canadians' interpretation of their place in time.

To better understand the relation of time to space in Canadian poetry, I would like to introduce two terms: "garrison temporality" and "geologic temporality." Employing these two terms will help demonstrate how, over the course of nearly a century, the construction of spatiotemporality in English-Canadian poetry moved from the notion of time as separate from landscape, as in Charles G.D. Roberts's "The Tantramar Revisited" (1886), to the belief that space is a narrative of time's passing, as in

Dale Zieroth's "Baptism" (1981). This shift in perspective is perhaps best explained by the fact that in the garrison temporality of early Canadian poets time delineates space, whereas in the geologic temporality of later poets space delineates time.

The term "garrison temporality" is an intentional pun on the famous Canadian "garrison mentality" defined by Northrop Frye in his 1965 "Conclusion to a *Literary History of Canada*." Its applicability to the entirety of Canadian literature is contentious, but as Linda Hutcheon asserts in her 1995 introduction to Frye's The Bush Garden: Essays on the Canadian Imagination, Frye's controversial and "provocative vision of the Canadian imagination--mentally garrisoned against a terrifying nature, frostbitten by a colonial history--is a vision that still has the power to provoke" (ix). W.H. New suggests in his 1995 A History of Canadian Literature that the term is "perhaps most applicable to the literature of Ontario" (228), the nexus of English-Canadian cultural and political authority. This makes Frye's term all the more useful to this analysis, because geologic temporality is often invoked to counteract the temporal authority of colonial centers, Ontarian or otherwise. Frye's linear, progressivist, centrist, and structural view of culture will be useful in analyzing like-minded poets from Frye's generation and previous ones,

as well as in understanding the reaction against them. Frye's veneration of European literary, historical and religious values, and his insistence that Canadian aesthetic and moral values further a European continuum, epitomizes the Eurocentrism of garrison thought. What Frye defined in The Critical Path as the "myth of freedom" (44) --liberating the creative mind from the constraints of the garrison--can be shown to suffer from the very condition it proposes to remedy when its temporal biases are exposed.

Frye coined the term "garrison mentality" to describe how "the state of nature has been turned into a state of war, not through the break-down of human relations, but rather by the confrontations of the human mind with the environment" (Cook 92). Frye decried the colonizer's antagonistic stance towards the Canadian landscape. He argued that garrisoning oneself against the particularities of its climate and topography through technology, separating the colonial subject from the "natural" object, created an "obliterated environment." Such erasures of landscape produced "an imaginative dystrophy that one sees all over the world, most dramatically perhaps in architecture and town planning (as it is ironically called), but in the other arts as well" (Frye xxiii). In late essays such as "Levels of Cultural

Identity," Frye attempted to counteract this "imaginative dystrophy" by theorizing an end to the garrison mentality's war on nature.

Frye links the colonial war on uncultivated land with the legacy of Canada's colonization. Linda Hutcheon notes in her introduction to The Bush Garden that Frye argues that particularly in the period "[b]etween 1867 and the First World War. . . British institutions acted as a protective wall for the 'garrison' of colonial culture" (xvii). Similarly, in Northrop Frye: A Vision of the 'New World, David Cook observes that Frye locates the cause of this "imaginative dystrophy" in the way that "European cultures capture their sense of values from a dependency on time. Men are bound to their communities through the sharing of values across cultural and national boundaries" (Cook 87). The sheer magnitude of the Canadian landscape, however, would challenge the stability of an identity rooted in the temporal lineage of English society.

Cut off from Europe, surrounded by Indian and French settlements--or perhaps no settlements at all--English-Canadian settlers developed a very un-English perspective on history, as Frye explains:

To an English poet, the tradition of his own country and language proceeds in a direct chronological line down to himself, and that in its turn is part of a gigantic funnel of tradition extending back to Homer and the Old Testament. But to a Canadian, broken off from this linear sequence and having none of his own, the traditions of Europe appear as a kaleidoscope whirl with no definite shape or meaning, but

with a profound irony lurking in its varied and conflicting patterns. (Frye 138)

While monuments, official histories, classicist architecture, and town-planning attempted to impress English historiography's "linear sequence" on the Canadian psyche, the scattered and multi-cultural settlement patterns created spatial dynamics that countered the interpretation of history taught in the sometimes distant town centers. Canada was "originally colonized and developed by the use of forts as the linchpins and centre points of communication and transportation" (Bradford 7). But the gaps and distances between sites of British civilization, as well as the absence of a definitive frontier, challenged the sense of Britain's linear extension into Canada, and may have inadvertently created the "kaleidoscope" perspective of the Canadian poet. In any case, Canadian poets came to read the history inscribed in their lived spaces as a mosaic of temporal pockets whose borders were (and are) being continually negotiated.

David Cook argues that the "shift of the question of identity to one of space over time sets out Frye's project as that of establishing a space-binding mythic consciousness" (Cook 88). The colonists' confrontation with the northern half of the North American continent gradually "displaced what has traditionally been the role of the 'Giants in time' with the new spectre of the 'Giants' who

will conquer space" (Cook 9). Frye's strategy for surpassing the garrison's limitations was to create in the colonial subject an aesthetic attachment to the landscape that he or she inhabits. However, the myths that Frye uses to create this binding attachment of Canadians to their country undermine his entire project from a post-colonial standpoint. Frye's structuralism belongs to a discourse--similar to imperial history--that "reduces space to a stage, that pays attention to events unfolding in time alone" (Carter xvi). Frye's Canada becomes a proscenium like any other proscenium, upon which Europe plays out its drama.

While Frye advocates a return to the "mythic consciousness [that] does not separate the subject from the object, the individual from nature, or time from space" (Cook 87), the consciousness and state of nature he constructs are derived from the Bible. Frye considers the Bible as the "wilderness handbook" mapping our return to a state of unfallen Edenic harmony. As the title of his principle work on Christianity's foundational text suggests, the Bible is The Great Code for the reconstruction of the Garden of Eden in the New World. Frye's Methodist-United Church strategy for dismantling the garrison mentality's oblitative forces--a renewed focus on biblical antiquity enhanced by a critical re-tracing of

our erring steps back through Eliot, Yeats, Shakespeare, Milton, and Spenser to the Greek classics--is a perfect example of garrison temporality. Frye envisages an end to the linear descent of the West's Spenglerian decline by positing a restoration of European culture's founding epoch. Frye foresees the unproblematical transposition of a European Golden Age onto the landscape of the New World. Far from space-binding, Frye's mythic consciousness actually obliterates New World space and seeks to re-establish the privilege of imperial history's foundational religious, literary and spatial texts.

Richard Cavell critiques the architectonics of Frye's mythic consciousness by likening it to classicist architecture. In his article "Where is Frye?" Cavell parodies Frye's famous formulation of the "Canadian question" as "Where is here?" in order to point out that Frye's unsituated, totalizing archetypes belong to a spatial discourse of empire similar to the one encoded in the classical monuments along Washington D.C.'s Pennsylvania Avenue, where, in the Canadian Chancery, the paper "Levels of Cultural Identity" was first given. Cavell points out that Frye supports a notion that structures:

are ideally of 'classic proportions'. . . his 'architectus' is 'a projection of the author's will'. . . and the images of architecture deployed throughout his literary system conflate apocalyptically in the 'One Building.' (119)

Upon close inspection, the architectonics of the garrison mentality, from which Frye is not exempt, shows itself to be composed of a series of presuppositions about the nature, structure and origin of time as well as of space. Cavell successfully demonstrates that Frye's spatiality is Eurocentric, gendered as male and colonialist. The same applies to his temporality.

What I call "garrison temporality" is a manner of perceiving colonized space as temporal and uncolonized space as atemporal. This time-sense is colonialist because it interprets the spatial expansion of settler societies a *mari usque ad mare* as an extension of the temporal lineage embodied by Frye's "English poet." Early Canadian poets, with their strong cultural ties to the United Kingdom, tended to view the garrison and its Europe-in-miniature civil spaces as historical sites complete with ready-made poetic tropes. Uncolonized landscape, on the other hand, was deemed atemporal, savage and an unworthy subject for poetry.

The irony or conflict Frye notes in the "kaleidoscope whirl" of the Canadian poet's perspective results from the Canadian being both inside and outside of this temporal/poetic framework. The Confederation poets, for example, communicated their sense of dislocation and difference, of loyalty to empire as well as to their own

land, by positioning their speakers in liminal zones, often on the edge of a garrison space to which they cannot, or will not, return. Garrison temporality constrains their poetic articulations to the frontiers of settlement, and the conflicting forces of attraction and repulsion ultimately silence the speaker.

However, when poets began to resist the authority of colonial centers, an interesting shift in temporal loyalties often occurred. Poets ceased to "ground" their historical consciousness within the chronological lineage articulated in the architecture, arts and historiography of the garrison. They chose instead to contextualize their experience within the broader parameters of the geologic record. For this to happen, geological spaces had to be brought out of timelessness and into the temporal realm. Poets forsook the garrison for the vaster spatial and temporal expanses beyond its walls, while at the same time seeing those expanses as historical and sometimes mythic. This transformation gave the poets a "linear sequence of their own" with which to contest the imperial linear sequence pointing back to European antiquity.

When a poet's time-sense subsumes garrison history within the geological record, rather than othering the landscape as atemporal, the transition to geologic temporality has begun. For reasons of gender and regional

origin among others, different poets narrate their conversion from garrison temporality to geologic temporality differently. Nonetheless, the poems examined here share an identifiable rhetorical order.

Loosely described, this rhetorical sequence usually begins with the speakers identifying an enigmatic aspect of the landscape that they seek to understand. Silence enshrouds the scene as the poets' own inability to find answers to the questions they are faced with translates into an inability to express suitably the viewed scene. Delving further into the mystery, the speakers engage in an historical meditation in an attempt to contextualize the problem. This meditation is more specifically a meditation on imperial history. In attempting to understand their predicament in the context of imperial history, the speakers become acutely aware of the shortcomings of that history to contextualize the experience of living in Canada. The colonial time-sense, and its accompanying historical narratives, prove inadequate. The speakers then seek a larger temporal frame of reference, as well as one that does not continually refer elsewhere. At this point, a geological metaphor redefines the speakers' sense of time such that it encompasses pre-histories, repressed histories and/or unarticulated histories present in the landscape. The only bounds of poetic enquiry are now the limits of the

geological record itself. A simultaneous explosion of temporal consciousness and implosion of identification with the landscape results from this redefinition of time. In this new geologic temporality, the nature and duration of time are encoded in space, and the interrelationship of time and space, history and geography aids the poets in expressing themselves more freely.

Two long quotations will illustrate more clearly how geologic temporality opposes the rhetoric of colonial history. The first quote is from F.R. Scott, discussing his "Laurentian poems." These poems were written primarily from the 1920s, and culminated in "Laurentian Shield" (1954):

My early poetry was influenced by the geography of Quebec. Coming back from Oxford, where for the first time in my life I was brought into direct contact with the European tradition, in which one soaked up the human achievements of great individuals and great nations past and present, and where always one was drawn back towards antiquity, I found Quebec presented a totally different kind of challenge. Here nothing great seemed to have been achieved in human terms. I was shocked by the ugliness of the cities and buildings by comparison with those that I had recently lived in, and there seemed so little that one wished to praise or draw inspiration from in our social environment or past history. But the Laurentian country was wonderful, open, empty, vast, and speaking a kind of eternal language in its mountains, rivers, and lakes. I knew that these were the oldest mountains in the world, and that their rounded valleys and peaks were the result of long submersion under continents of ice. Geologic time made ancient civilizations but yesterday's picnic. (Scott, Quebec 51)

Years later, George Bowering noted a tendency among Vancouver poets in the late 1960s to invoke the geological record to oppose eastern Canadian, not British, imperialism:

Giving oneself over to a sense of history as 'the intensity of process' [Olson's phrase] is to imagine living in the

Quaternary, not, for instance, the 'post-war' world. Vancouver poet Frank Davey used to counter eastern Canada's historical marginalisation of the west coast by saying that while the piled stones of Montreal may be hundreds of years old, the rocks on his favorite sea-cliff were pre-Cambrian. Not a house in sight; only readable signs left by the ice age. (Bowering 127)

These two strikingly similar accounts demonstrate a tendency to "excentre"--as Linda Hutcheon terms it in The Canadian Postmodern--the poetic subject from colonial power. In both cases, the speaker undermines the centrality of the urban center, or garrison, by redefining the parameters of history such that the historical center loses its focal role in a temporal hegemony. The fact that F.R. Scott might appear in the pantheon of the very same "empire of the St. Lawrence" (Creighton) which Bowering contests merely underscores the versatile appeal of geology in contests of temporal authority.

Before proceeding any further with an analysis of geologic temporality, however, it is necessary to see how the Confederation poets employed these same motifs in the opposite order to construct garrison temporality. Charles G.D. Roberts's "The Tantramar Revisited," being one of the earliest major poems in Canadian literature (1886), provides a fine example. It too employs silence, historical meditation, and geological metaphor as rhetorical devices, but for the opposite purpose of denying the historicity or cultural significance of anything outside the garrison's environs. Roberts's poetic strategy exemplifies the

colonial manner of seeing the landscape as pristine and eternal, in contrast to a colonial settlement whose inhabitants and works are ephemeral in time.

From the hills bordering a maritime village, the speaker in "Tantramar" observes: "Here from my vantage-ground, I can see the scattering houses,/ Stained with time, set warm in orchards, meadows and wheat." This phrase recalls the "plots of cottage-ground, these orchard tufts" with their "wreaths of smoke/ sent up in, silence," in Wordsworth's "Tintern Abbey". Like the speaker in "Tintern," who returns "after many wanderings, many years/ Of absence" to the "lofty cliffs" of a changeless landscape in order to gauge life's passing, Roberts's speaker notes that "Hands of chance and change have marred, or moulded, or broken,/ Busy with spirit or flesh, all I have most adored." Garrison history is seen from an ahistorical "vantage-ground": "Only in these green hills, aslant to the sea, no change!" Roberts quickly establishes a dichotomy between imperial and non-imperial space by distinguishing between the two zones temporally.

The "green hills" also serve as the rear wall of a garrison "bulwarked well from the sea,/ Fenced on its seaward border with long clay dikes from the turbid/ Surge and flow of the tides vexing the Westmoreland shores." From the garrison's western frontier, as it were, with one foot

in the eternal and the other in the temporal, the speaker tries to immortalize village history through memory, thereby fusing the two temporal domains. But it is a failed project. Sentimental attachment prevents the speaker from abandoning the garrison; he cannot "go down to the marshland" for fear of further staining his timeless childhood impression of the village. He chooses instead to "Muse and recall far off, rather remember than see--/ Lest on too close sight I miss the darling illusion,/ Spy at their task even here the hands of chance and change." This paradoxical situation forces the speaker to conclude, and the attempt to articulate the scene becomes an exercise in being silenced by it.

Malcolm Ross is partly right in asserting that the "point is that Roberts gave proof that we had a voice, that 'the child of nations, giant limb'd' was not a deaf mute after all" (xi). We had a voice, but one constrained by its own virtuosity in replicating a lineage of European forms, as well as by an underlying uneasiness with those forms. As W.H. New asserts in Land Sliding, already by the "eighteenth century, the Canadian landscape had become a verbal territory as well as a physical one, and the ways in which language constructed this landscape affected what people thought they saw or thought there was to be seen" (62). The sense of struggle with the exigencies of time one

perceives in Roberts's writing can also be seen as a struggle with the constraints of inherited linguistic forms and perceptual strategies.

While "Tantramar Revisited" is a conventional 19th century landscape poem in the sense that it resonates with Romantic imagery and, in the Wordsworthian manner, "takes its origin from emotion recollected in tranquillity" (Preface 328b), two critical differences between "Tantramar" and "Tintern" are worthy of note. Whereas Wordsworth's cottages seem to be part of a changeless landscape, Roberts's houses are "stained with time." Even the tilled "bosom of Earth is strewn with heavier shadows." The Canadian poet isolates, temporally, what realtors would crudely call "improved land" from ahistorical "unimproved land." These temporal demarcations function as psychic barriers impeding the speaker's movement in space.

The second major difference is that whereas Wordsworth's speaker surveys both the cottages below and the "lofty cliffs" that "connect/ The landscape with the quiet of the sky," Roberts's speaker has reached the summit and looks back towards the village exclusively. Roberts limits the parameters of his historical investigation to the garrison's spatial and temporal confines.

This sense of inhabiting a marginal or peripheral

place in literary and cultural history also comes through clearly in Archibald Lampman's "The City of the End of Things" (1895). Before he came across Roberts's work, in fact, Archibald Lampman, like many other poets of the post-Confederation era

had been under the depressing conviction that we were situated hopelessly on the outskirts of civilization where no literature or art could be, and that it was useless to expect that anything great could be done by any of our companions[.] (Lampman, qtd. in Ross x)

Lampman's imaginary "City of the End of Things" is a technological dystopia in the throes of apocalypse, yet the central figure cannot quite pass beyond its gate. To underscore the nightmarish scene, Lampman locates the city "in the leafless tracts/ And huge valleys of Tartarus," the section of Hades reserved for the worst offenders. Unlike the speaker in "Tantramar," however, this poem's key figure does manage to turn away from the garrison and face the landscape.

The landscape becomes a viable option because industrialization has slowly poisoned and asphyxiated the city's inhabitants. Only three "masters" remain "in an iron tower," while "at the city gate a fourth,/ Gigantic and with dreadful eyes,/ Sits looking toward the lightless north,/ Beyond the reach of memories." The three masters of the garrison's "power" will eventually perish along with the city, "And over that tremendous town/ The silence of

eternal night/ Shall gather close and settle down." Only the giant "Idiot"--perhaps a mute "child of nations, giant limb'd," or Wordsworth's idyllic "Idiot Boy"--on the threshold of the northern landscape survives: "One thing the hand of Time shall spare,/ For the grim Idiot at the gate/ Is deathless and eternal there." It is as if the "Idiot," like Roberts's speaker, has stepped into an eternal landscape, but can neither proceed forward into that landscape, nor arrest time's destruction of the garrison. Silence becomes synonymous with the speaker's immobility and this arrested state signals the end of poetic articulation. The sense of mystery in the poem's conclusion comes from the inarticulable aspect of the "lightless north."

Even in the rare instance where the colonial eye ventures into the wilderness, as it does in F.G. Scott's "The Unnamed Lake" (1897), the speaker senses that he has profaned a supra-temporal ground with his mortal footsteps. Scott's introductory stanza sets up the ideal colonial moment when a pair of explorers discover a lake that:

sleeps among the thousand hills
Where no man ever trod,
And only nature's music fills
The silences of God.

This remote, unoccupied, and nameless country would seem the ideal subject to bring into colonial history (and its accompanying Judeo-Christian chronology) through naming.

"To name reality," as the editors of The Post-colonial Studies Reader write, is "to exert power over it, simply because the dominant language becomes the way in which it is known" (Ashcroft, Griffiths and Tiffin 283). But Scott --later the Anglican archdeacon of Québec and father of F.R. Scott, whose "Laurentian poems" I shall deal with extensively--poeticizes the experience by having the speaker forego the colonial imperative to turn landscape into a mappable, historical place. In fact, by "unnaming" the lake, Scott employs the incantory power of language to fashion a kind of charm which safeguards the lake from ever entering history.

The poem's mysterious air benefits from the lack of explanation as to why the speaker, as discover, relinquishes his proprietary claim to the lake. Perhaps the aspect of fear in the Romantic sublime overwhelms the speakers. Perhaps Scott's femininization of the virginal landscape brings with a set of feminine taboos which put men in peril if their strictures are transgressed. In any case, the explorers are careful not to corrupt the lake's pristine state with either words or tracks:

Through tangled brush and dewy brake,
Returning whence we came,
We passed in silence, and the lake
We left without a name.

By way of comparison, it is interesting to note that

E.J. Pratt's "Towards the Last Spike" (1952) develops the theme of taboos and dangers in a feminized landscape which the solemn behavior of Scott's speaker intimates. Pratt's blasting railwaymen awaken a demonic woman-serpent "too old for death, too old for life" who "sleeps" on the same "rock-and-mineral mattress" as Scott's lake. Pratt's nation-builders take their chances that the violated reptile might "claim their bones as her possessive right/ And wrap them cold in her pre-Cambrian folds." Perhaps fearing a similar fate, Scott's explorers do not penetrate the virginal mystery of "The Unnamed Lake" under the authority of a narrative of expansion.

The temporal alterity of Scott's lake is evident even in the poem's title. "The Unnamed Lake" takes the definite article because it is the exception to its mapped and named surroundings. The lake is a timeless sanctuary in a landscape increasingly appropriated into the narrative of colonial progress:

Sunrise and sunset crown with gold
The peaks of ageless stone,
Where the winds have thundered from of old
And storms have set their throne.

No echoes of the world afar
Disturb it night or day,
But sun and shadow, moon and star,
Pass and repass for aye.

If the explorers were to speak, they would disturb the lake, shatter its unchanging diurnal cycle, and "stain" (as Roberts phrases it) the virginal lake "with time." If they

interjected a name, they would violate the measured syllabic rhythm and alternating rhyme which invokes the absolute cycles of the lake's existence.

Thus, the explorers remain silent to preserve the lake's virginal status, but also to preserve it as a place of otherness to contrast with their temporal world. The "ageless stone" performs the same oppositional function it did in "Tantramar Revisited." But this time we view the scene from the other side of the mountains, such that the hills cordon off the designated space of timelessness from civilization, and not the other way around:

Great mountains tower above its shore,
Green rushes fringe its brim,
And o'er its breast for evermore
The wanton breezes skim.

The "guardian mountains" garrison a feminine breast against a masculine touch, an atemporal space where "sun and shadow, moon and star, / Pass and repass for aye" against the threat of men from the temporal "world afar," a space of Kierkegaardian deistic silence against a Christian dominion, as well as the colonized Lowland South against the wild Laurentian North.

Scott's troping of the landscape as feminine, and of the feminine as existing out of (masculine) time, is not unique to himself or his peers. As late as 1948, Douglas LePan could still assert that in what he calls "A Country Without a Mythology":

time is worth nothing
 The abbey clock, the dial in the garden,
 Fade like saint's days and festivals.
 Months, years, are here unbroken virgin forests.

Going north to break this country meant leaving behind the security of patriarchal society and operating in a landscape where the symbols of that society--so often bound up with time, as LePan's list indicates--lacked authority.

The speaker in Duncan Campbell Scott's "The Height of Land," like Lampman's "grim Idiot," also turns away from the garrison towards the north. Scott's poem has as its "vantage-ground" the "watershed [which] on either hand/ Goes down to Hudson Bay/ Or Lake Superior." By 1916--following the drive for resources to supply Canada's allies in World War I--the garrison has greatly enlarged and, like the speaker in "Tantramar," the explorer is poised on the parapet of a kind of garrison wall dividing

Upon one hand
 The lonely north enlaced with lakes and streams
 . . .
 On the other hand
 The crowded southern land/
 With all the welter of the lives of men.

Scott employs the conventional image of the frontier as Paul Carter describes it: "Essentially, the frontier is usually conceived of as a line, a line continually pushed forward (or back) by heroic frontiersmen, the pioneers. Inside the line is culture; beyond it, nature" (158). Exploring these boundary spaces is part of the poet's role in any age. As Gaile McGregor explains in her treatise on

garrison mentality entitled The Wacousta Syndrome, "[l]inguistically, 'garrison' is related to such terms as 'garret' and 'avant garde,' both descriptive of the defenses of the isolated artist's imagination against society" (66-67). Scott's geometric and survey-like division of South from North situates his speaker in the avant garde with the military connotations of its etymology intact.

The symbolism of the frontier forces the speaker to make a choice between rhetorically opposed aesthetic and moral realms. The speaker looks in both directions and asks: "Shall the poet then,/ Wrapped in his mantle on the height of land;/ Brood on the welter of the lives of men," and like the Romantics, "dream of an ideal hope and promise/ In the blush sunrise?" But he worries that this "vision/ Of noble deed and noble thought immingled" might come to "Seem as uncouth to him as the pictograph/ Scratched on the cave side by the cave-dweller/ To us of the Christ-time." Though a pictograph is plainly a way of inscribing time in space, Scott deems it "uncouth," or invalid as a "noble deed," because its author did not belong to those "of the Christ-time."

But then the speaker's attitude grows more radical. Rejecting the garrison's ideals for a closer connection with nature, the speaker suggests:

Or shall he see the sunrise as I see it
 In shoals of misty fire the deluge-light
 Dashes upon and whelms with purer radiance,
 And feel the lulled earth, older in pulse and motion,
 Turn the rich lands and inundant oceans
 To a flushed colour, and hear as I now hear
 The thrill of life beat up the planet's margin. . .

Sense and perception are reconfigured in these lines to accord with the landscape. The earth's temporal dimension--"older in pulse and motion"--is favoured over the garrison's. Yet despite this rejection of garrison temporality, the speaker does not leave the geologic height. Like Roberts's speaker, he instead ex-temporizes his sense of transcendence in the intermediary zone (the "height of land") between two temporalities. The question "do I stand with heart entranced and burning/ At the zenith of our wisdom[?]" is left unanswered.

All the poems analyzed so far identify liminal spaces as zones of the inarticulate. The height of land's "Secret" remains "inappellable," just as Scott's lake remains unnamed, Lampman's Idiot passes a mute eternity, and "stillness welcomes [Roberts's speaker] home." The spatial and temporal limitations of the garrison are, therefore, also poetic ones. Northrop Frye adds that what confronts the poet who turns to the landscape "is a moral silence deeper than any physical silence, though the latter frequently symbolizes the former, as in the poem of [E.J.] Pratt that is explicitly called 'Silences' [1937]" (BG 245). The reluctance of these poets to venture forth and find the

forms and vocabulary necessary to articulate the landscape and fashion a new moral relationship with nature strengthens Dennis Lee's assertion that "silence is the colonial cadence" (qtd. in Kroker, 18). The predicament calls for a new time-sense which would allow the poet to pass beyond the garrison's temporal barricades without being silenced by an ineffable and timeless landscape.

F.R. Scott's "Laurentian poems," as the quote cited earlier indicates, are among the earliest Canadian re-evaluations of the colonial time-sense. A.J.M. Smith, co-editor with Scott of the McGill Fortnightly Review, describes him as "a man capable of--indeed unable to refrain from--taking long views, both backwards into the past and forward into the future" (Smith 20). Scott's poems, Smith continues, "embrace vast cosmic distances, both of space and time" (20). Whereas the confines of garrison time and space constrained previous authors, Scott is the first to forsake them for being too narrow. Scott retains the colonial sense of space as empty, unfulfilled potential, but he makes the important move of bringing the landscape out of timelessness.

"Old Song" (1927) is the first of Scott's poems to move towards seeing the landscape as historical. Here, Scott contrasts garrison and geologic temporalities in the guise of differing musical forms. The first song is

comprised of "far voices/ and fretting leaves/ this music the hillside gives[.]" The "far voices" suggest canonical figures in far-away England, and the echoes of them in the garrison on the hillside. This human music suddenly meets unexpected opposition: "but in the deep/ Laurentian river/ an elemental song" has played "for ever." The contrastive conjunction "but" dichotomizes the old song and the newer one. The fact that "but" introduces the poem's run-on style further stresses the contrast. Readers have the impression that the speaker is making a choice between the two musical forms, or two temporalities, with the speaker's argumentation beginning *in medias res*.

Just as he did in his discussion of the geologic time and the Laurentian hills that spoke "a kind of eternal language," Scott is torn here between declaring the landscape temporal and giving up the rhetorical conventions that that would entail. Immediately after invoking eternity in "for ever," Scott meditates on the passage of geologic time:

a quiet calling
of no mind
out of long aeons
when dust was blind
and ice hid sound

only a moving
with no note
granite lips
a stone throat

This is not Roberts's changeless landscape. Nor is it a rendering free of intimations of the eternal. Like his

speaker, Scott seems torn between two contradictory positions.

Music is an apt metaphor of contrasting temporal dimensions, because music is the "art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity" (Webster's). In "Old Song," both musical forms --or temporal compositions--are faintly heard, but the "quiet calling/ of no mind/ out of long aeons/ when dust was blind" clearly covers a greater temporal dimension and resonates across a larger acoustic space.

The music of the hillside, like the verb "gives," belongs to the present. The old song, in contrast, has been sung since a determinate point in the distant past when "ice hid sound." Its music has seemingly endured "for ever," unlike the transitory leaves and voices. Despite the assertion that the river sings in "a kind of eternal language" (Quebec 51), Scott is perhaps the first to portray the landscape as subject to change, and therefore historical. Wilderness is no longer an ahistorical "vantage-ground." Nor is it a metaphor for changelessness. Once, when "ice hid sound," there was neither a river (note the aquatic connotations of "sound") nor a song. Geological time comes to have finite bounds. Its history no longer contrasts with human history by being out of time, but

rather, proves to enframe the human temporal dimension by being, in comparison, greater in time.

To a certain extent F.R. Scott's geological theme is an attempt to deal with turn-of-the-century scientific debates. As Steven Kern explains:

In just over a century the age of the earth had oscillated from the cramped temporal estimates of biblical chronology to the almost unlimited time scale of Lyell, down to Kelvin's meager twenty million years, and then back up to hundreds of millions of years. While geologists and biologists tried to work out patterns of development through those vast stretches of time, the history of man came to appear increasingly as a parenthesis of infinitesimal brevity. (Kern 38)

This sentiment is already present in "The Height of Land," where the speaker remarks:

How strange the stars have grown;
The presage of extinction glows on their crests
And they are beautied with impermanence;
They shall be after the race of men
And mourn for them who snared their fiery pinions,
Entangled in the meshes of bright words.

Both F.R. and D.C. Scott were schooled enough to be familiar with the revised assessment of humanity's position in the unfolding of planetary history. For them, an earth "beautied with impermanence" was a viable source of poetic inspiration. But not until F.R.'s "Laurentian Shield" in 1954, was either of them able to articulate a theory of a unified human and natural temporal dimension.

To reflect humanity's diminishing centrality in the cosmic order, Scott rebalances the active/passive dichotomy of humanity's traditional relationship to nature. Scott's

river sings a song to match that of the "far voices."

"Scott vivifies nature," suggests Sandra Djwa:

[B]ut, faithful to the scene, he emphasizes a sense of intimate strangeness in the comparison. This was a new romanticism, post-Darwinian: nature was no longer like man; rather, man was seen in nature's terms. (Djwa 100)

However, A.J.M. Smith disagrees with Djwa's post-Darwinian interpretation, arguing that "a curious consequence of this geologic view" is that it legitimates Darwinism. In such a temporal expanse there is "world enough and time for all the great abstractions to come into being, to evolve and grow, to change, and perhaps to die" (Smith 20). Pursuing a hard-line ideational Darwinism himself, Smith argues that the "good [ideas] we must cultivate, preserve, and nourish: the bad ones we must kill" (Smith 20). Both critics agree, however, that the "geologic view" brings the narrative out of the divine realm of the eternal and into the evolutionary realm of the mortal and historical.

Having begun to re-orient the speaker's temporal coordinates, "Old Song" can end with singing (the harmonious ordering of temporal relationships) instead of meditative silence. As human time and space begin to integrate into geological time and space, the power dynamic between them ceases to be solely a matter of human dominance. The two songs fuse to form the music of the poem, just as the poem's noun-laden introductory stanzas couple with the adjectival grace of its final stanzas to

evoke a place possessed, not merely of things, but also of metaphor, nuance and a kind of organic symphonics of river, forest and human sounds. The final image of "granite lips/ a stone throat" summarizes the human-geologic and landscape-music syntheses that take place in the course of invoking the "Old Song." The poet anthropomorphizes the landscape, but there is also the eerie suggestion that the landscape will fossilize the poet.

As a poetic device, the fusion of the human subject and environmental object envisaged by Frye appears to be highly versatile. It not only functions well in "Old Song," but also serves a poet as distant from Scott in time, space and style as Pat Lowther. In Lowther's "Last Letter to Pablo" (1977), the Chilean poet Pablo Neruda becomes "a closed throat of quartz," "a seed as patient as time" buried in his native soil. Following his metamorphosis, geologic history becomes indistinguishable from Chilean history, because the "planet carries Neruda/ bloodstone/ dark jewel of history[.]" Neruda's history is literally, and in every sense, part of the *country*.

Similarly, in "Old Song," the speaker's affinity with the landscape strengthens because "the enormous age of the land seem[s] to have been transmuted into a substitution for an historical past" (Djwa 100). The problem remains, however, that the speaker cannot hear the

history recounted in the song with "no note." A communication gap continues to divide the two temporalities and prevent the landscape from fully informing the poet.

P.K. Page's "T-Bar" (1953) narrates a different sort of temporal split. Page transforms a ride up a mountain peak on a T-bar into a new Creation myth. She revises the story of the Fall such that the T-bars "in mute descent" belong to the realm of "slow monstrous jiggling time," whereas the "[c]aptive," "innocent" skiers ascending on the T-bar are "wards of eternity:"

They mount the easy vertical ascent,
pass through successive arches, bride and groom,
as through successive naves, are newly wed
participants in some recurring dream.

So do they move forever. Clocks are broken.
In zones of silence they grow tall and slow,
inanimate dreamers, mild and gentle-spoken
blood-brothers of the haemophilic snow
until the summit breaks and they awaken
imagos from the stricture of the tow.

This passage makes timelessness synonymous once again with silence. Movement is an illusion in a "recurring dream," rather than a progression. Whatever "gentle-spoken" words the couple may utter, they do not command language or use it creatively. Their thin and feeble words make them "blood-brothers of the haemophilic snow." They adhere to the "stricture of the tow," letting a greater force rob them of the individualizing powers of free speech. Page underscores this lack of individuality by describing the

pair in the most anonymous of terms: "the couple," "the skiers," "the pair," "bride and groom."

Only after the summit breaks the couple apart and they pass into the realm of time do they begin to overcome their status as "twin automatons." The mountain peak here substitutes as a phallic symbol for the serpent, and the couple is cast out into a more frigid wilderness. "On this wintry height," man and woman begin their quest for knowledge, which is also a quest for individual redemption through the language spoken outside the biblical garden.

A further, and more important, revision of biblical history distinguishes Page's allegory. Before jettisoning her creations into time, Page has Man taken out of Woman:

Jerked from her chrysalis the sleeping bride
suffers too sudden freedom like a pain.
The dreaming bridegroom severed from her side
singles her out, the old wound aches again.

Page portrays the liberating, though painful, exigencies of time-bound existence as the product of the feminine mind and body, in contrast to the anaesthetized banality of the "easy vertical ascent" up the masculine mountain. By rewriting a creation narrative that denies the role of women in bringing life out of nothingness and into time, Page gives women the credit for their pains and labours which is quite literally their birth-right. Content to have settled an old feminist score, Page sends her skiers out into a new New World and lets the "clocks begin to peck and

sing." The notion that a new temporality is intimately tied to a new way of imagining the origin of our being is also a device that F.R. Scott will also employ in his conclusion to "Laurentian Shield" (1954).

In "Laurentian Shield" F.R. Scott reworks many of the themes from "Old Song" and his father's "The Unnamed Lake." Scott follows his father out of the city to begin where the Confederation poets conclude, turning away from the garrison and addressing a land "[h]idden in wonder and snow, or sudden with summer" that "stares at the sun in a huge silence." Just as "nature's music fills/ The silences of God" for the elder Scott, the Younger's "Laurentian Shield" "leans away from the world with songs in its lakes." By theorizing a familial bond with this silent country in "Laurentian Shield"'s conclusion, then, F.R. Scott concretizes a spiritual and temporal link to his father. However, one first needs a closer examination of the entire poem to understand how F.R. Scott reaches that conclusion.

There is a strange admixture of silence and articulation in the poem's opening stanza. The land that "stares at the sun in a huge silence" is nonetheless "Endlessly repeating something we cannot hear," as it was in "Old Song." The same admixture was present in "The Unnamed Lake," where "No sound the silence broke,/ Save

when, in whispers down the woods,/ the guardian mountains spoke." What is interesting about "Laurentian Shield," in comparison, is that Scott begins, rather than ends, with silence. He thereby reverses the rhetorical pattern established by Roberts's "The Tantramar Revisited" and emulated in every poem analyzed thus far (with the possible exception of Page's "T-bar," published in 1974).

"Laurentian Shield" also shifts the focus of narrative interest from perception to the act of reception. The speaker distinctly senses that he is missing something. The sensation of muted articulation calls into question the colonizer's tendency to project and transpose, rather than interact and adapt. The male subject's desire to dominate, always to command and never to listen, prevents him from communing with the landscape. Closing this communication gap is central to the poet's vision of a future union. As Allan Pred explains: "To articulate, to create an articulation, is to join by linkage, is to unite by physically connecting, is to bring into interaction elements that are otherwise discrete and separate" (Pred 32). The colonial gaze's othering of the landscape maintains a separation between subject and object that prevents interaction between the two. It is not that the landscape has no stories to tell, it is rather that "we cannot hear."

The present "silence" does not stipulate that the landscape is ineffable, or that its songs are lost forever. Scott endorses a lyrical celebration of the landscape, but he lacks a medium to facilitate the reception and promulgation of its songs. To resolve this predicament, Scott must create a Canadian geography in the literal sense: a writing, or technique of inscription, which registers the landscape in print.

Accordingly, the poet directs his gaze towards an "arctic" landscape "[n]ot written on by history, empty as paper." The landscape, gendered as female, apparently yearns for the masculine poet to "fill" its emptiness. Scott stipulates that "This waiting is wanting," highlighting the poem's sexual innuendo. Troping the landscape as feminine is a conventional device of male colonialists, as "The Unnamed Lake" demonstrated. But in a sense, F.R. Scott has some affinities with Page, since he sees in this feminine landscape the power to create a new people and a new temporality. For Scott, however, it is only by the agency of those men "whose hands can turn this rock into children" that this transition can come about.

The connotations of emptiness and wanting, of lack and insufficiency, reflect a lapse back into the garrison rhetoric of a timeless, virginal landscape aching to be colonized. It also contradicts the recurrent association of

landscape with music, which represents an insistence on history, on a modulated passage through time. Scott's metaphors, as with those of the poets coming after him, evidence a struggle with poetic conventions that often ends in contradiction. The poem's previous sentence has already stated that the landscape's oral history (its "songs") is "[o]lder than love." The speaker senses a history predating Christ's doctrine and the Christian calendar, but the expression of this temporal record is "lost in the miles."

The supremacy of space over time in the silent land endorses David Cook's argument (cited earlier) that the "effect of the [Canadian] landscape has displaced what has traditionally been the role of the 'Giants in time' with the new spectre of the 'Giants' who will conquer space" (Cook 9). Space ("the miles") has engulfed time (the "songs"). To redress the problem this poses to the speaker's ability to situate himself in time and space, the speaker requires a poetics of time befitting the vastness of space in order to articulate a continuity between past, present and future.

Scott addresses this dilemma by turning an historical problem into a linguistic one. As Paul Carter asserts, such "spatial history--history that discovers and explores the lacuna left by imperial history--begins and ends in

language" (376). The editors of The Post-colonial Studies Reader corroborate Carter's claim:

Language provides the terms by which reality may be constituted; it provides the names by which the world may be 'known'. Its system of values--its suppositions, its geography, its concept of history, of difference, its myriad gradations of distinction--becomes the system upon which social, economic and political discourses are grounded[.] (Ashcroft, Griffiths and Tiffin 283)

Since the named lacuna in "Laurentian Shield" is the absence of a sufficient language, of a communicative medium between the speaker, the garrison and the landscape, a new system of articulation developed in that landscape would *ground* the discourse about it.

After identifying this linguistic lacuna, Scott prophesies that the land "will choose its language/ When it has chosen its technic,/ A tongue to shape the vowels of its productivity." Scott's strong belief in Darwinian selection manifests itself again here on the level of language. Old usages obsolesce and new ones emerge in new poetic terrain; and it is not until the terrain becomes poetic that one truly possess a new language. While Bill Ashcroft claims that "to possess a language is to possess a technique" (CG 301), Scott specifies the need for a poetic language, "*a language of flesh and roses.*"

To establish continuity between the geologic record and the human record, Scott extends the linguistic conceit into a historical meditation: "Now there are pre-words,/ Cabin syllables,/ Nouns of settlement[.]" The garrison's

expansion brings with it, "[s]lowly forming, with steel syntax,/ The long sentence of its exploitation." While Scott connotes this "long sentence" as exploitative, stressing the captive aspect of nature in its grasp, he nonetheless accepts it as a starting-point.

Challenging such endorsements of colonial history, Métis poet Marilyn Dumont condemns these very lines, and the English-Canadian rhetoric of expansion it emblemizes, in her "Letter to John A. MacDonald." Dumont summons her expressive powers to assert her people's historical claim to the space Scott metaphorically emptied. She chastises MacDonald for intentionally ignoring historical evidence which does not fit into the narrative of Canadian expansion:

because you know as well as I
that we were railroaded
by some steel tracks that didn't last
and some settlers that didn't settle
and it's funny how we're still here and callin ourselves
halfbreed.

Dumont questions whether the English Canadian lineage Scott traces--from the "first cry" of "the hunter," to "the digger for gold," and onto "the bold commands of monopoly"--should be revered through such institutions as poetry. If "[l]anguage carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world" (Thiong'o 290), then can the

language Scott describes really dispel the lacunae left by imperial history? Is Scott's language nothing more than a new imperial dialect? To dismiss Scott instantly, however, is to overlook the possibility that Scott engages in a meta-linguistic self-critique by drawing attention to the link between colonial wrongdoings and colonial language.

Thus far, Scott has described discrete elements of language. To be truly articulate, a deeper structure must unite these separate elements. In the final stanza of "Laurentian Shield," therefore, the speaker interjects "But a deeper note is sounding, heard in the mines,/ The scattered camps and the mills, a language of life." As he did in "Old Song," Scott uses the contrastive conjunction "but" to distinguish between the garrison temporality expressed in "[c]abin syllables" and the geologic temporality resonating as music from the Shield. The new song echoing from the mines hybridizes the human with the geologic, garrison history with geologic history. The "deeper note" this song begins with, like the song in "the deep/ Laurentian river," is more profound than the literally superficial music expressed in "[c]abin syllables." This song--the beginning of a poetics subsuming garrison history within geologic time--was earlier "only a moving/ with no note/ granite lips/ a stone throat." In "Laurentian Shield," the "deeper note" evolves into a

language as the human fuses with the geologic in the poem's conclusion: "And what will be written in the full culture of occupation/ Will come presently, tomorrow,/ From millions whose hands can turn this rock into children." This familial image links the formerly segregated genealogies into a unified temporal lineage.

Turning rocks into children through metaphor articulates (in Pred's sense) humanity and the landscape. It provides a rhetorical model for uniting subject and object, theme and expression, human and non-human environments. A decade and a half later the Canadian critic D.G. Jones would note:

a growing conviction as to the power of language in the recovery and definition of our experience, in the re-creation of our cultural vision, and in the articulation of a more profound and inclusive communion between man and the universe he lives in[.] (Jones 11)

The Christian symbolism of communion and the rock strike both Scott and Jones as powerful images. Jones stipulates that to give this communion "expression is the job of the poet, the artist, the makers of human culture. And it must find that expression in a cultural vision that grows out of the rock, whether the rock is the Laurentian Shield or the globe itself" (Jones 11). Scott's Christianity, like Jones's, causes his world-view to remain strongly European in certain fundamental aspects. But the poetic link between Canadians and their ecology represents the first stirrings of awareness about the key role the environment can play in

a collective cultural vision. The familial link Scott establishes between the Shield and its inhabitants also limits the feasibility of defining race, and not space, as the proper object of historical enquiry.

For all his shortcomings, it would be too easy to dismiss Scott's strong identification with geology as primarily a masculine or eastern Canadian imperialist attitude. West coast poet Phyllis Webb reaches a conclusion similar to Scott's in her poem "Beachcomber" (1962):

Not deep-sea monster myth, nor mother's milk,
nor love built our Columbian bones,
but stones, Mr. Cadborosaurus, stones
made this country. This country makes us stones.

More concisely than Scott, Webb summarizes in these lines her severance from the "motherland," and the myths colonialism fabricated about Canada, in favour of an imaginative recreation of identity based on her ecological surroundings. In addition, Webb alters Scott's scenario slightly to make the landscape an active, rather than passive entity. It is the stones that make "us" and "this country," not the other way around. The theme of an active and creative landscape is particularly prominent among the female poets to be studied later, notably Dorothy Livesay in "The Artefacts: West Coast" and Margaret Avison in "Stone's Secret."

Pat Lowther's appeal to geology as a fundamental

element of her aesthetic also parallels Scott's. In "Coast Range" (1977), the speaker returns to what she calls the "plainness of first things:"

trees
gravel
rocks
naive root atom
of philosophy's first molecule.

Lowther's speaker re-orientes herself in order to address "the bare fact:. . . / The land is what's left/ after the failure/ of every kind of metaphor." Increasingly, the authors of these poems identify geological landforms as the starting-point in their imaginative recreation of identity, selfhood and nationhood. The distance between subject and object diminishes drastically, and the landscape ceases to be seen as ahistorical and unrelated to civilization. The change in ecological attitudes this effects marks the beginning of a transition from "landscape" to "place." Each speaker sides with their lived experience of a geographic location over inherited notions of that location's place in history.

It is important to stress, however, that Scott's attempt to free a Canadian voice from the muting effect of European models is only partly successful. Even the "*language of flesh and roses*" envisioned as the new medium of Canadian poeticism is a line taken from an essay by Steven Spender, published in *The Partisan Review*. Just as Scott's fascination with Imagism lessens the originality of

his "Laurentian poems," so Scott's anglophile propensities skewer the status of his "Canadian" vision.

Helen Tiffin helps explain the bizarre con-fusion of colonial and post-colonial sentiments in poems like "Laurentian Shield":

[W]ith the rise of national feeling, the beginnings of 'decolonisation' in Fanon's sense, colonial man, former agent of White European destiny, found that the colonial situation was inapplicable in the new environment, and, secondly, to arrive at some spiritual understanding of his new world by imaginative surrender to it, he must reject the historical past in favour of the geographical present. In doing so he often found himself in a 'timeless' land, timeless because not of *his* historical traditional time, and terrifying in its vastness not just by an accident of British and new world geography, but also because of the vast spiritual and imaginative distances to be covered before his new land could be spiritually his 'place.' (Tiffin 147)

F.R. Scott breaks with the traditional structure of the European past by looking away from and beyond antiquity, but he nonetheless preserves an unoriginal attitude towards the future. Scott's speaker is no longer the agent of White European destiny, but he is the agent, as Marilyn Dumont points out, of White Canadian destiny.

George Grant's Time As History explicitly attacks Western civilization's will to dominate the future. Grant makes several points which call into question the emancipatory character of Scott's Laurentian prophecy:

That there is something unique about Western civilization seems to me indubitable when one remembers the fact that in the last three hundred years agents of our civilization have been able to influence, transform, or destroy so many other civilizations. One way of looking at that uniqueness is to look at our conception of time and what enabled the West to bring forth that notion. (Grant 3)

Grant maintains that the future-orientation of Western cultures, motivated by their belief that the trajectory of history propels them towards an impending utopia, is a defining characteristic of the imperialist mindset. He continues:

[T]hose who conceive time as history are turned to what will happen in the future. . . . Whatever differences there may have been between the three dominant ideologies of our century--marxist communism, American liberalism, national socialism--they all similarly called men to be resolute in their mastery of the future. (Grant 16-17)

As a life-long socialist, and co-author of the CCF'S Regina Manifesto, Scott ceaselessly "called men to be resolute in their mastery of the future." Similarly, by pointing toward what will happen "presently, tomorrow," the conclusion of "Laurentian Shield" leads one to question the values of this "culture of occupation."

Despite F.R. Scott's concern for indigenizing the Canadian, therefore, "Laurentian Shield" does not evidence a complete transition to the post-colonial. The masculinist gaze of the speaker, the oblique reference to an aboriginal oral history, and his emphasis on what "Will come, presently, tomorrow" belie residual colonialisms in Scott's thought. The spatial ramifications of such an aesthetic are not slight, as Stephen Kern explains in reference to pre-World War I imperialism:

Another concrete manifestation of the active mode of the future was imperialism and the prospect of European ascendancy throughout the world in years to come. Annexation of the space of others, outward movement of people and goods, and the expansive ideology of imperialism

were spatial expressions of the active appropriation of the future. (Kern 92)

The outward movement of Scott's 'shieldlings' is well documented in the "Laurentian Thesis" outlined in Donald Creighton's Empire of the St. Lawrence. It is also explicit in the poem itself, where "the drone of the plane, scouting the ice,/ Fills all the emptiness with neighbourhood/ And links our future over the vanished pole."

What Scott does achieve in "Laurentian Shield" is to challenge the notion that the Canadian landscape is without history--that it is all space and no time, a country without a mythology--with the poetic proposition that space preserves time. The past is no longer a colonial weapon used to justify the exploitation and subjugation of space, although Scott's version of the future remains so. Space has become the recorder and arbiter of history. Space privileges indigenous narratives over foreign ones, challenging the colonial historical technique of recounting backwards, as Scott says of the "European tradition," "toward antiquity." Space redefines the parameters of time, as well as the proper subjects of historical enquiry, according to the inscriptions it bears. It also challenges a notion of empire predicated on a center-periphery structure of metropolis and hinterland when the pole (cartographic North Pole and imperial *métropole*) has "vanished" and everywhere there is "neighbourhood."

Scott's vision is imperfect, but it demonstrates that he has taken up the "post-colonial task." This means "not simply to contest the message of history, which has often relegated individual post-colonial societies to footnotes to the march of progress, but also to engage," as Scott does poetically, "the medium of narrativity itself, 'to reinscribe the 'rhetoric,' the heterogeneity of historical representation" (Ashcroft, Griffiths, and Tiffin 356). The strategy of converting garrison temporality to geologic temporality, therefore, is an endeavor aimed at repatriating language, landscape, history, and identity.

Geology also had a strong influence on many of Earle Birney's poems. His most famous poem, "David" (1942), is a story about the failure of two mountaineers to reach the summit of a rockface that they had nicknamed "The Finger." The "Finger" is, of course, part of a larger range known as "The Fortress." The speaker is a guilt-ridden survivor who breaks his silence of long years to reveal, somewhat ambiguously, that he was at fault in the death of his close friend David. The only other testament to this tragedy is the bloodstain David's body impressed on a ledge of "the Finger" like a petroglyph. "David" employs the standard garrison themes of a timeless, hostile and anthropomorphized landscape, but Birney's later poems

invoke geology and geological processes to very different effect.

In an early review of Earle Birney's "November Walk Near False Creek Mouth" (1961), A. Kingsley Weatherhead summarizes the dilemma of Birney's speaker:

[T]he forthcoming images bear, more or less frequently, upon the theme of the lost geological past and the lost human future. . . . [T]he shadows cast by the future are made more ominous and, paradoxically, are enlarged by the sense we gain that this ending of an era is only a moment in the aeons of geologic time. (Weatherhead 137)

Birney's speaker, under the threat of nuclear annihilation, catalogues the cultural holocaust that has already taken place. Since the absent future nullifies Western narratives of progress, geologic time comes to enframe and contextualize these cultural legacies.

The setting is Vancouver in 1961:

where shamans never again will sound
with moon-snail conch the ritual plea
to brother salmon or vanished seal
and none ever heard
the horn of Triton or merman.

This is "Terminal City," the end of the line(s). Norse, Roman, Cree, Salish and other cultural lineages are spatially and temporally terminated here at "the barren end of the ancient English." The end of westward expansion further invalidates the distinction between colonized and uncolonized terrain, garrison space and wilderness, and suddenly an overpowering abundance of history is apparent in the landscape. Birney's "mortal city" recalls Lampman's "City of the End of Things," except that the landscape is

temporal, not atemporal. Further, Birney's speaker is mobile because the temporal barrier encircling the garrison has been broken down by the geologic interpretation of time.

"November Walk Near False Creek Mouth" represents an extensive archeological investigation of the stratified layers of time that shape the particular time and place specified in the title. The investigation's scope is radically inclusive compared to previous enquiries, because all narratives at this "barren end" are simply different records of the "separate wait/ for the mass dying."

Birney distinguishes time from space throughout the text through the use of italics. "*The time,*" the poem begins, "*is the last of the warmth/ and the fading of brightness/ before the final flash and the night.*" This phrase begins the doubling of a seasonal and nuclear end which continues throughout. Birney then establishes that the speaker is walking "as the earth turns/ from its burning father/ here on this lowest edge of mortal city." It is important to note that the space Birney describes includes both the earth and the city.

The eerie feeling which prompts Birney's historical meditation is precisely that the end is not the end: time is not merely a property of culture, it is also a property of space. As D.C. Scott phrased it, the stars and planets

"shall be after the race of men." Likewise, Birney reads time in the motion of planets and the revolving of seasons. He sees time in the landscape more frequently than in the garrison: *"the time is after the scarring of the maples/ torn by the fall's first fury of air/ on the nearest shelf above the brine[.]"* Above all, he sees it in geological processes. Thus, the metronymic "beat" of geologic time

*is the small slap slapping
of the tide sloping slipping
its long soft fingers into the tense
joints of the trapped seawall.*

Birney's insistence on the rhythm of the slapping waves demonstrates how space penetrates time. As Derek Attridge explains:

Although strictly speaking the idea of 'movement' implies travel in space, rhythm is what makes a physical medium (the body, the sounds of speech or music) seem to move with deliberateness through time, recalling what has happened (by repetition) and projecting into the future (by setting up expectations), rather than just letting time pass by it. (Attridge 4)

The temporal span delineated by Birney's *"almost/ immortal ocean at work/ on the earth's liquidation"* utterly overshadows the duration of the garrison's time-line and makes garrison readings of history--say, Roberts's "scattering houses,/ Stained with time,"--seem terribly partial. This is particularly true since the rhythm of the waves projects expectations into (and of) a future which has ceased to exist for the garrison inhabitants. Birney is writing the afterword for the narrative of English empire,

as well as an obituary for a host of other races. Yet meanwhile the waves keep writing time into the shore.

Birney's way of writing history in this poem is to read the sedimentations of time in space aloud. The speaker explicitly states that the "theme lies in layers/ made and unmade by the nudging lurching/ spiralling down from nothing." This layering, emulated visually in the poem by the intermingling of italicized with non-italicized stanzas, creates a continuity in time and space alike. Passing through space, the speaker moves through a cross-section of time that is overlaid and juxtaposed--unlike Anne McClintock's one-directional "panoptic time" (36), but like Lefebvre's "levels, layers and sedimentations of perception, representation, and spatial practice which presuppose one another, which proffer themselves to one another, and which are superimposed upon one another" (Lefebvre 226). The danger of living at "the edge of this blast" is that at any moment the Vancouverites could become the next layer of sediment. Or perhaps, like the "young girl [who] sits on a granite bench/ so still as if already only/ silhouette burned in the stone," they will become petroglyphs for another people to unearth millennia later.

Rhythmically, the poem proceeds from the hushed atmosphere of an awaited final silence, through a long meditation on the cultural heritage of Vancouver, and then

accelerates in "a oneway urgent/ procession of rhythms" towards a conclusion which blurs the distinction between landscape and garrison, nature and humanity. The speaker begins the poem by the "edge" of the ocean and concludes "as I turn to my brief night's ledge." He sees the street as a "terraced road" and the "brand new block" and "aseptic penthouse hillforts" as "human-encrusted reefs." The emptied children's pool is a "dried shell" to him, and high-rise construction appears as the "compulsive rearing of glassy cliff/ from city." In what Birney calls "this hour of the tired and homing," home is more the anamnestic and geographical properties of a particular place than it is a part of a separate garrison space.

But geology and geography are more than just sources of convenient metaphors for Birney. Birney reads the landscape and tries to recapture the rhythms of the seashore and the stratifications of the mountains in his verbal and narrative patterning. As one descends the layers of run-on sentences that shape the geography of the page, one senses that the act of reading resembles the "act" of the speaker's movement in space:

The act is the sliding out
to the shifting rotting
folds of the sands that lip
slipping to reefs and sinking cliffs
that ladder down to the ocean's abyss
and farther down through a thousand seas
of the mantling rock
to the dense unbeating black unapproachable
heart of this world

The ear buffets down the alliterative and gerunditive terrain of Birney's mantling metaphors, and the mind begins to apprehend an order in the words that matches the forms of the images Birney evokes. As James Duncan asserts, "[l]andscapes anywhere can be viewed as texts which are constitutive of discursive fields, and thus can be interpreted socio-semiotically in terms of their narrative structure, their synecdoches, and recurrence" (Duncan 184). The recurrent redefining of the beat's quickening time signature, the synecdochic substitution of the "scarred maples" for Canada or the "sodium" burn of "the sunset waters" for nuclear glare, and the "shifting rotting" layering of internal rhymes proves that Birney is well aware of the semiotic potential of the viewed scene. Whether the "discursive field" is that of words and metaphors, or of volcanic eruptions and glacial erosion, matters little to an ecologically conscious poet like Birney. Both fields represent a dialogue between disparate elements which constantly interact to achieve momentary form in art alone.

Likewise, the architectural metaphors in Dorothy Livesay's "The Artefacts: West Coast" further the amalgamation of landscape and garrison begun in Birney's "November Walk Near False Creek Mouth." Livesay defines Vancouver's traditional domestic architecture in the

vocabulary of the region's arboreal and geological features. The opening stanza provides the first image of the house, and in so doing quickly establishes the poem's dominant temporal and spatial metaphors:

In the middle of the night
I hear this old house breathing
a steady sigh
when oak trees and rock shadows
assemble silence
under a high
white moon

The liminal moment Livesay describes here (for the first of several times in this poem) seems to be an hour when the characteristics of the animate and the inanimate, the human and the animal, and the landscape and the garrison interpenetrate. The "old house turn[s]/ in its sleep/ shifting the weight of long dead footsteps/ from one wall to another." No mere domicile, the house is a repository of memories and histories. It is haunted by the histories stored in its warped floorboards and moaning walls. The poem's first section concludes as the speaker's awareness of the house's history grows acute: "In the middle of the night/ I wake/ and hear time speaking."

Section II endeavors to provide some historical background for the house's troubled sleep. It introduces an innovative meditation on the nature of time:

The history of this house
if explored
is perhaps only reiterated pattern
being made over and over
by the young now
so there's nothing gained or lost
from the not-knowing

from the non-pattern?

While questioning the rhetorical form of historical narratives, and introducing the concept of recursions and flux in the passage of time, Livesay returns to the linear model made familiar by Scott: "First it was forest; rock;/ hidden ups and downs/ a hill where oaks and pines/ struggled[.]" Unlike Scott, however, Livesay directly addresses native history in her spatial history. She records the succession of coastal inhabitants according, not to blood lines or national lineages, but to the occupation of a specific space.

Livesay's historiography directly confronts the masculine tone of official historical narratives. The linear recapitulation--clearly indented and right-justified to contrast with the more scattered, organic appearance of the rest of Section II--is enframed by a consideration of cyclical time and the corresponding interjection of a woman's voice:

but history begins
the woman said
when you are thirty
that tomtom, time
begins to beat
to beat for you

The iteration of "to beat/ to beat" suggests that a feminine perspective on history includes, like the music of the tomtom, temporal recursions and cycles to counterbalance the phallic rigidity of linear narratives.

The image of the "high/ white moon" in the introductory stanza foreshadowed this shift towards an 'enlightened' feminine perspective.

Section III shifts the narrative's focus to the house again. Imperatives like "look" and "examine" demand that the reader study the architecture of the house more closely with its "striated" door lintels and "branching rooms:"

examine out of doors
 those arabesques, supporting eaves
 leaves leaves entwined
 those shingled sidewalls
 scalloped leaf imprinted
 over leaf; the forest
 pattern brought to shape the house

The arabesques of alliteration and rhyme in this passage bear a strong resemblance to the aural density of Birney's sonic strata and serve the same mimetic purpose.

Oddly, however, Livesay moves from celebrating organicism in architecture to reifying garrison temporality and its spatial divisions between civilization and nature:

And in this city on the brink
 of forest--sea--
 history delights that Queen Victoria
 made marriage with the totem wilderness
 the cedar silences
 the raven's wing

Section IV retreats even further from a post-colonial stance by celebrating the colonial power to control history through naming:

So: Chief Maquinna Jewitt Emily Carr

The map leaps-up
 from namelessness
 to history
 each place made ceremonial
 when named

and its name
peopled!

Livesay's contribution to a post-colonial revision of imperial history is considerable, since she stresses the role of women and natives. But this strategy brings her to celebrate Queen Victoria's role in colonization, as well as to make the presumptuous claim that native place names become "ceremonial" and historical only after they have tumbled from English lips.

Livesay's concept of silence is also slightly contradictory. The "cedar silences" Queen Victoria made marriage to--although clearly of a phallic, masculine nature, instead of a virginal, feminine one--belong to the stock rhetorical categories of the imperial pastoral. The "oak trees and rock shadows" which "assemble silence," however, are of a different variety. This landscape actively creates silence, rather than existing as its passive container. Livesay describes an ecology in the business of creating enigmas that force the colonial eye to re-evaluate its perceptual methodology. Enigmas derail the reader's learned strategies of perception in order to inspire new poetic models of space and time. As Gladys McLeod writes in "AMONG THE MOUNTAIN RANGES OF BRITISH COLUMBIA" (1977), this expedition into the unknown is marked by silence:

POETRY WOULD HAVE NO EXISTENCE BUT FOR CONCOMITANT
SILENCE, THE RICH SILENCE OF EMPTYING, FROM WHICH DEPTHS

RISE VISION. WORD-THOUGHT, LIKE MOUNTAINS, CALL FORTH
EXPEDITIONS OF US, INVOKES LIKE SACRED SYLLABLES OF OUR
ENTRY.

Silence locates the entry point into an aesthetics of the landscape by identifying the inadequacies of colonial vision, imperial rhetoric and imported linguistic usages.

Section V of Livesay's poem dramatically highlights the process of repositioning the subject in relation to the landscape by re-siting the house itself. The brief concluding stanza reads: "In the middle of the night/ the house heaves, unmoored/ launched on a vast sea." This unexpected development, perhaps reflecting a change of attitude in the poet, derails the course of the sure and triumphant imperial narrative in Section IV. It also unmoors the narrative from foundational assumptions about civil space, thereby emphasizing the drama of the metaphor. Launching the house on this sea invalidates the earlier distinction between the city and the sea. The house has heaved from the masculine rock to the feminine sea, from Newtonian fixity to Einsteinian relativity, from a static place in history to a fluid, negotiable one. Just as Birney saw the "ocean at work/ on the earth's liquidation," Livesay remarks that "if a stranger climbed/ the topmost pine/ he'd see the ocean flattening the mountains." The house and its historical framework have become one aspect of a larger geological process and the history it inscribes in space.

Whereas Livesay dealt with "the forest/ pattern brought to shape the house," Al Purdy's "The Country North Of Belleville" (1965) outlines a different sort of garrison-landscape synthesis, where the houses have "gone back/ to forest." Purdy's terrain is the "high townships of Cashel/ McClure and Marmora" in rural Ontario, close to the southern limit of the Canadian Shield:

a lean land
 not like the fat south
 with inches of black soil on
 earth's round belly--
 And where the farms are
 it's as if a man stuck
 both thumbs in the stony earth and pulled

 it apart
 to make room. . .

Purdy describes this "Bush land scrub land" as "the country of our defeat," because the geological conditions of the countryside rebuffed most attempts to transpose what Alfred Crosby calls an agrarian "Neo-Europe" (Crosby 419) upon it. The region's marginal soils and difficult climate predestined many of its early settlements to economic failure. Accordingly, the mood of Purdy's poem is elegiac and haunting.

Silence once again plays a key role in this "country of quiescence and still distance," where "the young/ leave quickly/ unwilling to know what their fathers know/ or think what their mothers do not say." This unwillingness to articulate marks a shift from the inarticulate portrait of

the "Laurentian Shield." Purdy's landscape symbolizes a culture of silent suffering and solitude:

Yet this is the country of our defeat
 where Sisyphus rolls a big stone
 year after year up the ancient hills
 picnicking glaciers have left strewn
 with centuries' rubble

This country is more than a space of resistance to agrarian expansion. It is a punishment for hubris, a place where previous transgressions are remembered.

Purdy's country north of Belleville is like a Tantramar revisited after time has overtaken, not merely stained, its settlements:

And where the farms have gone back
 to forest
 are only soft outlines
 shadowy differences--
 Old fences drift vaguely among the trees
 a pile of moss-covered stones
 gathered for some ghost purpose
 has lost meaning under the meaningless sky
 --they are like cities under water
 and the undulating green waves of time
 are laid on them--

Time has shattered the dikes and broken down the walls that fenced Roberts's garrison off from the landscape. The fences are now a vague element of Purdy's landscape. The "undulating green waves of time" wash over houses "launched on a vast sea" (Livesay) of uncertainty. Garrison history has lost its meaning, and the only record of its "ghost purpose" is found in the "shadowy differences" it has made in the landscape, particularly in the enigmatic "pile of moss-covered stones." Space, in this poem, is quite literally an agent of meaning.

Even where the agrarian dream has survived, with the farmer who plows and plows "a ten-acre field until/ the convolutions run parallel with his own brain," it has done so by amalgamating human and geographic identities.

Likewise, the poet meditates on this country because his personal and ancestral "defeat" in that "lakeland rockland and hill country" is a key element of his sense of self.

Like the Laurentian Shield country that "leans away from the world," this country is "a little adjacent to where the world is/ a little north of where the cities are." It is every bit as much a land of personal redemption and collective fulfillment as Scott's Laurentian Shield. Purdy, like Scott, points to it as a land of the future, as the speaker resolves:

sometime
we may go back there
to the country of our defeat
.
But it's been a long time since
and we must enquire the way
of strangers

The conclusion, coming after such intricate descriptions of the country north of *la belle ville*, comes as a surprise because it problematizes space ("the way") and time (the years of absence and the repetition of the word "time"). The poet's emotions seem to have anamorphosed his remembered landscape such that it can no longer guide him back to the actual place.

Christopher Dewdney's 1973 collection of poems A

Palaeozoic Geology Of London, Ontario, explores in greater detail the connections Purdy outlines between memory, geology and place. Although no single poem in the collection employs a rhetorical order similar to the ones we have been tracing, some of Dewdney's ideas resonate importantly with the aims of this study as a whole.

The collection's title page, for example, parodies the appearance of the geological survey reports that, by making resources known and available for exploitation, "inscribed a national teleology on a landscape that, although bounded by the cartographic abstraction of national borders, had not yet been rationalized in relation to them" (Willems-Braun 13). Beneath the national coat of arms we read that "Memoir 284" of the "Geological Survey of Ontario" issues from the "Department of Mined and Technical Memory." The author's preface--in what is not exactly an endorsement of the latest poetic fashion--introduces the basic geological periods of the Palaeozoic era and the nature of its fossil content. The preface concludes by contrasting human and geologic time:

A man's entire experiential memory exists only unto himself, is fractionally communicable and chronologically ephemeral. . . . There do exist however, certain three-dimensional, universally perceptable memories posited from the workings of the evolutionary mind of form. THE FOSSIL IS PURE MEMORY.

Dewdney places greater trust in the "PURE MEMORY" of the geological record than in the "ephemeral" nature of

"experiential memory." This is perhaps a sentiment that the speaker in "The Country North of Belleville," with his fallible memory, is coming to share.

Humans are, for Dewdney, "[t]ormented animals of thought [who] are driven by thirst to the memory wells." Dewdney's humanity slakes its thirst for knowledge of the past by investigating salt flats ("memory wells"), limestone concretions ("memory jackets") and sedimentary strata ("the memory table"). Dewdney's dense scientific diction, his complex theories of the reversibility of time, and his meditations on the evolutionary character of all form (poetic as well as biological), demand an equally stringent archaeology before they begin to reveal their sense. One can easily despair, but Jacques Monod explains why such investigations are worth the effort:

Every living being is a fossil. Within it, all the way down to the microscopic structure of its proteins, it bears the traces if not the stigmata of its ancestry. This is even truer of man than any other animal species because of the dual evolution--physical and ideational--to which he is heir. (qtd. in Petersen 185)

Dewdney researches these microscopic structures in the belief that an investigation of physical and ideational forms reveals the past as well as the future of these forms. For Dewdney, blurring the distinction between physical and ideational form, human and animal form, and biological and geological form, fosters a greater awareness of humanity's interconnections with nature.

In "Out West" (1977), however, Gary Geddes satirizes any such exaggerated emphasis on science as a means of communing with the landscape. "Out West" valorizes a mystical, rather than rational, connection between human subjects and their ecological surroundings. Interestingly, Geddes inverts, for mock-effect, the rhetorical order we have been tracing. His speaker begins with a geological consideration of the Rocky Mountains and then slowly succumbs to the grandeur of the Cordillera due to the inapplicability of his scientific and historical tools to this enigmatic landscape. The poem ends in silence, in a manner reminiscent of the garrison poems. By 1977, however, such a reaction makes a comic, rather than sublime, impression.

Part of Geddes's satiric intent in choosing such a form is to attack the colonial attitudes of eastern Canadians towards the West. The opening stanza presents an educated and arrogant representative of the eastern metropolises:

First he is loud, encyclopedic, given
to lengthy orations. Information encases him
like armour, he is static electric.

He speaks, knowingly, of talus slopes,
lateral moraines, describes the glacial striations
as giants' pyjamas, talking cleverly
of Montreal. . .

Geddes redefines the imperial-colonial relationship in regionalist terms to demonstrate that the taxonomies and totalizing categorizations essential to European

imperialism are equally imperial when employed by Geddes's compatriots. The imperialist arrives knowing quite a bit about landscape and geology. But his systems fall apart as he *gets to know* the "place." A question slowly emerges: What will happen when the answers the Montrealer brought in hand fail to answer all the questions raised by the ontological condition of being "Out West"?

The crisis quickens as the Montrealer moves from speaking knowingly to observing questioningly: "He observes the muscling in of mountains, / changes in vegetation, and that leper erosion / its head fallen half away into the valley[.]" The use of the subject before verbs falls away in the ensuing lines as the poem's momentum accelerates to mimic the strain the Montrealer is under to account for the onrush of phenomena. He abandons scientific explanation and seeks recourse in (appropriate to the region) both European and Oriental aesthetics: "He becomes imagist, ransacks the Ancients, / the Orientals, seeking the single image / to contain it." Like F.R. Scott returning from Oxford, this latter-day Montrealer must confront the epistemological crisis brought on by the discrepancy between his learned responses to the environment and the demands of his present *situation*. Appeals to antiquity are of no use. Garrison temporality's considerable time-span cannot "contain" the abundance of evolutionary history.

When the Montrealer's rupture with garrison temporality finally comes, it is the most dramatic yet:

His eyes slant from the pressure
of weight and scale, he throws his notebooks away, forgets
the days of the week, is seen twice by the engineer,
scuttling into rocks
and bracken in the canyon.

Science, the Christian calendar, and the garrison's social order succumb to a different sort of geological pressure.

The last straw is the lost link with the iron agent of White Canadian destiny already attacked by Marilyn Dumont:

He opens his mouth to speak, a red slash
appearing in the mask of tangled black hair.
Fingers of one hand contrive an eloquent
gesture for the silence of the train's leaving.

Out West, outside the known, outside the linchpin system of garrisons that extended the economic and political power of the East westwards, silence reigns. His only expressions are gestural, spatial. The speaker is in the silent state of "emptying" and of "entry" into the nature-as-culture aesthetic that Gladys McLeod described in "AMONG THE MOUNTAIN RANGES OF BRITISH COLUMBIA."

Geddes concludes with a geological metaphor which epitomizes the epiphanic experience of geologic temporality. Far from finding an image to contain the mountain, the Montrealer discovers that it is the mountains which contain him. They detain him, their mysteries sustain him, they contextualize him in time and space. In short, "[m]ountains hold him, in parenthesis." Human time, as Kern stated earlier, appears to be "a parenthesis of

infinitesimal brevity" (38). The shift in temporal consciousness also brackets imported historical narratives and produces a parenthetical silence out of which a new narrative, a new way of speaking and a new aesthetic emerges.

In "A Stone Diary" (1977), Pat Lowther distances herself even further than Geddes from Dewdney's scientific approach. Lowther stresses an instinctual apprehension of the private symbolisms that accrue in the environment over time through human interaction with it.

"A Stone Diary," as the title of both the poem and the collection, deftly draws together many key themes in a concise image. A diary is a medium for articulating a person's unarticulated responses to his or her lived environment. Diaries chronicle the emotions and reactions otherwise ignored in official histories. Further, Lowther's diary is both a diary of the poet's experiences etched in stone and a diary of stones themselves since, as we have seen, the two are interconnected. The reader gleans from the title that the poet is silently engaged in an self-examination which will hopefully result in self-revelation through the act of writing.

A diary is first and foremost a record of the passage of time. Accordingly, five of the six stanzas in "A Stone Diary" begin with temporal designations such as "[l]ast

week," [b]y the turn of the week, [y]esterday and [t]oday. These designations trace the speaker's increasing interest in the symbolic qualities of geology. The nature of this interest is deeply personal and far removed from Dewdney's hyper-rational inquisitiveness.

Compared to the masculine reason of Geddes's geologist/imperialist, feminine instinct, as employed by the speaker in "A Stone Diary," seems to establish a much quicker connection to a person's environment. The gap between human subject and environmental object narrows right from Lowther's opening stanza:

At the beginning I noticed
the huge stones on my path
I knew instinctively
why they were there
breathing as naturally
as animals
I moved them to ritual patterns
I abraded my hands
and made blood prints

Only after the speaker has established an instinctual, mystical (the "ritual patterns") and physical (the "abraded" hands) connection to the landscape does she embellish this understanding with rational inquiry:

Last week I became
aware of details
cubes of fool's gold
green and blue copper
crystal formations
fossils shell casts
iron roses candied gems

This detailing demonstrates that the speaker's appreciation of geology is becoming more acute, but her classifications represent only a fraction of her total understanding.

The poem's third stanza, a meditation on antiquity triggered by the speaker's rational enquiry into the nature of stones, functions as a kind of flashback in the poet's stream of consciousness. It is the only stanza that does not begin with a temporal designation, thereby emphasizing the parenthetical place of European history in the temporal context of the stone diary:

I thought of
the Empress Josephine,
the Burning of Troy
between her breasts,
of Ivan the Terrible lecturing
on the virtues of rubies.
They were dilettantes.

Once again, recourse to European history yields no helpful insights into the speaker's present situation. In fact, Lowther's speaker believes that her intuitive powers place her in a position of superiority over the "dilettantes" of imperial history. There is a composure in her diary entry which, while it may not stem from any rational knowledge base, contrasts utterly with the chaotic state of mind of Geddes's geologist in his existential crisis.

Lowther further distances herself from her male predecessors by adding an erotic aspect to her attraction to stone. While "The Unnamed Lake" and "Laurentian Shield" also made use of erotic imagery, Lowther's treatment of eroticism differs from F.G. and F.R. Scott's in that it is overt and it incorporates love:

By the turn of the week
I was madly in love

with stone. Do you know
 how beautiful it is
 to embrace stone
 to curve all your body
 against its surfaces?

The speaker loves and embraces the landscape as she finds it, rather than seeing it as a resource to be processed for material gain. Whereas F.R. Scott imagined the hands of millions turning the Laurentian Shield into children, Lowther's speaker curves her body to fit the stone's surfaces. She finds her form by adapting to the environment, rather than altering it.

The speaker's desire in "A Stone Diary" to integrate with the environment permits a fusion of the human and geologic in life as well as death. Echoing the Laurentian river's "granite lips/ a stone throat," as well as her earlier depiction of Neruda, Lowther writes:

Yesterday I began
 seeing you as
 desirable as stone
 I imagined you coming
 onto the path with me
 even your mouth
 a carved stone

Despite the vitality of her desires, however, intimations of mortality are never far away. The poem concludes with a recognition of the brevity of the human life cycle in comparison with geological cycles:

Today for the first time
 I noticed how coarse
 my skin has grown
 but the stones shine
 with their own light,
 they grow smoother
 and smoother

As they possess "their own light," Lowther's accords the landscape a significance and an existence independent of the illuminations of "enlightened" colonial history.

Stressing the importance of intuition, sexuality and mysticism in Lowther is not meant to suggest, however, that reason is the exclusive property of men. Margaret Avison, for example, has made her poetic career out of exploring the challenging interconnections between cognition (both rational and irrational), perception and language. Avison's "Stone's Secret" (1978) is a kind of diary of the mind's reaction to the environment to complement Lowther's emotional document. "Stone's Secret" is a fine example of how Avison allegorizes the movements of the mind with arresting images. Avison intertwines a razor-sharp perspicaciousness with a strong religio-mystical sense for the spiritual, such that reason and intuition co-exist harmoniously in her thoughts.

The poem's setting is a silent winter scene by a riverbank where the speaker's gaze probes the secrets of geological processes:

Otter-smooth boulder
 lies under rolling
 black river-water
 stilled among frozen
 hills and the still unbreathed
 blizzards, aloft;
 silently, icily, is probed
 stone's secret.

Avison's extensive use of sibilants, as well as internal and end rhymes, slows the enunciation of this passage down and underscores the meditative silence of the moment.

"Stone's Secret" sounds like a low incantation sung in an effort to penetrate both the silence and the landscape's mystery with poetry.

Avison is very much conscious that the viewed scene is an optical construct, but she maintains that the "secret" is nonetheless "Out there--past trace/ of eyes," past "men's made mathematics (we/ delineators of curves and time who are/ subject to these)." Avison is conscious of the importance of the subject's positioning relative to the "curves" of Einsteinian space. She also ponders the gendered cognitive modalities--for example, "men's made mathematics"--which influence her perception of the world. Nonetheless, Avison's primary interest is in the mystery, the "Stone's Secret," which cannot be dominated by Scott's "steel syntax," or explained in Dewdney's "Lithology of the Memory Table."

Avison's landscape has changed status from the passive condition of the "Laurentian Shield," which needed to be shaped by the hands of "millions," to an active force more like Livesay's:

out there, inaccessible
to grammar's language the
stones curve vastnesses,
cold or candescent
in the perceived

processional of space.

This shifting winter landscape is a processional space of ritual movements and musical (temporal, historical) accompaniment full of perceived symbolisms.

Like Livesay, Avison questions the formal patterns of time, but she does so by defining these forms according to the patterns of geological processes. Avison's historical meditation is unmistakably also a geological meditation:

The stones out there in the
violet-black are part of a
slow-motion fountain? or of a
fireworks pin-wheel?
ie. breathed in and out
as in cosmic lungs? or
one-way as an eye looking?

Again like Livesay, Avison contemplates a variety of temporal models--dispersionary, cyclical, reversible, linear--without definitively endorsing any of them. It is important to note, however, that Avison ties the concept of linear time in with the politics of the gaze and ascribes it the limited status of being "one-way" and uniperspectival.

The interspersed question marks in the previous long quote underscore the stream of consciousness character of this meditation, symbolized by the river-water passing over the boulder. Avison's meditation on time is also a meditation on the passage of the poet's thought. Her careful craft juxtaposes the evolution of thought and

landscape such that to look "out there" (repeated though the phrase is) is also to "look in."

The complexity of Avison's investigation is illustrated by this quotation from Mikhail Bakhtin:

The ability to see *time*, to read *time*, in the spatial whole of the world and, on the other hand, to perceive the filling of space not as an immobile background, a given that is completed once and for all, but as an emerging whole, an event--this is the ability to read in everything signs that show *time in its course*, beginning with nature and ending with human customs and ideas (all the way to abstract concepts). . . The work of the seeing eye joins here with the most complex thought processes. (Bakhtin 25)

In endeavouring to read the course of time, Avison's speaker does not try to impose any preconceived notions on her reading--though, of course, to a large extent this is inevitable. She resolves instead to "wondering wait/ until this very stone/ utters." The task of articulating the landscape is thus not a matter of speaking knowingly, but rather a matter of hearing, seeing, feeling and interpreting.

Dale Zieroth's "Baptism" (1981) develops the poetic conceit of an articulate/ing, rather than articulated, landscape even further. In the story of two canoeists trying to navigate a powerful river, Zieroth explores the links between communion and communication. "Baptism" is fundamentally a story of initiation and conversion which allegorizes the poet's struggle to shape an aesthetic befitting his native prairie landscape:

In mid-river we join the ancient force
of mud and leaves moving in their journey

down the face of the continent and after
 the first dance of leaving
 one element for another, we fall quiet,
 waiting for silence to give us a glimpse of history.

Once again, the river is an active force that expresses itself spatially. To join (articulate) its force, the speaker and poet leave "one element for another." They must negotiate with the "other" before formulating "history." A ("mid-river") liminal position and an attentive transitionary silence are preconditions of this new contract. Poet and canoeist can navigate their own passage, but first they must join the river.

The river embodies temporal flow: its vortices, compressions, accelerations, and ultimate progression. The alluvial accumulations on the river banks are notations of time's passing, stimulus for the *imaginative* formulation of history:

In mid-river, it is
 still possible to imagine Thompson's world,
 without roads or bridges, rivers that
 go back beyond white lives into the rocks
 that push and fold, fault and break
 as the new world rises from
 the old.

The accretion of present tense verbs in this sentence stresses that history, like tectonic faulting and folding, is a constant process. New worlds are constantly arising from older ones, eventually even becoming old themselves.

Zieroth also addresses a neglected, but important, aspect of old world/new world schisms. "Baptism" is the first poem in this series to attempt to reconcile the

feeling that "we do not/ belong here" with the tentative assertion: "Yet this is still our river./ It does not matter that we are not/ the first[.]"

By joining the force of the river, the speaker partakes of a temporal continuum that unites him to the "ancient story of men meeting water:"

as if there were a time, or faith,
when all of us were rivers, one
strength sliding out of the sky and into
the sea, one direction in us all.

This phrase could be mistaken for one of D.C. Scott's, were it not that Zieroth uses the conditional unreal to underscore that the sense of unity and linearity is imaginary. As it stands, though, the stanza's conclusion conveys the powerful sense of communion the speaker feels with a particular space and its ancestral inhabitants-- rather than with a particular race and its ancestral bloodline.

Significantly, Zieroth's speaker seeks to understand history through geography, time through space. History for him precedes the work of cartographers and explorers like David Thompson. Garrison history may begin with the cartographical differentiation of "here" from "there," but a history of a larger scope looks to the inscriptions of geology, ecology and archaeology to supply its intermingled form and content. Whereas Roberts's landscape beyond the

garrison was all space and no time, Zieroth's landscape exhibits time in space.

The "Baptism" of the poem's title is not a placeless ceremony, like a Latin mass, which introduces the narrator into a historical continuity transcending time and space. Rather, it is a thoroughly situated initiation into the language and aesthetics of that particular "place."

In Zieroth's poem the landscape chooses its language, its technic, rather aggressively. The "water takes command" in mid-poem and the canoeists are pulled under a deadfall. A "scream/ goes dead" in the speaker's "throat," signalling an end to the speaker's old language. Suddenly the canoeist's "lungs/ are in the water they are stones." This geologic metaphor enframes a baptism sequence that ends when the speaker's legs "find/ gravel, the river rock." The symbolic inference is that the river has carried the speaker back to the bedrock of history. This experience becomes the 'breath of life' in the speaker's 'emergent' aesthetic. From this new standpoint, or "vantage-ground," the speaker sees "with the oldest eyes of men," and the canoeists "have/ first words."

The canoeists do not yearn for the eternal, celestial spheres. Rather, they determine that their "place on earth is good enough." Grasping the magnitude of the landscape's history enables both poet and speaker to move from initial

quietude to the conclusion's "sudden rush of birdsong, our own/ mid-river laughter[.]"

"Baptism" thus completes the inversion of the space-time power dynamic introduced in Roberts's "The Tantramar Revisited," and subsequently modified by such landmark poems as F.R. Scott's "Laurentian Shield" and Earle Birney's "November Walk Near False Creek Mouth." In geologic temporality, time takes on the characteristics of space, whereas in garrison temporality, space is bound and segmented by a distinction between the temporal domain of the colonizer, and an atemporal, uncolonized landscape. The conversion from garrison temporality to geologic temporality in these poems demonstrates a growing desire to reconcile the dichotomies of time and space, civilization and landscape, which inhibit the creation of a more racially inclusive and ecologically conscious outlook.

However, despite the predilection noted by Atwood for geological images in Canadian poetry, there is nothing uniquely Canadian about rocks. As F.R. Scott once remarked in Preview, a poem is "not Canadian because it talk[s] about moose, or about ice, or about snow, or a mountain" (214). This essay has endeavoured, on the other hand, to demonstrate that the evocation of geology in English-Canadian poetry often goes beyond the level of imagery to assume an identifiable rhetorical order. Whereas imagery

derives largely from the genius of the poet, rhetorical patterns are the shared property of particular linguistic and social groups with their own literary traditions. In Poetic Rhythm: An Introduction, Derek Attridge asserts that when "language, usually assumed to be the product of a single individual and a single mind, takes on the garb of some conventional order such as figures of rhetoric or oral formulae, it becomes to that extent trans-individual" (12). If the rhetorical orders of garrison temporality and geologic temporality have indeed become trans-individual phenomena, then we could argue that they are uniquely Canadian, due to the particular circumstances of colonization and decolonization which produced them. They would add another dimension to the characterization of a "national literature," which Frantz Fanon defines as "the will to liberty expressed in time and space" (Fanon 155).

A shared methodology for producing space and time in poetry would satisfy Scott's definition of what makes a poem Canadian: "a poet writes out of a geographic milieu and a social milieu, and this is Canada, and therefore something will come out that speaks of the place [the poet] is in" (Scott, "Preview" 214). Rhetorical formulae unique to Canadian poets construct poetic topographies in which *topos* recovers its etymological origin in *koinos*, or "common place."

To be accommodating, the architectonics of this "common place" must necessarily incorporate key Canadian motifs like silence, geology, the North and the garrison. The rhetorical orders these motifs follow are not fixed, but they should be identifiable. In Survival: A Thematic Guide To Canadian Literature, Margaret Atwood argues that studying variations on themes and motifs common to Canadian literature

gives you a more complete idea of how any literature is made: it's made by people living in a particular space at a particular time, and you can recognize that more easily if the space and time are your own. (15)

Though the multiple and intermingling colonial/postcolonial and hereditary temporalities in settler societies subvert the possibility of designating one single time-sense as "our own," the proliferation of new literary models of time and space are testaments to the complex evolution of a young nation's character.

As a predictive or teleological model of history, however, geologic temporality is useless. The breadth of its time-span stuns the imagination. Even subdivided into periods, geologic time is not helpful as a frame of reference for explicating human activity. But that seems to be its most attractive attribute for poets. Geologic temporality's "linear-sequence" functions more like a model for the "space-binding mythic consciousness" Frye hoped to

find in the European classics than as an actual explanatory tool. It merely provides a rhetorical device to address what Charles Lillard calls:

the need to make;
Out of too many campfires, the air's stillness at dusk,
lies/
To make history tally;
From the mountained hush, from those poplar at Bowser
Lake.

Like the water courses in Lillard's "Rivers Were Promises," geologic time opens a channel for a journey inland, but the voyageur must invent the means, navigate the course, keep a journal and supply the muscle.

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