Wildwood Notes:
Nature Writing, Music, and Newspapers

by

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Abstract

During the first half of the twentieth century, British Columbia was comprised of small clusters of settlements connected by tracts of forests, rivers, coastal waters, rural farmland, rail lines, and few paved roads. While municipal newspapers formed local identities, provincial daily newspapers interconnected British Columbia’s disparate towns and villages into wider regional affiliation. By examining the genre of the nature writing, particularly naturalist accounts disseminated through the newsprint, I propose that as the daily newspaper’s medium brings the everyday into peoples’ homes, the serial nature essay conveys a “unique syntax” of bioregional commonplace into the reader’s day-to-day living. Newspapers bring the outside world into the intimate sphere of the home on a regular basis. A serial nature essay, especially one that focuses on the local, delivered in the medium of newsprint extends this outside world to include events occurring in nature. Further, I express how musical troping, a key characteristic of nature writing, teaches readers how to listen to and to detect the well-being/distress of a bioregional community, and thus cultivate an ethic of care for the natural environment; naturalist writing, thus acts as an antiphony to the deafening cacophony of environmental crisis news.

My thesis examines, in particular, B.C. naturalist John William Winson’s serial nature columns “Open Air Jottings” and “Along Wildwood Trails,” which appeared in the *Vancouver Daily Province* from 1918 to 1956. John Winson’s writings, written under the pseudonym ‘Wildwood’, invite the communities of British Columbia to envision membership in a wider Pacific Northwest bioregional community—a relationship that sees beyond and dissolves the divisions of political and geographic borders, species, and human culture. By recuperating and re-reading Wildwood’s “forgotten naturalist” column, specifically disseminated through newsprint, I analyze how his writings both promote and complicate the formation of a Pacific Northwest regional identity; specifically, the tensions between the genre’s imperialistic frameworks (First Nations representation and literary ecological imperialism), which domesticate new lands for immigrants and the transformative experiences resulting from encounters with new environments and cultures, experiences that require new ways of seeing and interacting.
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Wildwood trails have revealed many paths to writing home, but none so vital as the interconnections—"friendships," as Wildwood calls them—that build and sustain communities. Since the moment I stumbled upon Wildwood's writings, my family, friends, colleagues, and supervisors have supported (and endured) my—at times obsessive—endeavour with patience, humour, encouragement, and shared insights.

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For

P.C.,

Ravens and Red-Tailed Hawks
CHAPTER I

Introduction

/1. a. The action of introducing; a leading or bringing in; a bringing into use or practice, bringing in in speech or writing, insertion, etc. /b. A preliminary explanation prefixed to or included in a book or other writing; the part of a book which leads up to the subject treated, or explains the author's design or purpose. Also, the corresponding part of a speech, lecture, etc. /Mus. A preparatory passage or movement at the beginning of a piece of music. ¹

My thesis examines B.C. naturalist John William Winson's nature columns “Open Air Jottings” and “Along Wildwood Trails,” which appeared in the Vancouver Daily Province from 1918 to 1956 and were later reprinted from 1964 to 1973 in British Columbia’s quarterly Wildlife Review ² under the title “Wildwood Says.” John Winson’s writings invite the communities of British Columbia to envision membership in a wider Pacific Northwest bioregional community—in a set of relations that extends beyond and dissolves the divisions inherent in political and geographic borders and the boundaries implied among species and human cultures. Winson’s jottings, surrounded as they are in a daily newspaper by announcements of community events, recipes, ads for laxatives, personal ads, and pictures of girdles and butchered meat, originally appeared first in the Women’s Pages and then in the Social and Personal Section. Later, editors shifted the column among different sections, including a short period in the section headed “Garden, Farming, and

² Wildlife Review, a BC Game Commission (later the BC Ministry of Environment) quarterly publication first appeared in October 1954 and ceased in 1985. W. T. (Bill) Ward was the editor for the years that Wildwood’s jottings appeared. The magazine was primarily an educational guide for hunting, fishing, camping, and about wildlife. Wildwood’s writings first appeared in the 10th anniversary edition, Volume 3.4 (Dec. 1964), at a point when the magazine’s bulletin format expanded to include colour and more “enhanced” visual graphics. Wildlife Review reprinted 32 Wildwood articles. In March 1970, Wildlife Review published a full-page obituary for John Winson, “A Fine and Gentle Man, Goodbye to Wildwood.”
Outdoor News,” until eventually settling on the Op/Ed pages. The positioning of Winson’s nature essays alongside the quotidian (the excremental and the banal) situates a natural world among the intimacies of day-to-day living. A day-to-day living conveyed by advertisements for laxatives, girdles, and skin ointments juxtaposed with the excretions of flora and fauna, such as oxygen and sap from plants and scat and saliva from animals—a commonplace reinforced by Winson’s choice of seemingly banal subject matter of nettles, grasses, and seeds—seems prescient to a reader in 2007. He exposes his readers to the everyday natural world found growing through the cracks of the doorstep, in the neighbour’s yard, or across the Fraser Valley. He defamiliarizes the mundane in order to give the reader a renewed appreciation for nature. And, the daily newspaper—a medium signifying community, thrown onto porches, and carried into houses—brings the natural world into the living room and makes local biota resident in the reader’s home, dissolves, in some sense, a widely accepted nature/human binary.

Because “Open Air Jottings” appears first in the Women’s Pages and later the Social and Personal section and not the “News” section, readers may perceive of his writing observations as whimsical or less meaningful (as even the word “jottings” implies). Because his bi-weekly articles coincide with mundane aspects of the domestic sphere (advertisements for children’s clothing and cures for piles) the column’s placement conjures essentialized representations of women as caretakers, intimating an audience more emotionally receptive to sentimentalized depictions of a domesticated nature. The history of natural history, locally and globally, demonstrates that women were active participants in and writers of natural history, though scholars, until recently, have been inattentive to women’s contributions to the discipline. Archival photos of the Vancouver Natural History Society, for example, show a high proportion of women participating in naturalist activities. Jean-Marc Drouin and
Bernadette Bensaude-Vincent document “women [as] active cultivators of natural history, especially botany. They attended public lectures [and as a result], women became a target of a whole range of books” (417). Thus, the editor’s placing “Open-Air Jottings” in the women’s section may reflect both assumptions: implicit parallels between women as domestic home-makers and nature as tamed and sentimentalized landscape; and women’s explicit interest and participation in natural history. Letter writing by both sexes and the shifting nature of his column demonstrate that Winson’s writing reflected an egalitarian climate within British Columbia’s naturalist societies.

The *Daily Province* editors’ indeterminate “placement” of Wildwood’s jottings in the newspaper further speaks of a greater conundrum regarding the nature essay—its elusiveness, its resistance to and transgression of specific categorization. Go to a bookstore in 2007 and you will find nature essays under various headings—from science, history, and travel, to local interest, autobiography, and poetry. This inability to categorize naturalist accounts leads me to my final enquiry regarding the serial nature essay in the newsprint medium. In British Columbian daily newspapers, and in Canadian dailies more generally, the naturalists’ accounts have been, for now, marginalized. Vancouver naturalist Al Grass cites a number of other naturalists and columns from British Columbia dailies, which appeared during and after Wildwood’s publications that have since been abandoned (“Stray Feathers,” Bruce Wittington, John Rogers, Freeman King, Tony Eberts, and Skipper). The genre, Grass notes,

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3 Marianne Gosztonyi Ainley, Professor Emerita of Women’s Studies at University of Northern BC has done much to foreground women naturalists in Canada; for other research on Canadian women naturalists consult also Beverly Boutilier and Alison Prentice’s edited collection *Creating Historical Memory: English-Canadian Women and the Work of History* (Vancouver: UBC P, 1998), and various works by Rebecca Raglon and Catriona Mortimer-Sandilands.

4 Though stores do not necessarily have to have a “Nature” section, I have yet to encounter either a used or new bookstore that does not have a Nature category. “Nature” seems to be a generic category that holds topics from pet care to astronomy; yet, unless the nature writing deals with a particular subject (minerals, horses, trees), then the texts migrate to other sections (autobiography, local interest, travel)—I would say, nature essays tend to be free-ranging “creatures.”
comes and goes in cycles. Marginalized in Natural History zines or small press publications, the nature essay seems to have no place in 21st century mainstream media. Natural history's marginality may find precedent in the publication of Rachel Carson's *Silent Spring*. The sense of urgency and debate inspired by *Silent Spring* sparked environmental movements and public demand for hard scientific facts. Popularized in the latter half of the twentieth century, environmental news and environmental writing seem to have succeeded the nature essay in newspapers (which in British Columbia found voice through writers such as Terry Glavin, Stephen Hume, and David Suzuki) and to avoid the aesthetic and sentimental appeal found in Winson's nature writing.\(^5\) Hard science and increased sense of urgency have become the norm. "Toxic discourse" and "sexy beasts" seem more newsworthy than the seasonal passage of grasses or the arum's herald of spring. Not that I argue that environmental news is not necessary—it is; rather, I question the displacement of the naturalist's sketch and why the two genres cannot co-exist in current news media.

In *The Guardian*, Paul Evan's "Nature Watch," in the same manner as Winson's jottings, eludes settling in one section and appears sometimes by hard news and at other times by crossword puzzles. But, England has a long-revered tradition of naturalist writing deeply embedded in a Romantic sensibility, whereas Canada's naturalist tradition seems largely overlooked or has minor literary merit compared to other genres. For instance, as Rebecca Raglon claims in "Little Goody Two-Shoes: Reassessing the Work of Catherine Parr Traill," many Canadian scholars dismiss natural history accounts because the writings do not neatly fit into the pioneer myth, that is, Northrop Frye's "garrison mentality" found in her sister, Susanna Moodie's *Roughing It in the Bush*. Rather, Traill's work demonstrates an

\(^5\) Stephen Hume is perhaps a writer who vacillates between genres: at times his writings are polemical, and at other times, they resemble Wildwood's jottings—intent on the overlooked, the seeming insignificant features of the Pacific Northwest, Hume's naturalist jottings are exploratory pieces that aim, in a gentle tone, to educate and to move the reader.
ethos more compatible with John Winson’s approach to nature. Nature is destructive, and at
times beyond human control, yet other qualities (beauty and function) undermine the
assumed garrison of “wildness”. Wilderness is also solace: if one is receptive, natural history
“unhides the hidden” (“Unhiding” Kroetsch 395) of wilderness and softens the prescriptive “-
ness” of “wilder” climes.

By examining the genre of the regular featured nature essay—or what I refer to as
also the serial nature essay—in the newspaper, I am expanding Laurie Ricou’s observation
that community stories are “rewriting regional commonplace into a unique syntax of place”
(Arbutus 22). As the daily newspaper brings the everyday into peoples’ homes, the serial
nature essay conveys a “unique syntax” of bioregional commonplace to the reader’s day-to-
day living revealing the harmony or disharmony of a community’s composition. A regularly
featured nature essay, especially one that focuses on the local, delivered in the transitory
medium of newsprint extends this outside world to include equally transient events occurring
in nature. Awareness of newspaper’s physical composition adds another level to the readings
of flux in regional commonplace; the organic and elusive characteristics of the natural world
manifest in the transient nature of newsprint. The “organic” composition of the nature essay
embodies the newspaper’s literal decomposition: the paper’s ephemeral, fragile cellulose
structure and almost-transparent texture, and the ink’s impermanency, which transfers so
readily to human hands, transforms into what Robert Pinsky describes in his poem
“Newspapers” as “the errant, granular pulp” that makes up the “the skin of days” (np).
Insofar as the news speaks for the present, “intended only for the day they are delivering the
news” (Reah 13), both newspaper text and newspaper material are transitory cultural artifacts
embodied an organic materiality—a limited shelf life. Archival boxes cannot halt the decay
of newsprint. And news as an abstract concept – as words and facts “intended only for the
day they are delivering the news”—impresses the notion of both text and medium as being ephemera. A reading that complements nature’s flux. Unless the accumulated newspaper articles are raked into a single text, microfiche, or archive folder or snipped and pressed in scrapbooks, the jottings will fall to the wayside like autumn leaves.

I refer to *serial* as a regularly featured column with a sustained theme (a bi-weekly column, in Winson’s case) about nature and the climate of the Pacific Northwest, and which employs repeated literary and / or discursive patterns. The interrelatedness conveys a sense of continuity, an unfolding of an ongoing open-air narrative—the harmony of a community. I wish to differentiate, but also to align the term *serial* with serial poems—to elucidate ‘serial’ as the word pertains to Wildwood’s jottings, which might arguably be read as ongoing ecological “song cycles” of the Pacific Northwest bioregion. *Serial*, according to the *Canadian Oxford Dictionary*, is “a story, play, or film which is published, broadcast, or shown in regular instalments.” Instalments suggest a continuance of a single, unfolding narrative (e.g., sections of Charles Dickens’ novels published in weekly periodicals). Further, *serial* also means “(of a person, action, etc.) habitual, inveterate, given to or characterized by the repetition of certain behaviour in a sequential pattern,” a definition that potentially applies to the repeated or habitual characteristics of the language and generic patterns or tropes common to nature writing and journalism. A serial poem possesses openness in form, structural “deviations” in punctuation, diction, syntax and disrupted narrative—*origami*-like folding and unfolding, reminiscent of the ellipses, dashes, and incomplete parentheses in Daphne Marlatt’s *Steveston*. Joseph Conte contends serial poems are “an ongoing process of accumulation” (np). The linguistic, cultural, and habitual accretions that make up the “skin of our days,” through the genre of serial nature writing, define a community’s composition.
By way of example, I offer a brief reading of Daphne Marlatt and Robin Blaser where the writing itself acquires/manifests attributes of the environment. Their work provides a valuable comparison to help the reader orientate Winson's formal stylistic choices, especially as Marlatt's forms and Blaser's conceptualizations recapitulate Ricou's recognition of a regional literature as embodying "a unique regional syntax." Daphne Marlatt's *Steveston* conjures the Fraser River's bi-directional flow of water, human and non-human migrations, which variously slip through and get snagged in the nettings of ellipses and unclosed, interpolated parentheses. Robin Blaser defines the serial poem as a form where the poet's self "is not at the centre, but a returning and disappearing note" (323). To a degree, the rare intrusion of "I" in Winson's writing follows this edict; he marginalizes his presence to foreground Red-spotted garter snake, common horsetail, and coast mole. Winson's de-emphasis of the subjective self is consistent with Blaser: in the serial poem, "[t]he poet is not the centre of meaning. […] The serial poet chances it to think again as if everything had to be thought anew" (324). Although Winson attempts this formal strategy in his writing, when the "I" intrudes, too often the point of view stands for a voice of authority, legitimizes why "I" speaks for those that cannot speak for themselves. Furthermore, Winson's re-imagining the quotidian realizes Blaser's observation of the serial poem as a sustaining "one dominant musical note or image" (323) that produces a composition "full of grace notes" (325). The musicality that Blaser attributes to the formal "reach of content, rhythmical and musical" (324) in the serial poem's structure is a recurring stylistic and formal characteristic of Wildwood's writing. As a result, his structural arrangements of punctuation and syntax and his onomatopoeic and alliterative language (which often composes the land in musical imagery) animate the local landscape through a syntax that evokes a particular bioregion,
which in turn expands the linguistic boundaries of a formative British Columbian community to include (and legitimize) sensory knowledge of place.

What I know of Wildwood, of the biography of John William Winson, is limited to a few items of correspondence preserved in his fonds, and to obituaries, a newspaper feature, mention in William H. Turnbull’s *100 Years of Beekeeping History in British Columbia*, Daphne Sleigh’s *One Foot on the Border*, and two unpublished auto/biographies written by his wife Ethel Leaf Winson. Alan Twigg’s BC Bookworld online consists only of two sentences of bibliographical information. John Winson was born December 21, 1874 in Skegby, Nottinghamshire, England and died in Abbotsford, British Columbia on December 21, 1969 at the age of 95. Winson seems to have always had his hands in the soil. His two grandmothers put seven-year old John in charge of their gardens, and as a teenager he joined a group of youths headed by a Mr. Stafford on countryside rambles to observe the local flora and fauna, and collect birds’ eggs. The son of a coalmine manager, Winson was educated as a mining engineer, but owing either to illness or to a mining accident caused by his father, Winson’s time in the mines was brief. Daphne Sleigh observes that Winson had no formal Arts education, but was self-taught, particularly in geology and literature—pursuits that eventually led him to writing, an occupation he describes to his long-time friend J.W. Eastham as “driving the old fountain pen” (Fonds 1). After leaving the mine, he became a store clerk, then immigrated to New Zealand only to find minor work as a sexton and so returned to England. He relocated to London where he worked with wayward youth and served as a lay reader for the Anglican Church. In 1906, lured by the prospect of work with the Canadian Pacific Railroad in British Columbia, he immigrated to Canada only to

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6 “From Small Beginnings” is Ethel Leaf’s memoir and “A Memoir of J.W. Winson” is a biography. Ethel Leaf wrote the autobiographies in anticipation that a publisher would write a biography of John Winson.
7 Winson submitted all his jottings to *The Province* in handwritten form; he refused, at his age, to learn a new technology, typewriting (Box 1, Correspondence Nov. 19, 1930).
experience similar disappointment to that found in New Zealand. He laboured as a fruit picker in Kamloops for one year, and then moved to Vancouver, where he worked for the stationery store Caple Company, and through this shop opened a lending library. Ethel Leaf Wright left London to marry Winson in 1908. In 1909, his health deteriorated the doctor told him to move out of the city; he and Ethel purchased 22 acres of land, which they called Oakley Ranch, in Huntingdon, “a townsight without a town—a point on the map” (Winson 6; 1956) adjacent to the Sumas border crossing. In 1918 reporter, Mr. Harbord, for British Columbia newspaper The World visited their house and made note of the plant-life in the Winsons’ garden then “[wrote] a spiel telling of these things as if he had discovered them in the country places!” (“Small Beginnings” 16, Fonds 1). Upon hearing this account, The Vancouver Daily Province’s editor Bernard McEvoy suggested Winson write a similar column under the pseudonym “Wildwood”; Winson proposed “Open Air Jottings” as the title (Fonds 1). The column, Ethel Winson notes, “caught on and an interesting fan-mail resulted” (“Memoir of J.W Winson,” Fonds 1)

An active member of his community, Winson served as Justice of the Peace, Police Magistrate (a position he held until the age of 82), and Chairman of the Fraser Valley

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8 The two had been engaged since 1906. They had three children: Enid Vera Winson 1910-1998 (m. Roger Crouter); Roger Leaf 1916-1920; Daphne Hope 1920- (m. Casper “Pat” Galloway). Daphne Sleigh in her One Foot on the Border: History of Sumas Prairie and Area neglects to mention Roger Leaf in her biography of J.W. Winson (letter to Mrs. Hodgson, nd., Winson Fonds Corr.). Winson also had a daughter, Florence Dorothy (b. 25 February 1900) by a previous marriage. His wife, Miss Florence Gill, died three days after giving birth to Florence Dorothy. Unable to provide for his daughter, his sister-in-law took and raised by Florence Gill’s sister.

9 I have been unsuccessful in discovering why they decided on “Wildwood” and “Open Air Jottings”. Dr. Andy Wainwright suggests that “Wildwood” may have been gleaned from Kenneth Grahame’s Wind in the Willows. As for the title, I suspect it comes from John Burroughs’ “Spring Jottings”. Burroughs writes at the beginning of this piece, “For ten or more years past I have been in the habit of jotting down, among other things in my notebook, observations upon the seasons as they passed,—the complexion of the day, the aspects of nature, the arrival of the birds, the opening of the flowers, or any characteristic feature of the passing moment or hour which the great open-air panorama presented” (51). Wildwood’s familiarity with Burrough’s works appears in an epigraph in a 1943 Open-Air Jottings chapbook: “One of the most desirable things in life is a fresh impression of an old fact or scene. One’s love of nature may be a constant factor, yet it is only now and then that he gets a fresh impression of the charm and meaning of nature; only now and then that the objects without and the mood within so fit together that we have a vivid and original sense of the beauty and significance that surround us” –John Burroughs [publication unkown]
Regional Library for twenty years, was a school board trustee, Sumas Municipality clerk (a position in which he was responsible for paying bounties—ten cents a tail—on Muskrats) and also a writer of “Your Garden Day by Day” and book reviewer for the Vancouver Province newspaper. Winson was also a naturalist in multiple fields (entomology, botany, ornithology, mammalogy, marine biology, and geology), an apiarist, flower and honey judge, hobby farmer, gardener, hiker, and public lecturer on conservation. He held various memberships and fellowships pertaining to natural history: president of the British Columbia Entomological Society (1930-1935), president of the BC Honeymakers Association for 19 years, vice-president of the Pacific Coast Bird and Mammal Society (University of Washington), member of the American Ornithological Union, the American Society of Mammalogists, and the Canadian Naturalist Association. He also received fellowships from the Royal Horticultural Society and the Royal Geographic Society.

Currently newspapers foreground negative environmental news, rarely providing accompanying pieces like Wildwood’s naturalist’s jottings. John William Winson—Wildwood—was both of and before his time, and his jottings have much to contribute to our understanding of a community’s climate and of the ways in which we think of such environmental discourses and of what earlier (and even current) naturalist accounts may reveal about the way we approach and write our environment. Newspapers measure the health of a community’s climate: when editors substitute crisis news for stories that express a community’s well-being then there “blows an ill wind.” Without stories that express the wonderment, the uniqueness of a locale, the community loses sense of place, and subsequently loses the ability to connect and thus care for a region that extends beyond the human. Maybe we need a little reminding, every now and then, of where (and what) we are in relation to our biotic community, as my colleague Travis Mason observes, not of musts
and shoulds, but, as Winson claims, experiencing “simply what may be seen [...] to lead the reader out of doors, to point out a little of the beauty and wonder that is there, for the greater enjoyment of life” (Preface Wings and Weather). The naturalist educates the reader about her immediate environment; through names, physical characteristics, and scientific explanation the naturalist identifies distinguishing features of the creatures, the trees, the mountains and rivers. Because the naturalist gives a face to nature, s/he makes us aware why the prevention of the loss of habitats and the extinction of species, and sustainable practices are in every living being’s best interest.

By recuperating and re-reading Wildwood’s “forgotten naturalist” column, specifically as it is dissiminated through newsprint, I analyze how his writings promote and complicate the harmony of a Pacific Northwest bioregional community, and I argue that natural history writing in newspapers is a necessary antiphony to current environmental crisis news. In “Natural” I discuss the historical and geographic context of Winson’s works, the function of the newspaper in British Columbia during the first half of the twentieth century, and I consider the implications of the literary traditions that influence his writings. In “Song Cycle” I discuss, in particular, the genre of nature writing and offer poetic and linguistic close-readings of Winson’s naturalist accounts. I emphasize as central to nature writing genres the importance of the senses (empathic appeal), particularly to listening to the “music” of the natural world. I demonstrate that natural history, with its colloquial and non-technical language, its focus on subjects within immediate surroundings, its sentimentalized and empathic imagery, and its didactic function make the natural world accessible—a place where everyone has equal footing on common ground. In “Discordant Harmonies” I examine the imperialistic frameworks (First Nations representation and domesticating landscapes for immigrant populations) that frequently emerge in Wildwood’s writings; however, I contend
that Wildwood’s encounters with new environments and cultures elicit transformative experiences that often subvert colonizing gestures and attitudes to create a unique syntax of place—a literary and physical space where we can all learn to recognize the chickadee and her chick-a-dee-dee song, and experience the thrill of familiarity when the diminutive bird pays a visit to our backyards. Wildwood teaches us to listen, particularly to the "music" of the natural world, and through listening, to care for the preservation of our community. The naturalist shows us our place in nature. By recognizing our place as a part of nature, as opposed to apart from nature, we extend our definition of community to include the non-human, and hopefully by that association acquire an ethic of care, a desire to preserve and sustain the well-being of that community—to maintain harmonious relationships with our non-human neighbours.
CHAPTER II

Natural

Natural : 6. a. A natural thing or object; something having its basis in the natural world or in the usual course of nature. In modern use: a natural product, a product that has not been processed or manufactured. / b. That which belongs to the natural world or occurs in the ordinary course of things. / 10. Mus. a. A note in a natural scale. b. The sign \( \natural \), applied to a note to signal the cancellation of its former sharpened or flattened value, and hence a return to its value in the natural scale. / 21. b. A nature poet. Obs. rare.\(^{10} \)

During the first half of the twentieth century, British Columbia was comprised of small clusters of settlements connected by tracts of forests, rivers, coastal waters, rural farmland, rail lines, and few paved roads. The early 20\(^{th}\) century maps in B.C geographer Derek Hayes' *Historical Atlas of Vancouver and the Lower Fraser Valley* tend to mislead, as the Lower Mainland seems a cross-hatching of extensive road ways, canals, and rivers; however, Hayes' accompanying text and photos reveal the illusory quality of these mapped lines. Travel between communities could take hours, and in some cases access to areas was nearly impossible. BC Electric rail lines and the CNR, CPR and Burlington lines were the common connectors that transferred people, goods, post, and news between British Columbia's communities. Effectively, British Columbia was "islands" of pocket settlements (Harris 3). While municipal newspapers promoted local identities, provincial daily newspapers interconnected British Columbia's disparate towns and villages into wider

regional affiliation. For thirty-eight years, Wildwood’s nature jottings contributed to the shaping of British Columbia’s environmental imagination, a writing of the Pacific Northwest that began on page 17 of *The Vancouver Daily Province*, Saturday, August 24, 1918. His column does not open with introduction or purpose. Placed at the bottom of the page beneath an ad for Vancouver’s City Market, Winson’s rambles cover a wide variety of topics, from the colour and ecology of berries, to the birds that feed on the berries (warblers, russet-backed thrush, wood pewee, and flicker), to the feral cats that prey on the native birds, to directing hunters to turn their aim from the birds to the cats, to crows fanning out in “almost regular order” ridding the Fraser Valley fields of grasshoppers, to warnings of picking and eating wild mushrooms, to finally alighting on the “mosquito-hawk” (dragonfly). Vancouver natural historian Bert Brink describes Wildwood as a “congenial man,” a nature writer of “the old-style” (Interview). When I ask him if he means in the style of Gilbert White, he nods (at 95 years old, Bert’s hearing is not so good) and says Wildwood wrote about the environment in a larger sense. Unfortunately we are interrupted so he is unable to clarify what he means by “larger sense.”

I suspect Bert Brink means Wildwood writes from a Romantic sensibility and aesthetic: Nature is a being of “simplicity and truth, of sympathy and open-handedness” and proffers “a deeper understanding” (“Hermits” Wildwood 7) of life. Nature, Wildwood writes, is a force [humankind] does not understand, yet is kin to something in himself that is beyond understanding this thing called Life which comes and goes in ways that are strange and in forms that are odd […] He knows that the flowers on the bank, the leaves on the bush, the moss on the rocks have an existence continuous apart from his own,
and entirely independent of his whims and purposes, yet he feels their influence. To his dog, keen on scents and sounds, they have no meaning. Is this realization of the beauty of the landscape a faculty peculiar to the human mind, and different in many minds? Is it a grace to be tended, an art to be learned, a sense to be encouraged like the charm of music or the good feeling of fellowship? [...] "Beauty" and "goodness" [sic] principles of the psyche impossible to define, are the best parts of the best of us, and we shall be happier if we admit we are thrilled by the flowers of spring and all the beauties of the earth for we would be veritable dullards without them! ("Along Wildwood" 4)

Though this piece is dated 1950 and Wildwood’s column began in 1918, the sentiment of Nature as an elusive and somewhat mysterious “force,” and as possessing aesthetic appeal and moral benefit, repeatedly occurs in his earlier work and remains a stylistic and thematic characteristic until the end of his writing career in 1956.

Winson’s writing contains a high element of artifice: his style, diction and figures of speech hark back to literary traditions that, for 21st century readers, potentially evoke moments Ted Leeson claims as “often ludicrous [and] false” (112), literary devices that are “the author’s trained monkey whose performance is unwitting and meaningless” (112). To illustrate, Wildwood’s “Mount Baker, the Witholder [sic]” begins, “The whiteheaded monarch of the mountains of the coast over-rules many small hills. Rival peaks may be seen from his crown, but from his flanks to the sea his kingdom is absolute” (“Mount Baker” 11). Nevertheless, empathic appeal, which relies on the persuasive power of figurative language, does not conceal the artifice of sense and sentimentality (in fact often a politically and socially motivated inverse)—empathy seeks to engage the reader “as if looking from the
inside out rather than from the outside in" (Fetterly and Pryse 107). Such narrative strategies do not always constitute a failure of sensibility or disfigure the “essence” of the personified object. Arguably, the rhetorical devices such as personification which Winson employs aim to connect the reader to the subject through empathic appeal in attempts to change people’s perceptions and interactions with their biotic surrounds. Empathy as a persuasive strategy, Judith Fetterly and Marjorie Pryse claim, is one of the major characteristics of regional literature, and “that the narrator’s stance of careful listening fosters an affective connection between the reader of the work and the lives the work depicts” (107). Yes, Winson does inscribe the environment with shrieking branches, laughing winds, and gurgling streams, and Mount Baker the “whiteheaded monarch” speaks more of a writer lost in the sentiments of language than mountain, but I argue Winson’s personification and anthropomorphism, to borrow Annabelle Sabloff’s words, encourage people to recognize “a sense of the animal nature of human beings” (142). Sabloff’s distinction is important, because she invites, like Don McKay, a positive reassessment of the relations between language and the non-human world, especially in the contemporary field of natural science where anthropomorphism is regarded as misleading and unscientific.

There are many forms of nature writing: Ted Leeson’s approach to nature, for instance, is one of peripheral attention, is the roving gaze of the fly-fisherman: to catch the events within and surrounding a river (synecdoche for nature), for instance, Leeson claims the gaze must not remain stationary but flit—imitative, I imagine, of a yellow-crested kinglet’s jitter or black-capped junco’s flicker in the thicket. Up to a point, Leeson is right:

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11 During the late 18th and early 19th century the language of sympathy, sentimentality, and sensibility found prominence in the newspaper forum; the emotive appeal became a way for writers, especially women, to have their opinions on social and political developments heard in the public domain. The artifice was, in effect, a deliberate strategy and reaction to rationalism, to evoke change through emotional appeal; transformation and education occurred through the emotional identification with the subject more so than on an abstract, rational level. To empathize with another subject one must physically imagine acting out another’s life experiences—thus the cliché, to walk a mile in another person’s shoes.
"the path of most sensitive perception is often indirect" (112); similarly, Wildwood concurs in “A River of Time”:

Water is moving every moment, never staying, yet water is ever in its place. By watching one spot constantly the eye is deceived; the water rests apparently, the body starts upward [...] By severe concentration the whole river may seem to glide as one body, a body without end or beginning. ("A River" 23)

Still, encounters with wilderness are not always either/or situations: rather, the peripheral and locked-gaze work together with the other senses to discern the scuttling forest minutiae or to pick out the immobile, camouflaged moth: to notice the details that require the stillness of a direct stare and all senses alert. Necessary to wilderness encounters is an awareness that Don McKay articulates as “poetic attention” (29). Poetic attention is bound by language that is at once speechless and word-full, an inevitable but thoughtful “enacting” of anthropocentricism; “[i]t performs the translation which is at the heart of being human, the simultaneous grasp and gift of home-making” (McKay 29).

For instance, in March 1950, Winson conjures presentiments of global warming. The article combines obituary, eulogy, elegy, prognostication, and call for conservation of the Lower Mainland water supply:

A glacier has passed away. Though no tears are shed because of it, the passing is of interest to many, particularly those who have crossed it, when climbing among the peaks of the lovely Garibaldi Park. Shelf glacier was distinct enough to have a name; being a part of the Helmet glacial field, long ago [...] The snowfield above it on Panorama Ridge, that fed the glacier still persists on the high slopes, but is no
longer pressed into ice. It is natural to give a name to a single thing or even to endow it with a personality. In the Orient, mountains and rivers are said to have life, some are holy. If therefore volcanoes "die" and rivers fail, the passing out of a river of ice may be marked with solemnity. Mountaineers will deem it fitting that a cairn was raised to its memory at the spot where it was last seen. (4)

By humanizing the event, Winson renders the passing of Shelf glacier structurally as the death of a community member. Winson abandons his usual alliterative emphasis for a stripped prose fitting for a eulogy. The scarcity of metaphor creates a reserve that paradoxically intensifies the emotional loss, his grief at a passing glacier. Consequently, Winson’s combined self-conscious anthropomorphism and sparse prose express a loss felt and understood in human terms and prevent the regret from slipping into bathos. In particular, Winson’s insistence that naming and endowing a glacier, a mountain, or a river with personality is “natural” helps unpack Don Mckay’s statement that anthropocentricism is “the translation which is at the heart of being human, simultaneous grasp and gift of home-making” (29). Naming bestows story (thus meaning) on place. Naming translates place in human terms. Nevertheless, though naming (renaming, in particular) is a form of appropriation, a means of staking claim to a place (the grasp), Winson appears to suggest that naming can also be an offering (the opening of the clenched fist). The mountaineers’ cairn and Winson’s jotting translate as human offerings of both gratitude and grief—naming, for Winson, demonstrates the glacier’s value within a community. Mourning the death of Shelf glacier acknowledges a broader definition of human-centred community. Winson’s allusion to the glacier’s disappearance as an equal loss to that of a community member urges readers to contemplate a world beyond human concerns. In other words, Winson asks his readers to
imagine a community defined by something more than human; the endangerment or loss of those non-human members (named or unnamed) is an event to be mourned because the passing affects the dynamic of that community.  

Winson’s humanizing/anthropocentric strategies ground the mundane in a form particular to Winson, one that advocates, in the spirit of Thoreau’s “besidedness,” a community of good neighbours—he rewrites a space for the nettles and the towhees to breathe. For instance, his imagery and frequent omniscient narration make the reader alert to the unfurling of the alder leaf, to the Pacific Tree frogs gurking, and to the scent of freshly burrowed soil. The proliferation of gerunds and active voice animates the landscape; sound, smell, taste, sight, and touch evoke physicality of place. Winson’s “languaging” of sense perception makes the reader participate in his immediate environment—as poetry makes us attend to language, so too does sensory-motor imagery make us attend to our surround.

“A Flood of Wind,” for instance, pulses with alliteration to convey the immense power and damage from a windstorm in the Fraser Valley. With the wind’s force, clouds “were shivered to snow then were blown to powdered ice-dust [...]. Its depth reached from the earth to the mountain tops at least, its force was vicious towards things that live. Tall firs moaned under its lash like beasts at bay, the bushes shrieked, the river reeds screamed. Birds fled, animals hid from the breath of Death that roared over the rocks. [...] Evergreen leaves of barberry and salal turned grey beneath it” (6). The repeated assonance echoes the open
long vowel ‘ow’ associated with the howl of wind. The stock coupling of moaned and trees seems frayed as with the tired simile “like beasts at bay.” On the other hand, clouds “shivered to snow,” shrieking bushes, and screaming reeds discombobulate. Reeds do not normally scream. Traditionally, reeds are pastoral instruments that are the mournful yet delightful musical piping of shepherds. Similarly, shrieking usually accompanies tree branches, not bushes. Bushes shake, quiver or whisper. Here, Winson evokes the unpredictability of the Aeolian harp set by an open window and played by the wind. The wind as the agent—as the musician of the trees, bushes, and clouds—Winson sets up a classical landscape where the forces of nature are beyond human control, and foreign sounds heighten the imaginative and unforeseen destructive images of nature. The removal of agency in the passive phrase clouds “were shivered to snow” further emphasizes the illimitable power of the storm. The odd imagery conveys the unusual occurrence and unnatural strength of this windstorm in the Fraser Valley: a storm that has the power to reduce the glossy green of salal and barberry to a “greyness [that] will change to brown deadliness in spring” (6) and exhale the “breath of Death” that intimates plague winds. Interestingly, though, Winson ends this piece reflecting on a different kind of breath: “For this storm of wrath that clouded sunset with its fiery dust, volcanic and furious, was but a breeze in its beginning, and would close as spent breath, though in the valley of its path this is as hard to believe as it is devoutly desired by every creature using breath” (6). Despite the voracity and the fury of the storm, the wind’s “life-span,” as with living life, human and non-human, remains cyclical. Winson seems to want to assure his community that wind, too, has its beginnings and ends.

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13 The fury of the windstorm combined with the piece about the melting glacier, to modern readers, carries implications of climate change. Though scientists have been monitoring the diminishment of glaciers since the latter half of the 20th century, I would suspect that during Winson’s time of writing, freak storms would be seen as anomalies and glaciers melting would be viewed as cyclical global temperature changes (e.g. miniature ice-ages, warming periods). To state that Winson saw these developments as human-influenced would be conjecture on my part. Despite his resistance to technological progress and his lists of human negligence, his writings
Wildwood’s image of wilderness is not necessarily one of hostile or uninhabitable space; rather the repeated threat is human apathy and mismanagement. In September 1919, Winson wrote a jotting about conservation of British Columbia’s forests, fish, and watersheds in which he moves from the local to the global and back to the local. He relates a cautionary tale of the native buckthorn tree (barberry, cascara) industry and the tree’s subsequent increasing rarity in the Pacific Northwest. He claims that only two named valleys\textsuperscript{14} in British Columbia exist that could support extraction, but then only if responsible cultivation and reforestation were practised. He draws on the “Noble Savage” trope to provide a moral: “Indians, closer to nature than the present plunderers of the woods, took just enough strips of the precious “barberry” for their wants and allowed the tree to recover” (15). If the Indians harvested the bark for profit, they only took from the branches to let the tree continue living. He rounds his lesson with a story about Northern Interior Indians and gophers. To rid farms of gophers, the government put a bounty on the rodent; tails were proof. Both settlers and Indians took advantage of the bounty and trapped gophers. The Indians realizing that the tail was the only needed proof for remuneration, merely cut off their tails, and then released them. Soon settlers noticed that “the country was over-run by bob-tailed rodents whose numbers were by no means lessened by the loss of their appendages! I wish this story could be told to those who are depriving us of one of the finest of our native trees by killing all that they find” (15). The tales of the Indians’ preservationist ethic (and savvy) signal “native” solutions and indicate alternative stories to the dominant narratives and conservation practices.

\textsuperscript{14} He does not name the valleys.
Wildwood’s piece, a mixture of tall-tale, ecology, extinction, and conservation jumps from British Columbia to Africa and to Siberia, highlighting commonalities. When he moves from the local to the global, though, his writing seems to become uprooted, especially as he slips into sweeping generalizations about the relative loss of one species over another and the subsequent loss for humanity. For instance, he posits that because the African elephant destroys crops and “is of little service to man beyond the ivory of his tusks” the South African government authorizes the animals’ extermination and then adds, “The elephant is really a prehistoric relic whose extinction will matter little to humanity, now able to afford the roads and furrows with auto-machinery” (15). He follows this phrase with other examples: crocodiles, mosquitoes, panthers, rattlesnakes, and hippos. Only if the reader (community) is familiar with Winson’s other writings, his mistrust and disdain for technological progress, or more pointedly, technology’s ability to corrupt human beings, will she perceive his ironic tone. Winson repeatedly emphasizes the disjunction between human action and anthropocentric beliefs against the reality of the scope of humanity (as just one of many other components) in the larger scale of planetary life (for instance, in “Owned Earth,” man’s “earth is less than a mote in a sunbeam, and himself less than a microbe on a mote” (8-9)). The parallel of threatened extinction of exotic species and endangerment of native flora and fauna further creates a sense of bizarre comparison. The leap comparing elephants and buckthorn seems stretched; yet, Winson’s strategy defamiliarizes the native species so that British Columbians see the buckthorn as unique as a hippo or crocodile, and thus worth protecting. In addition, because he sandwiches the digression between the story of buckthorn and Lower Mainland hatcheries and the threatened “king of fish” (salmon), his structure seems to exact such a reading. Alongside his observation of natural conditions and conservation efforts in Siberia and Scotland, Wildwood also encourages the preservation of
British Columbia's waters. He blames deforestation for the reduction and waste of streams and lakes, and proclaims, "Nature is helpless in such conditions, and should be assisted" (15). Because "[t]hese forests are ours," he admonishes, when a forest is destroyed and/or the land is not agriculturally productive, a new forest should be planted in its place. The literary failings of this particular jotting aside, by making a cross-cultural comparison, Winson effectively demonstrates to his community a bioregional assessment, the complexity of interconnectedness that extends beyond the local and reaches out to encompass the global. Local Indians’ methods of extracting buckthorn bark serve as convincing an example as the sustainable fishery practices of Siberia and Scotland. Winson's writings provide bridges between British Columbia’s "islanded" communities and illustrate shared commonalities both locally and globally—efforts to conserve local resources are a challenge both at home and abroad, and solutions, Winson suggests, can be found in crossing cultures.
CHAPTER III

Song Cycles

Song cycle: /A sequence of songs, perhaps on a single theme, or with texts by one poet, or having continuous narrative.\textsuperscript{15} The music may or may not reveal an over-all coherence, of key schemes, form, and so on; or it may present little more than a unity of mood.\textsuperscript{16}

A small burgundy leather volume captures my attention: \textit{Open Air Jottings: Being Notes on Nature between the mountains and the sea of British Columbia} by Wildwood, publications from 1929 to 1936. Captivated by the haptic of Wildwood’s book (the ribbed texture of the leather, the diminutive size, and the feather-like-heft in my hand), I trace the gold embossed title \textit{Open Air Jottings}. Instinctively my left thumb turns pages, caresses the crepe-like texture and tracks the trails of printed words. Smells of other hands and a tinge of decomposition—of leaf mould—engulf me. A community of words and shared languages assembled in old books, and within this particular volume opens a Pacific slope bioregional community, a confluence of ocean inlets, islands, mountains, alpine lakes and meadows, rivers, streams and valleys, oolaloe and soopalallie, kinnikinnik, blue lupins, red and yellow cedars, salal, flying squirrels, mountain beaver, nighthawks and mosquitoes, trout and caddis flies, weather systems, and the bud and fall of leaf. Intermingling with the natural is also the cultural fusion located in place names (Cloverdale, Kanaka, Burrard Inlet, Lytton Point, Austen Pass, Sumas, Chehalis, Shukshan and Kulshan, and Olympic Peninsula, to name a few). Through this bound collection of John Winson’s newspaper columns, I entered


Wildwood’s trails, meandered through ecotones—transitional areas between ecological communities that make visible the variable overlapping and interpenetrating zones, the interconnected ecosystems between mountain and sea—and came upon a wider community orchestrated in evolutionary, astronomical, dendrological, glacial and geological measures.

**Open Air Jottings: Being Notes on Nature between the mountains and the sea of British Columbia.** Headlines are meant to encapsulate an article’s content, “to give the reader the overall picture […], its relative importance, […and] its classification” (Reah 14). Effective headlines seize. Danuta Reah maintains that the headline employs specific strategies: deliberate ambiguity (the use of homophones, polysemes, and homonyms), intertextuality (cultural allusions), phonology (sound play), loaded words, omitting words (determiners), syntactical re-arrangement, and class shift (words operating in multiple classes) (22). The potential wordplay of Wildwood’s title intrigues me: *Jottings*, notes written hastily, often a word laden with negative connotations; a tittle, the smallest part of something; a minute and insignificant amount; a whit, a small written or printed stroke or dot, jot, a derivative of the Greek noun *iota*: *iota*, the smallest possible amount. Hurried words that compel urgent and immediate expression, words that grow wings to fly the open air, a bird’s eye view of the common ground of the Pacific Northwest: “Being Notes on Nature:” “Mammal to Man,” “Downward to Water,” and “From Stem to Trunk.” As Winson observes in his preface to *Weather and Wings*, “‘Wings’ veer and change, ‘Weather’ is never constant; we enjoy Nature ‘now and then,’ ‘here and there,’ and in this casual manner and not in one continuous flight should these observations be read [sic]” (np). The colon indicates, unlike a full stop, “a weaker boundary” (Huddleston 1735); the jottings inhabit and migrate in the space between the mountains and sea of British Columbia. The colon, unlike the semi-colon, does not call for completeness, tolerates fragments, and grammatical
ambiguity. However, the colon signals a complement; thus the antecedent *Open Air Jottings* harmonizes and leads into *Being Notes on Nature*. What comes after will modify what comes before and what comes before potentially modifies what comes after. So, these jottings are variously notes written by a human being or living notes, notes with existence or essential notes, core notes (notes with a heart), or notes that encapsulate the wonder of both real and fancy.

The headline also embodies the speaker's tone. Winson remarks in "The Source of Beauty": "Musical sounds are not always symmetrical. Neither tumbling waterfalls nor laughing brooks, birdsong nor murmuring winds can be set in metre or rhythm" (3). As Winson's Romantic and lyrical literary influences indicate, the musicality that courses through his jottings emerges from a tradition of singing groves, talking trees, laughing springs, and echoing caves. Because he demonstrates some knowledge of Aboriginal plant lore, Winson may also have been aware of Pacific Northwest First Nations' belief that bracket fungii (*Polyporaceae*), a large, red-banded, shelf-like fungii that grows on dying or decaying trees, were thought to be the forest's ears (Terry Taylor, Interpretive Nature Hike).

Music communicates. J. E Cirlot suggests that music, harmonization of sound, "is an image of the natural connexion [sic] between all things, and, at the same time, the communication, the spreading and the exaltation of the inner relationship linking all things together" (225). Thus, while *Notes* as jottings, as sketches, emphasizes "a brief record of facts, topics, thoughts...a hint or suggestion...[a] characteristic; a distinguishing feature," *Notes* impresses the relationship between image and listener, causes her to sit up and mark (Latin *nota*) the origin of that "natural connexion [sic] between all things." When a black bear claws a tree, a cougar rubs a boulder or an elk bugles, the animals coordinate a system of notation;

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they compose their place, note their territory, voice their field notes—they communicate where and how they are there. To make or leave a mark—distinct—like a bird’s song or call, a musical sound, or “tone of speaking, expressing mood or attitude.”

Musical composition is an ordering of notations, an organization of sound. Winson’s writing differs from the characteristic stripped syntax and short tempo of journalistic writing. Though, at times he writes in short sentences, his adjectives and adverbs slow the tongue to an amble. The eyes do not skim but trip in varying scales, follow the arc of high and low notes. Northrop Frye observes that when we encounter poetry (or prose) with “sharp barking accents, long cumulative rhythms sweeping lines into paragraphs, crabbed and obscure language, mouthfuls of consonants, the spluttering rumble of long words, and the bite and grip of heavily stressed monosyllables, we are most likely to be reading a poet who is being influenced by music” (xiii). Being Notes on Nature, ‘being,’ an ambiguous modifier, may be read as a verbal adjective that variously connotes “existence, the nature or essence of a thing or person, a human being, and anything that exists or [is] imagined.” Or, alternatively/both/and as the multiple possibilities of upper case Being Notes and notes of being, an open-air jotting is an exhaling of living songs.

Wildwood writes, for instance, in “The Voice of the Earth”

There is a tone universal. It may be that given by the mighty leagues of flame that leap from the rim of the sun. It may have been caught by the caves of the earth and held in its winds and water. The Infinite may roll in deep diapasons that are faintly echoed in the rumbling of earth; [o]ne keynote may carry the voice of all Nature in a melody

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18 ibid.
19 ibid.
we scarcely recognize because it surrounds us [...] This is the
*note of singing* waters, *heard* away from their banks; the *roar
re-echoed* from canyon walls, and answered by *song* of the
tree-tops. It is the *voice* of the city *heard* from the machines
and the multitudes, the myriad blending of *high notes and low.*
It is the *hum* of contented working bees, the *resounding wing
beats* of myriad insects in the summer air. It is the *modulations*
of distant flocks and herds; it is the *tone* of the busy marts of men,
the *purr* of happy crowds. Pain and sorrow rise above and fall
below this *tone*, by their extremes restoring the norm. It can be
no accident of fate that the *human voice* meets here, however it
may vary, uniting in this *chord* which binds all men in one,
regardless of their *words*. The *note* is *hummed* for consolation in
loneliness, for content in company. The stranger knows it for peace,
animals know it is without anger. The priests of Thibet [sic] may give
the world this passing *word* between silence and sublimity in unison;
this *murmuration* of confidence and trust between persons which is
the *chant* of love, and the *note* of accord with all Creation.

(my emphases 3-4)

I consider “The Voice of the Earth” Winson’s anthem, for the composition encompasses
both structurally and thematically the key to his writings: nature has its own polyphonic
voice, one he repeatedly attempts to mimic through onomatopoeia, stacking or omitting
punctuation, alliteration, assonance, and consonance. A list of some of his titles illustrates
that music in nature is a constant for him: “The Tide of Song,” “Frog Notes,” “Arrested
Melody,” “Wellsprings of Song,” “A Robin Sang,” “The Charm of Birdsong,” “Mud
Melody,” “September Songs,” “Sea Sounds,” “Winter = Song.” In “Unknown Harmonies”
Winson laments that “[h]uman.ears are closed to consonance so delicate and to them spring
comes in silence”. Despite our inability to hear the sound of growing grass, “surging sap” or
“awaking rootlets,” “with the limitation in physical sense humanity was given the greater gift
of imagination and the higher sense of wonder. Knowing that most natural sounds which are
captured on our drums are pleasing, bird song, wave ripple, water falling, wind blowing and
even thunder when fear is absent, it follows that these smaller sounds would be pleasant too”
(135). Because we tend to construct place with abstractions (shared economical, social, and
cultural characteristics), the musicality of Winson’s prose reminds us of the senses of place
often closed to human ears, the senses that make a place alive with physical presence.
Winson’s musical tropes and schemes reify place, materialize place in soil, wood, water, and
weather.

Through the sensory imagination—stimulating fingers, nose, ears, and tongue as often
as the eyes—Winson sustains Edward Lueder’s observation that to make the reader “alive to
connection of place” (5), nature writing emphasizes the importance of—thrives on—the idea
of “staying put” (5). Winson succeeds in conveying that connection to place by the way he
textures and contextualizes science and revivifies the natural world through sense perception,
especially the aural (birds, water, and weather). His jottings overflow with affection, promote
an intimacy expressed through empathy (sensory imagery), musical and metaphoric
language, and sentimentality. Winson’s open-air jottings are rhapsodies, nature songs
composed in a bi-weekly cycle of newsprint media.

Winson’s troping of music continues a tradition of musicality common in nature
poetry and prose, a tradition that attempts a pastoral or idyllic turning away (apostrophic
"O") from urbanity. The early composer(s) of the "Homeric Hymn to Pan" and writers from William Wordsworth to Henry David Thoreau to contemporary writers such as Annie Dillard and Robert Bringhurst illustrate that a voiced earth is a timeworn, yet timeless imagining. In Walden, for instance, Thoreau devotes a chapter, "Sound," to the commingling voices of humanity and nature, and writes in "Solitude," "There can be no very black melancholy to him who lives in the midst of Nature and has his senses still. There was never yet such a storm but it was Aeolian music to a healthy and innocent ear" (202). Poetry, Bringhurst contends, "is the language of the world: something humans overhear if they are willing to pay attention, and something that the world will teach us to speak, if we allow the world to do so [...] a music that we learn to see, to feel, to hear, to smell, and then to think, and then to answer. But not repeat" (162-63). Winson’s writings are polyphonic compositions; his literary devices provide phonic echoes, counterpoints and counterparts to the subject matter of his nature essays. Winson relies on structural arrangements (rhetorical schemes, tropes, figures of speech, and phonetics) to imprint images—the notes—of the natural world on readers’ imaginations, while also imparting a musicality to his prose that aims to mimic the musicality of the "voice of the earth."

In some ways, then, Winson’s attempts to mimic sounds hint that a Pacific tree frog’s "melodious burbling" (10, 1944) in written language can never, as Bringhurst maintains, repeat the original sound. Instead, Winson enacts a mimetic performance. "The Voice of the Earth," I propose, demonstrates that Winson’s reliance on music metaphors constitutes his awareness of language’s inability to capture the original sound, as what we hear in the forest or field are only approximations, "echoes" and "resounding[s]" and "modulations" of the natural world but translated in human terms. The incapacity to capture the original sound, moreover, foregrounds both human desire and inability to contain a living force (for want of
a better term) in a written context—some wilder “nature” will always elude the confines of
the text— the orality of the nonhuman world that resists tracking. This “failure” (if it is such)
manifests in Wildwood’s repeated stress of the subjunctive “may” whereby the speaker does
not claim to know the origin of this universal voice, but expresses the limitation of human
knowledge, whereas in contrast the percussive declarative “it is” proclaims certainty about
where the polyphony of nature’s voice emerges: among the canyon walls, the rivers, the
insects, the birds and herds merging with the “heard” voices of humans. “The Voice of the
Earth” structurally mimics content (“tone” the anagrammatic “note” that is universal), a
singular but polyphonic voice comprised of “high notes and low,” that “roar[s]” and “hums”
the confluence of human-made and nonhuman “voices.” Underpinning his music-imagery are
the syntactical and phonetic devices: alliteration, assonance, consonance, anaphora, and an
orchestra of fricatives, bilabials, nasals, gutturals, and the wows of vowels. Within this
medley the Earth’s voice is constant and “binds all men in one, regardless of their words.”
Nature bridges the space “between silence and sublimity.” Wildwood asserts that Nature
articulates what human beings have no words for, foregrounds the limiting “burblings” of
human language and translates the loon call heard across Sumas Lake. Wildwood’s writings
are interconnecting trails between nature and human, paths leading into and away from home
gardens, articulations and crossings of boundaries bridging the nature/culture divide.
Bringhurst maintains that “one way of answering that music” of the world is to compose
music in return or “by telling stories” (163). Thus, Bringhurst’s configurations of a bi-
directional discourse/singing further collapses boundaries between writer and natural subject;
nature writing performs a panegyric duet performed together by both naturalist’s and loon’s
open-air notes. Winson’s writings can thus be read as reciprocal exchanges; he translates and
thus places humans within nature through stories of community ties.
The ambiguous punctuation and syntax of *Open-Air Jottings: Being Notes on Nature between the mountains and the sea of British Columbia* correspond with Alvin Snide’s definition of the form and content of the nature essay:

Strict boundaries cannot be drawn around the nature essay, which undergoes constant metamorphosis as it migrates through various historical and cultural contexts. The form’s aesthetic and literary dimensions are as variable as the rhetorical and political ends it can serve. Just as the word “nature” ranges in meaning to encompass many different ways of viewing and living in the world, the nature essay is not a monolithic tradition but a body of writing linked by a loose family resemblance. (593)

Snide’s definition reads like a naturalist’s field notes. In describing the nature essay, he borrows a language of field biology: the genre, like the mountain caribou, “migrates” and “ranges”; its literary relations are “linked,” are a site of “metamorphosis”; views are “variable” and flux is “constant.” Snide’s conception of the nature essay as an organic, mutable form and genre, like oolichan and Monarch Butterflies, migrates across/through/over (bio)diverse literary terrains. Snide documents the various literary influences as history, philosophy, travel writing, natural history, autobiography, diaries, prose fiction, and landscape narratives (593), and I add ethnographic accounts, kitchen garden manuals, epic and pastoral poetry, field notes, seed catalogues, scientific reports, oral traditions, and I am certain many other genres. I like Snide’s observation that the nature essay is a protean genre, one that takes various interrelated literary forms “linked by a loose family resemblance”—relations that imitate the nature essay’s equally organic and mutable interconnected subject matter.
Peter Fritzell relates a similar definition of the nature essay as "contingently reassuring root-systems" (11) but diverges from Snide’s definition in that he believes the nature essay, at least in the American tradition, does not so much migrate, as attempt "to stay home[,] trying to stay at a detailed and engaging, if frequently troubled, psychobiotic home—by no means a domicile in the conventional sense of the word, but (if things go well) a familiar and, above all, local ecosystem, the bounds of which cannot be separated from the terms, conceptions, and desires of its human maker, user and appreciator” (11). By psychobiotic home, I suggest Fritzell refers to the American nature essay’s characteristic (and Winson’s writing does follow in a similar pattern) of combining scientific observation with subjective reflection and/or transcendental philosophical enquiry, which brings the world to the local (John Burroughs’ Spring Rambles or Aldo Leopold’s Sand County Almanac are examples). Despite the practice of explaining the natural world through science, in Wildwood’s writings an impression emerges, to borrow J.J. Clarke’s words, that science “was too limited, too narrow in its vision, and failed […] to account either for the full richness of the natural world or for the deep imaginative powers of the human understanding […that] nature still remained a mysterious place, one which cannot be captured by the rule and compass of science” (113). (Perhaps, Clarke’s observation reflects Bert Brink’s comment about writing in a “larger sense.”) Wildwood’s jottings contain many Darwinian reflections.

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20 The tendency to “organicize” stylistically while defining the nature essay seems a compulsive/impulsive characteristic. Iain Higgins’ definition of “Science and Nature Writing,” in The Encyclopedia of Literature in Canada, for example, also follows similar patterns as Snide and Fritzell: the two genres, science and nature writing, “can most helpfully be regarded as loosely defined macro-genres—related and often overlapping […] The two categories are not so much fixed pigeon-holes as open-edged territories—ecosystems populated with unique species, variant off-shoots, natural hybrids, and deliberate grafts” (1010). Note his use of animal and ecological metaphors.

At 96 years old, Bert Brink is the longest standing member of the Vancouver Natural History Society and a naturalist writer. He is the only person I have met that personally knew John Winson; however, Bert was only a young boy when he met Winson. He describes Winson as a “gentlemanly” person, who wrote about nature in the “larger sense.” When I prompted him to explain what he meant by this, I asked did he mean in the manner of Gilbert White of Selbourne, to which he nodded, and said he wrote about the environment in a more “old-fashioned” sort of way. Unfortunately, we were interrupted and I could not ask him what he meant by “old-
on evolution and survival of the fittest, and contemplations on Natural Balance, but his observations are commonly couched in uncertainty or probability.

Despite Wildwood’s attempts to explain the natural world through the lens of science, I sense for Wildwood science does not cover sufficiently the “greater” questions of existence and creation: the “beauty” and “goodness” principles of the psyche impossible to define [sic].” For example, when Wildwood describes the turning worm, he details the changing conditions of soil from winter thaw to spring surge, and how the hardening and loosening soil directs the worm’s survival. Then, as if science cannot provide full enough expression to the “turning worm,” mimicking his imagery, Wildwood’s prose lapses into a sexually charged rhetorical climax that erupts in new ground: “the turning of the meek worm is a revolution of the cosmos, a swinging of the world towards warmth, the first pulse of life in the throbbing sap, the tremor of awaking Nature [...] The impulse to rise through rain-soaked earth, and to feel again the airy sod, was the urge to new free life. Only in such wetness can the earthworm travel, and the creature was hungry for new ground” (“The Turning” 6). The pulsing, throbbing, tremor, wetness, and hunger suggests that the science could only sustain Wildwood’s descriptive “thrust” so far and then...ebullience (the first caress of spring air) gets the better of him, and like the life-force of spring, he cannot contain his own...jouissance.

Fritzell’s root systems are like rhizomes interconnecting literary traditions rooted, grown (growing), and sprouting predictably and unpredictably in the local and branching out to global terrains (nation, ethics, and social justices). Edward Lueders, further adds that “[a] distinguishing mark of the nature essay—and this has been true from the beginning of the

fashioned.” I assume he was referring to an 18th and 19th centuries’ transcendental and sentimental traditions, rather than the later natural histories that emphasized imperial observation over meditative ramblings about nature.
genre onward—is precisely the attempt to harmonize factual knowledge and emotional knowledge” (3). Subsequently, Lueders complements Fritzeir’s definition so far as to acknowledge that a core trait of the nature essay is the interplay between science and the senses—the empathic responses that slogging through a skunk-cabbage-filled swamp evokes. The nature essay is an organic, mutable genre paradoxically rooted in home and psyche, a lyrical form that modulates with the fluctuations and layerings of the earth’s voice. Winson’s writings (song-cycles) are not constant but do indeed stylistically and in content “veer” and “change” like the wing and weather, shift with changing local, global, political, social, environmental, and economic climates.

Because nature for Ted Leeson is a “thing in itself,” and thus eludes the constraints of humanizing figures of speech, to make a river dance is an act of dominance. This is not a habit of rivers, according to Leeson, but a habit of humans: to ascribe human traits to the nonhuman world. He argues that such metaphoric choices (what is essentially the pastoral and Romantic traditions) endorse human degradation of the environment. Quoting W.D. Wetherell, Leeson claims, “the devaluation of words makes for a devaluation of the things words describe, and sets up a vicious circle from which there is no escape” (113). And, Leeson adds, “Words can mold our vision to see one thing as another, making it less troublesome and more susceptible to control, and in the end eliminating any reason to see it differently” (113). Leeson, to some extent though, misses the literary and rhetorical value (or point) of the roots for this metaphoric predisposition to anthropomorphize.

Leeson is correct that anthropomorphism was probably a human response to domesticating unknown and often terrifying wilderness; however, domestication of landscape does not rely solely on anthropomorphism. That nomenclature, Wildwood notes, is a means for people to know where they are located and where they are going: “The human animal is
always eager to know where he is, rather than what he is. When travelling any strange name will soothe and satisfy if it “places” him. He no longer feels lost. Other animals are never “lost” under normal conditions, they need no names, and they can find their way home” (my emphasis “The Right” 4). Naming signposts wilderness. Winson, who employs language like “trained monkeys,” still retains nature as a “thing in itself,” even though he couches it in humanizing terms. Within Winson’s anthropomorphizing contemplation, space remains for the animal to be its biological self. Winson’s comparison between human and animal sense of finding “home” underscores both relation (as animals) and dissimilarity (how the human animal and the other animals recognize home: language and reason versus sense or instinct) the self-conscious constructedness of his lexical choices.22 Thus, Leeson’s argument, while trying to dissemble the anthropocentric constructions of nature, which subsequently alienate the human as observer (rather than as co-participant), professes a deep literary ecology. Inadvertently, Leeson becomes trapped in a paradigm of nature writing as either/or (or nature/culture binary, a model that wants to keep human cultural apparatuses distinct from river, tree, or trout). He posits that anthropocentric metaphors fail at expressing the true core of nature, thus are “an unpalatable disfigurement of some original essence, like a piece of airline chicken” (113). Leeson fails to acknowledge that language is both our limitation and our nature of communication. We can only proximate—translate as best we can with words we have—our world.

Leeson neglects that humans are a part of nature and language is a part of human nature, and that to describe nature therefore in varying anthropocentric degrees is

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22 In “The Right Direction” Winson explicates the diverse ways that various animals sense or lose sense of home: seabirds, horses, the pea moth in the Fraser Valley, the ant, salmon, eels, and unsettlingly, “some native races [who] possess the gift of direction without consciousness.” He then notes that this unconscious “gift of direction” “lingers in varying degrees among “civilized” people. Some can find their way better than others, but less by reasoning than by feeling. Man apparently dropped this “sense” for the higher power of mapping and compass-making that have made the world known to him” (4).
inescapable. Or, as Don McKay remarks, “we see and describe the world in human ways, [so] we can see that, at bottom, a human perspective is impossible to escape. Though we may devote attention to the screech owl or the cat-tail moss, we are inevitably translators of their being, at least when we come to representation” (98-99). And, Leeson’s perception of “how you see is what you see” (115) ultimately rejects the inverse of his own proposition (“words can mold our vision to see one thing as another”): words also have the power to un mold our vision to see one thing as another. Denying the possibility of singing or dancing rivers, in some ways denies nature’s capacity to be anything other than a thing in itself, to have a being that is worthy of our respect, not as Leeson suggests just of our disrespect. “Peopling” the natural world, though, (as he labels this style of nature writing) has the potential to shift perception, to see as aboriginal communities do, for instance, a natural world peopled with our relations (Snide’s “family resemblances”) and thus deserving of respectful treatment. In a “peopled” landscape, human beings are placed in a face-to-face relationship. As Bruce Foltz claims in “Nature’s Other Side: The Demise of Nature and the Phenomenology of Givenness,” “a face requires an inside. A face is inside-out—is the inside facing out. From what had once been a surface alone, not yet even an exterior, now an interiority faces us. What faces us has an inside, and what has an inside is alive” (333). A figured nature cultivates reciprocity, compels us to dance and sing along with the river. Makes us want to know the other through/beyond the surface. In addition, the traveler of the woods or roadside, Winson remarks, “knows that the flowers on the bank, the leaves on the bush, the moss on the rocks have an existence continuous apart from his own, and entirely independent of his whims and purposes, yet he feels their influence” (“Along Wildwood” 4). Answering back, singing back, as poet and naturalist Robert Bringhurst exhorts, becomes a strategy to
reciprocate—an imperative to hear, to smell, to taste, to feel, to see, to think beyond the human—to harmonize.

In the tradition, then, of British naturalist Gilbert White of Selbourne, Winson “stays put,” and over thirty-eight years publicly records in a daily provincial newspaper a particular bioregion. More importantly, Winson’s nature writing endeavours to articulate the nature writing genre’s traits pronounced by Robert Finch:

[These are not just places, but states of mind, rituals and explorations of the psyche, attempts to redefine who we are and where we are. This is ultimately as important as any body of purely ecological information or knowledge, for ultimately we can only care for and connect with that which we have come to love. I think that only by storying the earth do we come to love it, does it become the place where imagination chooses to reside. By storying the place where we live, it gives us back a sense of who and where we are. Through stories, we literally identify with the land. We love what we come to call home.

Nature writers teach us to recognize home. (40-41)

And so, through the voices of the earth, Winson’s nature song-cycles reconnect the communities of British Columbia to a living home, compositions harmonizing the relationships between the human and non-human.
CHAPTER IV

Discordant Harmonies

Discord: / A chord which is restless, jarring to the ear, and which requires to be resolved one way or another if its presence is to be justified to the ear. Disagreement or want of harmony between two or more musical notes sounded together; dissonance.

Harmony: / The element of agreement between voices or parts in a composition. Agreement of feeling or sentiment; peaceableness, concord.

Newspapers, in general, address (and define) readers as a homogenous group, as people with shared beliefs and similar backgrounds. Newspapers aim to evoke a specific response that “defines” both the group and the papers’ norms. Newspaper language sustains the homogeneity with identifying gestures: ethos, tone of voice, and inclusiveexclusive diction, for instance the pronouns “we” and “our.” In addition, as cultural artefacts, newspapers operate on diverse levels (graphological, phonological, lexical, syntactic, and cultural) to influence and shape readers’ perceptions (Reah 62). While the newspaper nature essay brings the natural world—the local biotic and abiotic environment—into people’s homes, the genre’s function in teaching readers “to recognize home” domesticates the natural

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28 Newspapers’ connection to other aspects of social and cultural events, their materiality and language (ink, paper, “columns,” “features,” and “articles”) make the newspapers both literal and figurative artefacts, in the same manner, for instance, as in Robert Kroetsch’s “Stone Hammer Poem,” a stone maul becomes/is mundane, function, history, region, culture(s), geology, tool, language, sense, personal, paperweight, and poem (Gk poëma “something made, created”).
world to fit specific shared values. Nature writers perform a didactic role: nature stories communicate relationships, proper etiquette—"land ethics." By relating interconnections, the genre sets out to reveal the overlooked aspects of nature, to seek out self-recognition and reflection in the shared or different characteristics or behaviour of other species. In John Winson's case, his nature jottings perform colonizing gestures such as using English vernacular names for native species, describing introduced species, comparing the cultural and physical landscapes of the New and Old Worlds, and referring to First Nations' practices in the past tense, intimating a dead or dying culture. These discordant harmonies produce many of the contradictory qualities of Winson's work; solutions and ideologies at variance with today's multicultural/ethnic/Aboriginal interrelationships and scientific knowledge.

Knowledge of local biota "legitimizes" the inhabitants' claim to place ("The Pacific" Ricou 262). When Robert Finch states "by storying the place where we live, it gives us back a sense of who and where we are" (40-41), he does not account for the story becoming/being an act of reinscribing home, especially in such a region as the Pacific Northwest which was already textured—woven, carved, sewn, sung, danced, painted, and spoken—with particular syntaxes of community. Nature (the physical space) becomes a cultural space, no longer a "wild" place. Issues pertaining to nomenclature, inhabitation, resource extraction, and land-reclamation projects disrupt the harmonious notion of untouched wilderness: a cultural space

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29 Both terms ethnic and multicultural are problematic terms, especially in relation to Aboriginal cultures. Both words—terms that were contested by the Hawthorne Report's notion of Canadian Native peoples as "Citizens Plus," a position that recognized Aboriginal peoples as entitled to the rights of Canadian citizens, but also as a status that acknowledged their rights as original inhabitants of Canada, rights negotiated and obligatory beyond regular Canadian citizens. Harold Cardinal pronounced his opposition by claiming that the only people who should define Native identity are Native people, and "The challenge to the non-Indian society is to accept such an updated definition" (25). Minister of Northern and Indian Affairs, Jean Chretien and Prime Minister Pierre Trudeau's conception of all ethnic peoples of Canada as equal and the Canadian government's attempts to repeal the Indian Act based on their conception of equality undermined Hawthorne's decree of Canadian Indians as Citizens Plus; the repeal, also known as the "White Paper," implied that Canada's Indigenous peoples were no more than an ethnic group within Canada. Such a premise suggests that Native peoples defined as an ethnic group would compromise land claims and treaty rights—or in the case of Native peoples of British Columbia impede their right to negotiate treaties.
appropriated from Indigenous peoples. And, despite his conservation ethic and his "benign" recordings of Stó:lō and Coast Salish terms and cultures, Winson is complicit in cultural and environmental appropriation.

For instance, Winson attends to the negative (and, ironically, colonizing) effects that introduced flora and fauna have on native species, and as a result, his inclusion of First Nations' names reveals a resistance to a totalizing, yet still problematic, domestication of the local landscape. Instead, his writing strategies, though conforming to generic literary tropes and schemes of the nineteenth century Gentleman of Letters (Romantic and sentimental language, the rejection of the urban for the rural, horticultural reflections), his insertion of specific "regional syntaxes" of the Pacific Northwest, and his inclusion of Stó:lō names and cultural practices suggest transformation. For example, he writes that farmers are "indebted to" the North American Indian's "patient industry" cultivating corn and other grains. His neglect of the history of corn in the Pacific Northwest maintains a pan-Indian association that does not differentiate between distinct aboriginal nations and their local food sources.

Furthermore, despite his appreciation of Native industry, his language perpetuates imperialistic sentiment and stereotypes: "we must bow to our Red Brother! The Indian has done a most civilized thing, rewarding us nobly for our shoddy and rum" (10 Oct. 1919: 2). His writing indicates a tension between imperialistic frameworks and attitudes and transformative encounters with a new environment and cultural ways—discordant themes that, in some instances, put European practices into question.

He further reaffirms his imperialistic gestures with pieces that laud early explorers and pioneers, as well as analogies between plant growth and human settlement or conquest.

30 Shoddy is inferior fabric, cloth, material.
31 Transformative experience refers both to Winson’s adaptation to new environment circumscribed by the values of a colonial culture and to the transformative influences of Nature on the soul promulgated by the American Transcendentalists, Muir, Emerson, and Thoreau—the latter transformation evident in Winson’s philosophical and religious meditations.
In 1920, he begins an “Open-Air Jottings” commemorating the early explorers “who first found our coast” and imagines that “Evergreen Land” must have been the first words used to describe the coast. Winson reprimands locals who “take little trouble to learn the simple differences” within the evergreen “hills and watercourses.” He muses that a morning walk would educate residents about Douglas Fir, spruce, Lowland Fir, Western Hemlock, pine, or the evergreen shrubs, the “salal and twin-flower [that] are in constant co-operation to keep the earth green,” and the mosses that cling to rock, snag, roots and crag that weave “the fairest carpet of earth [which] show[s] neither seam nor rent” (17 Jan. 1920: 16). Winson’s admonition intimates, perhaps, a desire to destabilize certain generic, colonial proprietary values of his community: Western Hemlock and Douglas Fir for lumber, sockeye and chum for salmon. Viewing species by generic classifications (timber, fish, minerals) removes connection to particularities. For humans, names provide stories; stories create meaning; meaning reveals connections and resemblances. A nameless object becomes de-naturalized and degradation or exploitation of the object is legitimized, especially when promoted in the interests of human economic advantages. However, when Winson cites floral and faunal names and Stó:lo and Chinook terms, he sketches an environment with distinct features, features that break up the monotony of seemingly endless greens, greys, and browns: the oxidized-blood coloured bark of Western Red Cedar and the florescent-slate coloured underside of Western Hemlock needles. Knowing the names of native plants and fauna particularizes place, but which names are used and who uses the names determines what kind of place is being figured. What follows is an exploration of the discordant notes in Winson’s collection: contradictory and unsettling compositions of appropriation and imperialistic imaginings of encounter and transformative experiences in a new land.
Unlike the slow ecological changes traced by British naturalist Gilbert White’s Selbourne, Winson records the Pacific Northwest’s accelerated settlement, and, in many instances, subsequent environmental degradation. When nature enters the sphere of the home, domesticity becomes an issue, especially when delivered through the medium of newsprint. Winson’s writings—which shift between pastoral (rhapsody) and laments of environmental degradation (jeremiads)—thus complicate Lueder’s notion of “staying put” with the intention of “settling in.” Winson’s newspaper column domesticates the Pacific Northwest bioregion. Winson’s writing strategies can be interpreted as a colonizing gesture, a form of literary “ecological imperialism” (Crosby). The idea of literary ecology expresses the relations of literature to its environment. Environment in Winson’s case is a colonial British Columbia. Crosby’s phrase “ecological imperialism” proposes that the invasion of alien flora and fauna, and European-spread diseases, had greater effect in colonizing land and displacing Indigenous peoples than military conquest. Plants brought either deliberately or accidentally by explorers and settlers flourished in similar temperate climes, and provided sustenance for the introduced livestock also brought to the new lands. Many of the foreign “weeds” thrived in the new land and crowded out native flora. Farming and ranching in Canada are two of the more obvious examples of concurrent displacement of Indigenous peoples and native flora: the removal of Native peoples from arable land onto reserves, followed by the deforestation of valleys for grazing cattle or the clear-cutting of native prairie grasses for European strains of grains. Winson’s printed jottings illustrate the interconnections between British Columbia’s environment, settlement, and the dissemination of imperialistic thought. Through popularized science and the language of sentimentality, Winson “tames” the “wild” (which includes unfamiliar Indigenous customs and terminology) for British Columbia’s growing immigrant population. Winson’s writing style, however, retains many qualities of
the English Gentlemen of Letters, and demonstrates many stylistic conventions found in eighteenth and nineteenth century ethnographical accounts: stylistic conventions that reveal his imperialist underpinnings.

In “Sedges,” for example, Wildwood sets out to describe the ecology and physiology of sedges and alludes to parallel human migrations and colonisations of the land. The first sentence is unexceptional and offers no immediate image of sedges: “The sedges are grasses of coarseness and strength, generally preferring the water’s edge” (37). He continues: “This strength and harshness was known to the ancient Anglo Saxon who lived near and among them, and knew how they cut the fingers when grasped, or the bare leg or arm as he passed quickly through them on the way to the water” (37). He then sketches grasses as on a “mission” and sedges as “vanguard[s] of verdue [sic]” (38). The sedges, “like soldiers, are to be found on the borders of empire, their spears raised where and when defence is needed” (38), whereas grass “cover[s] the earth wherever higher flora fails” (38). Sedges “march on to the last high snows” while “other plants linger shiveringly” and trees halt before the winds (39). By beginning the piece with an allusion to Anglo Saxons (conquerors and colonizers) and with military metaphor, Winson anthropomorphizes sedges while still imparting didactic warnings and lessons of plant ecology. He conjures the physiological features of sedges; heads spiked and leaves as “shields” (39) the plants are “armed with silicate cells of glassy hardness and they cluster their roots immovably,” Winson reminds us of their main distinguishing characteristic in a childhood rhyme: “‘sedges’, [punctuation sic] the grasses of ‘edges’, the grasses that “cut”’” (37). 32 The marching, guarding, defending, and settling in

32 Silica, which is a component of glass, is a quartz substance that occurs naturally in some grasses and plants—the compound makes the leaves hard or coarse to touch (Pewterwort or Horsetail (Equisetum hyemale L.) is a good example, as the plant was used to scour pots and, as the name suggests, polish pewter). The silica in sedges (the compound that makes the “sedges have edges”) is an adaptive trait that protects the plant from grazing animals and prevents the leaves from drying in hot climates. The roots “cluster[ing] immovably” is another
inhospitable territory (rocky alpine and unstable river's edge) are on one level a common trope of plant migration, adaptation, and colonization of specific biogeoclimatic zones. On another level, though, terms such as "empire," "Anglo Saxon," and "mission," prompt an allegorical or symbolic reading of European colonization (and nation-building sentiment) of riverbanks, valleys, and mountains by early explorers and settlers (predominantly white, Anglo-Saxon descendants) who fortified the land so that other migrants / "plants [could] follow their steps[;] for where the sedges have passed, herbs and flowers may tread safely" (38). Analogies between pioneers and plants seem a common trope with Winson. For instance, in "Hazel Blossoms," he makes a direct analogy: "The pioneer can be worthy of honor, even if it be but a plant" (6). The most hale and patient plants are the ones that "survive a winter, and [...] dare a new season's promise." Winson's paean to the Hazel Blossom and sedges pays parallel homage to the fortitude of early settlers vis à vis local plants; but more significantly, much as giving names (stories, thus features) to local flora and fauna, his comparisons further appeal to a legitimization of land settlement, of settling in.

The significant emphasis on sensory and motor-imagery (empathic appeal) in "Sedges" works only to a certain extent; the military metaphors correspond less with the "sedgeness" of sedge than with Anglo-Saxon hardiness and conquest, and the imperialist myth of Canada as a *terra nullius*. Though Winson effectively evokes the tactility of sedges and slips into moments that illustrate the botany and ethno-botany (historical and cultural uses of sedge: food, ropes, thatching, cushions, and insulation), syntactically, Winson's prose thrums rather than marches. The musical quality of his language seems at odds with the martial tattoo that the soldier imagery prompts. To illustrate, Winson writes, "Where mountain tops have crumbled in loose scree, and beyond the Alpine flowers that are sworn to adaptive feature, one that facilitates the effectiveness of the plant's entrenchment in and rapid spread throughout muddy banks, or resists desiccation in arid soils."
poverty and savage weather, the sedges steadfastly pursue their upward course braving frost and wind and smothering snows, valiant in bearing the brunt offence on the shields of their leaves, offering hard edges to all that oppose” (39). Because of Winson’s military metaphors, I expect short, explosive staccato rhythms; I expect the prose to beat out a tattoo to match the associative aggressive imagery military metaphors invoke. Instead, I find complex clauses connected by commas and semi-colons that create the sense of a slow tempo shift. Winson favours alliteration and sharp edged s-sounds of “loose,” “scree,” “flowers, “sworn,” “savage,” “sedges,” “steadfastly,” “pursue,” “frost,” “smothering,” “snows,” “offence,” “leaves,” “edges,” and “oppose,” and bilabial pounding foot-falls of “poverty,” “upward,” “braving,” “bearing,” and “brunt.” The lumbering march effectively reimagines an early explorer or settler’s steady yet laborious movement through the impenetrable tangles of salal, blackberry, salmonberry, and sedges. The dense, slow moving tempo of prose recalls endless mountain chains and wooded valleys, a compositional movement of peaks and rests, of conquest and settlement. Winson’s portrayal of sedges establishing clusters of colonies in diverse terrain and then spreading out from these sites sketches an invasion that is not the brutal clash of battle and conquest but a menacing, slow and steady march forward. The twinning of ecology and colonization: a British Columbian—Canadian—human history of contact and conflict embodied in the “edges of sedges.” The historical allusions evoke the contact and conflict between European settlers and First Nations within Canada—the slow, but steady colonization westward (and in British Columbia, primarily because of mountainous terrain, a north/eastwardly movement), whereby Native populations weakened and decimated by poverty and disease were supplanted from arable land and segregated on reserves by the hardier, immune European “stock.”
Winson follows a narrative tradition common to journalism and travel accounts of the eighteenth and nineteenth centuries. These literary accounts translated the discoveries and complexities of sciences for European readers. As Mary Louise Pratt maintains, these genres "were central agents in legitimating scientific authority and its global project alongside Europe's other ways of knowing the world and being in it" (29). Writers, such as journalists who wrote for popular publications, disseminated a European ordering of nature, which reaffirmed "even more powerfully the authority of print, and thus the class which controlled it" (Pratt 30). Pratt proclaims that naturalist accounts cast a totalizing Imperial "gaze," a blinkered perspective that dislocates and "naturalizes" local biota within "European-based patterns of global unity and order" (31). Subsequently, the naturalist account — and Winson, as a naturalist, becomes implicated in Pratt's model — "as a way of thinking interrupted existing networks of historical and material relations among people, plants, and animals wherever it [natural history] applied itself" (32). Oral Indigenous cultures, such as the Stó:lō, decimated by European diseases and legislated cultural prohibitions, and segregated on reserves, were summarily mapped "through verbal representations[,] in turn summed up in nomenclatures, or through labelled grids into which entities would be placed. The finite totality of these representations or categories constituted a "mapping" not just of coastlines or rivers, but of every visible square, or even cubic, inch of the earth's surface" (Pratt 30). Indigenous cultures did not have (or had limited) access to the Anglo political, social, publishing, and educational arenas to offset the stories propagated by these ethnographic and botanical narratives.33 As a result, despite his frequent praise of aboriginal practices, the

33 Canadian First Nations began to make limited, but politically effective, inroads in Canadian publishing in the late 1960s and early 1970s, though they were predominantly small press publications or newspapers. The First Nations' literature of the late 1960s and early 1970s took the forms of poetry, plays, and political/personal manifesto (Unjust Society: The Tragedy of Canada's Indians, I Am an Indian, Defeathering the Indian, The Only Good Indian,), and later autobiography (Maria Campbell's Halfbreed). Canadian First Nations' literature (published) prior to the late 1960s is typically legends and accounts of Native life (Chief Dan George, George
aporia in Winson’s jottings unwittingly records the discordant strains of colonialism and obliterates the potential for more expansive and inclusive community ties.

As much as Winson writes within and about local colour, he projects an imperialistic (global) framework. Inherent in Winson’s writing are “imperial eyes,” a gaze that appends the Pacific Northwest into the greater expanse of British colonies. One can argue that if Winson had remained in England or New Zealand his “regional syntax” would not have been much different than it became in the Pacific Northwest. The Romantic and sentimental tropes in Winson’s writing potentially undermine a “regional syntax”; thus, the songs of the Northwest crow would not vary greatly from the call of the New Zealand Kea. The figurative language and devices depicting mountain parrot would evoke the same keen intelligence, and inspire the same repulsion and grudging admiration from its human neighbours, as the Northwest corvid. Therefore, what I hear as sedge movement in the slow but steady syntactical rhythms densely “understoried” by descriptions of Pacific Northwest rainforest could equally be the migration of sedges to the shores of Lake Wanaka in New Zealand. Regional syntax in Winson’s writing is merely, perhaps, the apostrophic turns and anthropomorphic figures reminiscent of Keats and of Wordsworth. Tempering this colonialist view, however, are the immediate, transformative experiences from contact and conflict with a new environment, a Pacific Northwest environment already inscribed with a natural and cultural history—tensions and transformations converge to inspire a “regional syntax.” Learning to adapt to new flora and fauna, ecosystems, and other cultural practices often require new mind-sets. In other words, while Winson tries to fit the new environment into Anglo-European frameworks, there are aspects of his encounters with his new home that

Clutesi, and Norval Morriseau are three major figures during this period; though a personal/political manifesto appeared in the works of Clutesi, Morriseau, and George, they tended not to be as vitriolic as the later political writings of, for instance, Harold Cardinal and Waubageshig.
resist such constrictions: at a loss for familiar terms or models, he must invent new ones or borrow from existing local First Nations. Approximations of the new environment manifest through unusual sound and motor imagery or in untranslated Stó:lō names. Consequently, environment influences Winson’s writing, and in turn, his writing, disseminated through newsprint, expands the community’s language, thus creating a regional vocabulary and syntax.

Winson’s “Chehalis” exemplifies the exclusionary and paradoxical tensions of the imperial gaze and the transformative experiences of new encounters. Wildwood describes the native mountain beaver (Aplodontia rufa), and notes, “This is the true “chehalis”. [sic] Chehalis now is the name of a county in Washington, a town, a creek, a point, and Indian reservation and tribe. But the animal was here first […] The Indians have dialects, as other nations have, and different tribes gave the animal different names, as showt’l, sewellel, oukala, swakla, and o-gwah-lal, but about the Olympic peninsula the word is chehalis” (Wildwood Trails 192). He provides an English translation as “the animal that crawls”; however, the Native name he refers to remains ambiguous as both chehalis and sewellel precede “the animal that crawls.” Nevertheless when he discusses the human cultural associations, he speaks in the past tense: Indians dressed in the furs of Chehalis, and though Lewis and Clark thought the mountain beaver “not desirable as food, […] the natives enjoyed it and found it very easy hunting” (193). Winson’s attention to aboriginal languages presents a paradox, a contradiction that seems to undermine his racist dismissals. To take an active interest in promoting local aboriginal languages to a settler community intimates a desire to communicate encounters with new cultures, albeit new cultures that his writings suggest are dying or dead. His interest in local First Nations perhaps originates in his network of Fraser Valley acquaintances. Winson was friends with historians and ethnographers Casey and
Oliver N. Wells from Chilliwack. The Wells brothers collected local Native myths and recorded taped interviews of Stó:lō friends. Both brothers were interested in the cultural histories and language of Squamish, Stó:lō and Nooksack Nations, and the phonetics of the Halq’eméylem (Stó:lō) language. Sharing of Stó:lō place names, ethnobotony, and cultural practices among this local network intimates that some Native knowledge was common knowledge among immigrants. A historical retrieval of the ethnographical and Indigenous community relations within the lower mainland goes beyond the scope of this paper. However, I conjecture that Winson may have been connected to the Stó:lō peoples in more intimate ways than just through book lore; his curiosity and love of learning, his administrative and social participation in his local community and his broad spectrum of acquaintances would imply that while his writing enacts exclusionary strategies, in his personal life he may have been more inclusive of First Nations.

Winson published another sketch titled “Mountain Beaver” in Wings and Weather (1932), but spends less time listing coastal Salish names and history and focuses more on the ecology of the rodent. His impulse not to translate all of the Native names for mountain beaver in some ways re-enacts the rodent’s elusive nature. Primarily a nocturnal rodent, the mountain beaver is rarely seen during daylight. Because Winson does not translate and offer alternate histories of the species, the rodent’s natural history linguistically manifests in his equivocal writing style: during Winson’s time very little was known about its ecology, and today, very few people in the Pacific Northwest know of its existence (Drew Online). What remains significant about Winson’s choice of the mountain beaver is that the rodent is a

35 Halkomelem is the anglicized pronunciation.
36 Though Winson rarely names particular First Nations, many of the geographic, linguistic, and cultural practices he describes seem to correspond with Stó:lō and Coast Salish groups.
species that has not only carved a narrow, bioregional ecological niche over 40 million years, but also the rodent transgresses political boundaries. The animal’s territory ranges from southern Oregon to southern British Columbia and represents Winson’s extended awareness of a Pacific Northwest bioregional community. By drawing attention to an overlooked (or in this case, rarely seen) rodent – not megafauna – Winson emphasises the value and diversity of home, and domesticates the backyard in native terms. Mountain beaver accentuates the uniqueness, makes home simultaneously familiar and atypical.

Winson’s focus on how introduced species’ disrupt native species also illustrates tensions between imperialistic thinking and the transformative experiences shaped by adapting in a new land. In 1919, Wildwood begins a jotting with a universal account about the “migration of weeds” (19). He distinguishes weeds as plants that “grow voluntarily and unwanted where other plants are cultivated” (19). Birds, wind, and water move seeds, and “as if they studied deviltry, others devise more intricate attachment of hooks and barb to compel unwary travelers to take them along as excess baggage […] Schemes and tricks innumerable to get fresh ground for their future growth” (19). He ponders the phenomenon of isolated plant colonies and then illustrates his point in a Pacific Northwest setting. He proposes that shifting rivers and glaciers “deposited seeds and plants in locations inexplicable save by their action. The arbutus, our greatly-prized madrona and fatsia, our carefully avoided devil’s club, appear in isolated colonies that can be explained only on such a supposition” (19). Winson then narrows his localization further to a specific area: Bryas Island near Hope. Here he documents how the flood of 1894 removed the entire flora from the island, and that the river “was carrying not only devastation, but the seeds of reconstruction” (19): the Fraser River deposited seeds from the interior, which flourished in the new environment. But what stands
out in this piece is Wildwood’s sensitivity to the relations of human encroachment to plant migration:

The pioneer, in the fodder and litter of his animals, in the impurities of his grains, carried into new districts more forces than he knew.

He was followed everywhere by the weeds of his old home. For this reason the native Indians name the common plantain “The White Man’s Foot”—by this plant they could “trail” him. [...] Man blames the ground for producing the weeds which he himself has spread broadcast. In his fence rows and ditch rows, his road sides and railroad banks he has allowed them refuge with a carelessness that is costly [punctuation sic]. (19)

Thus, while Winson’s writings domesticate the natural world, he is very much aware of the costs of literal domestication of nature, of imperial ecology. Furthermore, Winson’s frequent laments of human nuisances shows his refusal to abnegate human responsibility.

“Devil’s Club,” for instance, is a jotting that proffers a localized historical illustration of Crosby’s “imperial ecology”: the disruption of native plants from original habitats, imported domestic animals, and introduction of alien plants because of human encroachment. Winson’s observations of native plants’ ecologies, bird migrations, animal behaviours, and Native traditions serve as comparative models for the natural history of Skegby, England—much would seem familiar (migratory patterns, life-cycles, and eating habits)—but not necessarily identical paradigms, as behaviours and patterns are circumscribed by specific geographical and bioregional features and evolutionary adaptations not found anywhere else in the world. In “Devil’s Club,” Wildwood meditates on the bane of thorns and prickles and their various functions as protection against predators in arid climates and to retain moisture.
A Pacific Northwest native plant, Devil’s Club (*Oplopanax horridus*), Winson claims is an exception to other prickly plants, one that “raises its evil arms through the woods of the Coast” and is “the vilest lance in the woods” (6), and inhabits wet and isolated thickets, not arid habitats. He goes into detail about the plant’s ecology and ornamental value to the forest, describes the berries as “a fiery torch in the dark shades, hanging long through the winter” (6). He recalls how clearing land for grazing and farming opened the plant to predation by cows (the deer were the plant’s primary consumers) and expanded the plant’s range.

Winson’s piece demonstrates how introduced species (humans, cattle, sheep) relocate and expand not just alien species but also extend “invasive” native plants’ territories. Plants normally held in check by other keystone species within their original habitats suddenly have the opportunity to proliferate in areas where competition and predation are not as pervasive, upsetting ecological relationships and endangering the existence of other species. What results is not a loss of harmonious balance in nature—nature adapts and, in some cases, thrives on flux—but a threat to the necessary biodiversity that sustains healthy and complex ecosystems.

Winson’s discussions of native and introduced species are indicators of his “climate”; much of his authority is based on the popular beliefs and the limitations of his culture and the science of his time. He incorporates in his writing Pacific Northwest aboriginal place names or Chinook jargon alongside the re-placed English names—actions that can be read as hybridizing the region. Because his writing demonstrates both a respect for and a desire to learn from Indigenous interactions with the natural world, Winson’s hybridizing strategies are not entirely acts of negative acquisition. Nevertheless, his sympathy indicates a colonial eyewitness to dying or dead Indigenous cultures. Winson does not always acknowledge specific First Nations words in his writings; when he does mention Stó:lō or Chinook terms,
such as showed, oolaloe or soopalallie, he often does not provide their English translation. Possibly, Winson does not translate the words because they are part of the common vocabulary of British Columbia immigrants during the nineteenth and first half of the twentieth century; he wants to expand the readers’ taxonomic vocabulary; or, he is enacting an exoticization of the Native/native species. These strategies are products of a tension between his colonial heritage and his encounters in a new environment. Yet, typically his renderings of Native cultural practices do not express a shared or equal footing. He usually accompanies the Native name with a cultural and historical context, a gesture that positions the name and event in the past and endows it with a nostalgic and exotic sense of the other and of a time passed.

One particular instance documented in Winson’s fonds and published account demonstrates how, at times, Winson’s conservation ethic clashes with his cultural sensitivity—an account made even more complicated by two publications that lament the vermin-like prolificness of the seagull and agricultural damage caused by the bird. I encountered a photograph in Winson’s fond, inscribed with a cryptic “Gull Guarding, 1932.” I later found in “Memoirs of J.W. Winson,” written by Ethel Winson, a brief note describing a month-long camping trip on Bare Island, one of the Southern Gulf Islands. The scene is anomalous because it recalls environmental/conservationist protests more common in the second half of the twentieth century. Ethel and John Winson were not pleasure camping but guarding gull eggs from local Salish and white “poachers.” Ethel Winson describes the event as “not so interesting and a little dangerous as the Indians on neighbouring islands considered Bare Island as their property and privilege and conciliation was at first difficult” (12). In his

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37 The proliferation of Chinook jargon during Winson’s time and its perseverance in present cross-cultural Pacific Northwest discourse and borrowed Chu Naluth words such as ‘chuck’ (salt chuck), suggest that Chinook and Native languages mixing with colonial discourse is a strong possibility. See Charles Lillard and Terry Glavin’s A Voice Great Within Us, and Fred Wah’s Diamond Grill for various examples of how Chinook Jargon has been incorporated in PNW languages (Chinese and English, for instance).
1937 published account “Gulling Gulls,” Winson makes no mention of the land dispute, but does note that the Salish traditionally harvested gull eggs from Bare Island as a food source. Winson privileges British Columbian legislated conservancy of “all birds which migrate” (12). He appendes an anecdote (humour directed at the Anglo population, no doubt) about two game wardens who were marooned on a Gulf Island after catching “two white men” poaching eggs. Eleven days later, “a raiding Indian launch”(10) arrived. Rather than immediately approach the Indians for a ride back to the mainland, the wardens waited until the Salish gathered eggs (an “ancient hunt with baskets”), arrested them, and then made the Indians suffer further indignity by forcing them to deliver the wardens home. The inclusion of the anecdote rhetorically positions Winson as holding the higher moral and “civilized” ground. He defends his actions with legislation, and positions the “ancient hunt” as an antiquated tradition; his anecdote, though ridiculing the wardens’ oversight and predicament, positions the Salish as both lawbreakers and dupes, thus socially inferior to their white counterparts, who though charged for poaching, are not cast demeaningly.

Winson’s writing promotes a community awareness of the Pacific Northwest bioregion through attention to the particular supported by general observation and knowledge, a dynamic community inclusive of plants, animals, rivers, winds, rains, snow, and sun. However, he often portrays an unmoving world: a world mapped within rigid political lines and closed Anglo-European social frameworks. He readily dismisses with unfavourable depictions First Nations’ customs that clash with non-Native interests. Subsequently, the community that Winson strives to portray tends occasionally to be an exclusionary community comprised of Anglo-European settlers; however, it is a community imagining that he complicates with transformative moments, which create a regional identity rooted in interconnections with the natural world. Wildwood’s jottings reveal much about the
disharmonic racial and environmental relationships and shifts bound up in British Columbia’s history, a discord that still, in 2007, frequently prevails between First Nations and non-Native peoples, and between environmentalists and developers. Yet, despite the problems associated with Wildwood’s works, he does offer means to cultivating harmonious ways of living in the natural world: phenomenological (sense perception) and ontological (nature of being) models that illustrate ways of both sensing and being in the natural world. In an effort to recognize a more balanced and harmonious way of being a part of the natural world, sensory perception encourages readers to become aware of the natural world through tangible methods.

My reason for recuperating Winson’s writings began with the notion of redux: to revive a writer forgotten, a naturalist lost to the British Columbian public awareness. I questioned whether his writings promote a bioregional community formation in the Pacific Northwest—or at least discover a semblance of such an identity. As my paper has progressed, I have realized that community formation was becoming secondary to the function of the naturalist account, and particularly to the importance of the dissemination of the naturalist account through the newsprint medium. I became more interested in why this particular genre had been displaced by environmental news and wanted to explore the importance of naturalist writing to community formation (and health). Health of a community (both human and non-human—they are inseparable) depends on the well-being of all inhabitants and surroundings. The first law of ecology: everything is connected to everything else.

When nature writings such as John Winson’s are dismissed purely on the basis of being “not news” (E. Winson Fonds 1), something has gone awry in the community. News measures the social, political, and economic climate of communities; newspapers (content, advertisements) project an idea of their social values. A preference for environmental crisis
over naturalist meditations of mountain beavers, Nootka grass, and native bees indicates a community in disrepair and despair. Winson writes in “Earth-Healing,”

character in trees, temperament in flowers, microbes in soil,
the very red earth of our birth is known to be seething with minute organisms on whom all life depends. What these myriad hosts of bacterial life have or do for our good we can only guess. How they influence the air or charge the earth we are only enquiring. But we know the wild paths through grass or wood have a thrill and a tonic for us in spring that comes with the first touch of soft earth where the pavement ends. Mother earth has the cure for concrete ills. She has much to give and to tell, but we must walk out to gain it. (17-18)

Despair needs to be offset by hope, no slight matter. Open-air jottings, being notes on nature, placed alongside environmental news return wonderment to the world, harmonious ways of building and contributing to the health of community. The concept of bioregion includes all living communities (human and non-human) and cultural practices within an area of shared biotic attributes. Winson’s writing accentuates (and says much concerning) the global, national, provincial, and municipal influences on the environment during the first half of the twentieth century. He comments on conservation issues, alien species’ effects on native species, the costs of progress, and the consequences of a gas-fuelled culture. Winson’s writings, despite the inherent contradictions, are valuable for measuring the historical and cultural climate of his time and make evident Marston Bates’ comment, “the climate of a particular place could thus be thought of as the average of its weather” (93). And the Pacific Northwest certainly gets its share of extreme weather.
CHAPTER V

Conclusion
Antiphony: Weather We Be

Antiphony: 1. Opposition of a sound; or harmony thereby produced 2. A musical response; a responsive musical utterance, the answer made by one voice or choir to another.

W.H. New describes weather in Canadian literature as functioning “both as a condition of surviving in a Northern environment and as an active agent affecting individual lives” (1203). We listen to the weather. We also, as the saying goes, “keep a weather eye open.” In Winson’s nature writing the weather and climate of the Pacific Northwest rarely go unremarked. Either he focuses on a particular manifestation of weather or he mentions the general climate in passing. For instance, in a jotting that moves backward through the seasons and blooming of flowers and berries, Winson reflects at the beginning, “The lure of the mountains challenges the romantic spirit of all who are influenced by that silent constancy of the massive peaks where every change of season and weather, fleeting and momentary, is sensitively recorded, but leaves immutable the jagged outlines of the everlasting hills” (1 Aug. 1919: 19). Winson does not merely report the climate. More often than not, his weathering seems a counterpart to the climate of the times. A musical accompaniment of winds and raindrops, Winson’s syntactical arrangements and diction undulate in tempos both at odds and in tune with the cacophony of advertisements, cartoons, and hard news. Winson, in recording the literal climate of his surrounds inevitably reports, through contemporary environmental and ecological debate, the social and scientific climate.

of his times. Winson's accounts of weather, as too his reports of native species, invasive
species, rivers, and mountains, communicate a complex interrelation between the natural
elements (mountain beaver, Devil's Club, Fraser Valley storm), human cultural values (land
ethics, conservation, consumption), and the dissemination of the serial nature essay in
newsprint. Winson's attempts to teach readers how to cultivate harmonious relationships with
nature by focusing on local ecosystems document a shift in twentieth century environmental
discourse. Winson's naturalist jottings when compared with current environmental news tell
us where we are today in our relation to the environment: despite our advances in scientific
knowledge and environmental awareness we still remain apart from nature and not a part of
nature.

Poets create new worlds or make old worlds new, whereas journalists record what has
happened. The journalist, in other words, "selects from among things that already are: events
that have in fact befallen, actions actually acted, objects seen, sounds heard; whereas the poet
must spin his chronicle out of himself like a spider" (MacLeish 73-74). Archibald
MacLeish's observation suggests that both poetry and journalism attempt to replicate or
recreate an "authentic" experience. Though the diction and structure of poetry and journalism
diverge, the processes converge, and this becomes particularly evident in newspaper nature
writing. Poets and journalists compose the climate in words and images that make vivid and
immediate events such as the passing of a coastal glacier, logging in local watersheds, and
the blossoming of Dogwood. Both journalist and poet record the everyday events and
measure the dis/harmony of community ties. Through language, both poet and journalist
attempt to orient readers' relations to particular events—to articulate and to make sense of an
ever-changing community's climate. The lack of naturalist accounts much like Winson's and
the strong emphasis on negative environmental news in current British Columbia dailies attests to an unbalanced community.

Winson’s writing, a combination of both poetry and journalism, presents a style of local feature writing that is missing in today’s daily Canadian newspapers. Nature writing is a form of reporting, in much as reporting is a form of re-imagining an event: both genres strive to articulate and to make order out of sense and then make sense out of order. And, nature writing, as I have established in “Song Cycles,” is a form of poetry—poetic prose—a protean genre that relies on poetic devices, particularly sensory imagery to convey a world in constant flux. As my readings of Winson’s writing demonstrate, nature writing is amenable to poetic/linguistic analysis. Like poetry, nature writing attends to sensory experiences—experiences entrenched in our physical surroundings—makes tangible the importance of linguistic, cultural, social, ecological, and emotional relationships of communities. The genre teaches us how all things are interrelated, how life shifts both in and beyond the boundaries of print. Winson’s conflation of poetics and natural science makes scientific study accessible through imagination, while his interjection of autobiographical elements further endows his encounters with a sense of intimacy and immediacy. As we sit at the kitchen table reading the newspaper, we stroll shoulder to shoulder with Winson along the Vedder River and hear—feel—the blue heron’s grawk as it passes above us on its way to Sumas Lake. We crouch down, dig our hands into and smell the loamy scent of overturned soil, and we pick and taste the bitter tang of the first spring shoots of dandelion leaves. In terms of reader response and identification, the reader becomes as much the persona imagined and invited by Wildwood, as does Winson.

Winson’s writing is a genre in which the subject is simultaneously author and subject: a subject that shares space with other subjects, subjects equally real and simulated.
These subjects—Wildwood, Chehalis, salmonberry—become the “we” of “weather we be.” His pseudonym “Wildwood” sustains an illusion of fictional subjectivity, but his infrequent use of “I” maintains a sense of scientific objectivity through natural history that orients the reader in real events. The combined effect makes us companions along Wildwood trails; we are fellow travellers on interpretive nature walks around the shores of Hanging Lake and Sumas Lake. The intimacy of Wildwood’s persona and subjectivity diminishes the distance produced by scientific objectivity. “Backyard ethnography” becomes backyard science. Sidonie Smith and Julia Watson describe “Backyard ethnography” as “the everyday practice of autobiographical narrating” (17). Winson’s conflation of backyard ethnography and naturalist observations conveyed through newsprint further emphasizes my point that serial nature writing brings the “everyday practice” of the natural world into readers’ living rooms and brings the readers out into their backyards. Consequently, the autobiographical elements of Winson’s writing temper the didactic function of nature writing—nature writing should both entertain and teach—and illustrate reasons to care for our backyard, for our home.

Canadian daily newspapers’ inability to provide readers with serialized local nature features that both entertain and teach only serves to widen the gap between nature and culture. Either sensationalistic or delivered to us in fragments (weather networks, gardening columns, irregular nature features, travel sections), environmental news coverage in the media today rarely presents the reader with a sense of a whole picture. Readers rarely grasp, to borrow an ecological mapping, how all threads weave together to form multiple, interconnected webs that materialize into one, complex web: our planet. Current environmental news too often engenders fear and feelings of impotence or futility, conveys a sense of an erosive community. Vancouver Sun columnist, Stephen Hume occasionally writes nature features that combine poetic prose, autobiography, and awareness and education of
environmental issues. Often he focuses on a particular, innocuous species, such as the mason bee, and champions its preservation, its beauty, and its natural history. But Hume diverges also into the realm of international politics and history. Thus, because of the infrequency of his nature articles and the unpredictability of his subject matter, I do not view his nature writing as sustaining the same empathic affect as Winson’s writings. Stephen Hume is a new and needed voice, but what is still needed is a new Wildwood voice, one that regularly features the local within a bioregional ontology, a genre that acknowledges the complexity of existing as a part of bioregions and overlapping ecosystems: recognizes the interconnections between languages, cultures, sedges, arbutus, blackberry, oolaloe, flying squirrel, towhee, rivers, lakes, oceans, and January windstorms.

Environmental journalism generally divides into two types: news and human interest. News focuses on “the unfamiliar, the strange, the huge, the surprising turn of events, the trouble spot, the crisis” (Killingsworth and Palmer 134). In contrast, the human-interest story involves “portraiture” of issues or research affecting human lives (a neighbourhood composting initiative, for instance). Human-interest narratives, Killingsworth and Palmer contend, conflict with the objectivity of science as the stories generally promote “social value [...] and must solve human problems” (135). Dichotomizing environmental news into categories assumes a middle ground cannot exist. Science, Killingsworth and Palmer further note, rarely moves toward “melodramatic closures”; instead, science is a process of testing, retesting, and testing hypotheses. True, such developments do not make gripping news and make sustaining readers’ interest a challenge (Killingsworth and Palmer 145). However, the two categories are not disparate; in fact, a solution to such a binary resides in the need for a literary genre that links environmental news and human interests: naturalist accounts. If a newspaper reports about melting icecaps and endangered polar bears, a natural history of
polar bears tempers the hyperbole of crisis news and allows for other voices to penetrate the cacophony. The autobiography of the “backyard” ethno-naturalist account invites human values to overlap and translate scientific abstraction into tangible, everyday practices. To borrow Christoph Irmscher’s words, the human interest element found in Winson’s style of naturalist writing “serve[s] as the meeting point of two processes […]: the humanization of nature and the naturalization of humanity” (100). Informing readers of only the negative impact of environmental degradation is reductive; newspapers must also educate readers about the home—the community—they are losing. Naturalist writings teach readers how to be attuned to nature, and thus discover ways of preventing that loss.

Jan Zwicky, at the UBC conference Writing Home, claimed that people’s unwillingness to care or act in the face of environmental degradation resulted from an inability to hear. I challenged this premise and noted that the problem is not people’s inability to hear, but rather a condition of being deafened by so much negative news or static. Constant barrages about climate change, extinction, resource depletion, deforestation, tainted water supplies, and household toxins—I am not surprised when my Foundations Program students initially expressed a sense of futility generated by an overwhelming bombardment of environmental news. For a year, my students read works relevant to environmental studies: Descartes, Rousseau, Daniel Quinn, Rachel Carson, David Orr, Gary Paul Nabhan, and Laurie Ricou. The texts made the students variously upset, frustrated, cynical, intrigued, but rarely awed and rarely inspired to act. Yet, their attitude did change over the course of the year, and at different moments, I believe, they were moved to care. Hearing is not the same as listening. We hear noise, but we do not necessarily attend to the particularities of sound: the differentiation between a junco and towhee’s song, between the scent of cedar and pine. The necessary quiet that Zwicky calls for cannot occur without first learning to care—to
know what “it” is we are trying to hear. If you learn to care, you will seek out the quiet necessary to hear, to differentiate voices in our community.

The Foundations 101 teaching team asked the students to choose a species native to the Pacific Northwest. One of the main impetuses of the project was to re-vision home (the local) through the reading of purple shore crab, sea otter, Pacific tree frog, and Northwest crow, as some examples. Learning about the species’ ecology, the history (human and natural), and cultural representations, students had to reconsider their own relationship to their particular species and by extension their own engagement with the environment. Laurie Ricou’s *The Arbutus / Madrone Files* inspired the assignment, and I took the opportunity to model the compilation of the files on Laurie Ricou’s Majors Seminar on Invader Species. Throughout the year, the species were to become the students’ companion—their obsession. They viewed the species from various disciplinary perspectives: science, culture, history, fiction/poetry, natural history, and fine arts. Further, students had to look at these disciplinary perspectives through a local lens; students had to find articles and artefacts pertaining to the Pacific Northwest. Each week students shared their findings with their classmates, so that by the end of the year they had compiled a file. As their files grew, so too did their interest; the pedagogical exercise became a lesson in learning about how species interact with their environment and how the environment interacts with species. What I saw evolve were words characteristically associated to friends (sense of fun, creative, timid) were applied to their species: favoured stories tended to focus on qualities that made their species (and rivers)

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39 The UBC Faculty of Arts Foundations Program was a first-year interdisciplinary program that combined the Arts and Social Sciences. The program, comprised of approximately 120 students and divided into three sections, was team-taught by three Instructors and three Teaching Assistants each. I was a Teaching Assistant for Section 101, an interdisciplinary introduction to nature/culture, literature and environmental studies, and sustainability. The three Instructors were Dr. Rebecca Raglon (English/Environmental Studies), Dr. Carla Paterson (History/History of Science), and Dr. Larissa Petrillo (Anthropology/Aboriginal Studies). The advantage of this program was that we had the same students for the entire year. Unfortunately, in 2006 the Faculty of Arts ended the program.
“human.” Despite long teeth, poisonous bites, or slimy textures, their companions became approachable—dare I say, loveable (Brent went as far to bring his companion (live) to class: a Dungeness crab). Encounters with their species became enmeshed with stories of their family or friends (grandmother’s quilting, friends kayaking, and a community crab-bake)—stories that placed them, that connected them to home. Then, to give them something tangible, I took them on a natural history treasure hunt around the Museum of Anthropology and down to Wreck Beach. I gave them sets of envelopes. One envelope contained clues, the other answers. With a series of facts, myth, and descriptions, they had to locate the species. As they found each species, they would read aloud more information about the species. At one point, I overturned a rock on the beach, and scooped up a purple shore crab. Many of the students had never held or touched a live crab: its diminutive size and defensive posture as it rested in my palm brought first silence, then a sudden rush of questions and observations. They touched, they smelled, and they listened. And, as their final projects showed, they learned to care.

Winson’s writings teach readers the importance of listening not through unrelenting toxic discourse, but through sensing the wonders of the diverse lives growing in our backyards. He repeatedly emphasizes interconnections—“friendships” as Winson calls them—between the human and nonhuman as the foundations of community and existence. Environmental news shows us the consequences of collapsed ecological communities; naturalist accounts show us how to prevent such a collapse: being attuned with all senses. Naturalist accounts respond to environmental crisis: they are the antiphony of environmental news. Naturalist writing does not shirk conservationist and preservationist issues, rather the opposite. Naturalist writing is about incremental steps, documenting slow progressions and overlooked efforts. Environmental news focuses on mercurial changes and natural disasters
because of their newsworthy (product) appeal as journalistic commodity: naturalist accounts focus on the slow, significant changes and the background hum, which normally lead up to and accompany natural disasters.

Rather than project alarmist rhetoric, naturalists attempt to retain the beauty and the wonderment, to emphasize the aspects of nature that show us why particular species are worth saving. Winson endows the natural world with human traits, but he does so not to encourage a homogeneity, but to figure the human as a part of a biodiverse world; he appeals for a "wider vision," to see "creatures in their own concerns." In imagining such possibilities, he projects a human identification, a kindred feeling with the biotic community in attempts to change people's conscience about their surround. By evoking the physicality of an earthworm retreating deeper from the freezing soil or the warning slap of a beaver's tail, he projects the reader into sensing another equally complex way of being in nature. I want to conclude with an excerpt by Winson, an Open Air Jotting that I feel embodies Wildwood's visionary perspective and emphasizes the importance of retrieving his writings. Though his writings are often problematic, Winson imagines a Pacific Northwest regional community grounded in the natural world, and articulates an ethic toward the land and biotic community that decentres humans and forces them to share both the printed page and the world beyond the text:

Owning the Earth

This is man's pride. The boast of his advancement is that he comes more and more into his "heritage" as the lord of creation. The universe is brought under his "service," he regards himself as owner and controller of the world on which he drifts. The land, the forests, the air, the sea, all are "conquered." Whatever life he meets he destroys or subdues to his
will, and all forces inanimate are “harnessed” to his purpose. His first audacity was to hang the sun and the stars on the firmament for his own lightning, before discovering that suns and constellations swung in distances eternal, and in serenity ineffable; from whence his earth is less than a mote in a sunbeam, and himself less than a microbe on a mote.

[...]

Light from universes that ignore him power to view their might, and to measure their immensity. They have shown him centuries of light, ages of systems, journeyings beyond his ken or his imagining, leaving him with the vast amaze of comprehending the unbounded. He sees that all are moving, that he is moving too. His solid earth spins on itself, making night and day, turns on its sun for seasons of growth and rest; follows that sun he knows not whither, haunted by a hint that all are speeding along a milky way that has no turning, no ending. Cosmic forces drawing him through galaxies of suns at speed he can not sense, to a goal he can not gauge, while he fumbles at the wheel of a spark of oil and gloats that he owns the earth [punctuation and spelling sic]. (8-9)

Winson wrote this particular jotting in 1934. In 1956, the new editor of the *Vancouver Daily Province* cancelled “Open Air Jottings,” because, as Ethel Leaf tells us, he thought Wildwood’s jottings “were not news.” In her anger, Ethel underlines *not* and writes over *News* with capital letters, scratches it out and handwrites again in bold capitals: NEWS! (J.W. Winson Memoir). John William Winson—Wildwood—and naturalist writings much like his, impress upon us that what elicits care for the natural world is not so much accentuating that
which is newsworthy, but balancing such of-the-moment coverage with that which is
noteworthy.
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Appendix

Facsimiles of Wildwood’s (J.W. Winson) nature column in The Daily Province

Fig. 1 “Open-Air Jottings.” The Daily Province. 2 January 1920: 12.

Fig. 2 “The Wild Arum.” The Daily Province. 22 November 1939: 4.

Fig. 3 “Along Wildwood Trails.” The Daily Province. 14 March 1950: 4.

Fig. 4 “Open-Air Jottings.” The Daily Province. 20 October 1918: 9.

Fig. 5 “Open-Air Jottings: Mud and Migration.” The Daily Province. 12 Feb. 1925: 6.

Fig. 6 “Open-Air Jottings.” The Daily Province. 23 January 1920: 12.

Fig. 7 “Open-Air Jottings.” The Daily Province. 12 August 1923: 20.

Fig. 8 “Open-Air Jottings.” The Daily Province. 12 September 1919: 15.

Fig. 9 “Along Wildwood Trails.” The Daily Province. 28 March 1950: 4.
Arnold & Quigley's
January Clearance Sale

A DRASTIC clearance of all lines of Men's Winter Clothing! The price concessions that can not fail to interest every man who desires to save on everything—many lines are marked at less than wholesale—them—the values are unusually good—get your share.

Sensational January Clearing Mens, Suits, Overcoats and Hats

DESCRIPTIONS are unnecessary—these prices speak for themselves. Written along in clothes values in January that you have ever known. It will pay you to investigate older stocks.

FREE TO Pile Sufferers

Don't Be Out-Sold For Try This New COMPLETE LINE OF THE THOUSAND COATS YOU CAN HAVE CHEAPLY CHEAPLY Gave Up A Pleasant Testing Ground for the ``Spare Caps Fall of Prices."

Let Me Prove This Free

My internal method for the treatment and permanent relief of pain in the comfort is. Thousands upon thousands of patients have been cured and cure many more every day. I want you to try this method.

Underwear Bargains

Odd and broken lines of Watson's and Penman's, values $1.00, $2.00 Penman Natural Wool Elastic Rib $1.45. Up to $3.00 values in Britannia, Penman's blue tip, heavy Scotch and Stanfield's heavy rib $1.65. $2.50 Stanfield and Turnbull natural wool and heavy rib $1.95. $3.00 Odd Watsons and Tier

100 Men's Odd Suits $21.75 to be cleared at...

$25 and $30 Heavy Tweed Raincoats $15.00

Heavyweight English Tweeds, with heavy looked on styles; grey, brown and greens in handsome patterns. Regular $15 and $10 values for $15.00.

$30 and $35 Heavy Tweed Raincoats $21.75

Odd Overcoats; regular $15.00 up to $30. Men's Odd Overcoats, in various styles and fabric. Values up to $36.96. for...

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The red and white colors of the kta flowers and plants are often contrasted with the green of the grass and the blue of the sky. The beauty of the kta flowers is not just in their appearance but also in their fragrance, which is said to be sweet and refreshing.

Harvest is long and delayed by the customs of the bird's nest. The birds do not lay their eggs in the nest but in the kta flowers. They do not do this for the sake of the beauty of the flowers but because they need the kta flowers to feed their young. The birds do not lay their eggs in the nest because they need the kta flowers to feed their young.

The kta flowers are not only beautiful but also useful. They are used in the making of dyes and in the preparation of remedies. The kta flowers are also used in the making of food. The nectar of the kta flowers is used to make honey.

The kta flowers are a象征 of purity and beauty. They are said to symbolize the purity of the soul and the beauty of the soul. The kta flowers are also a symbol of the beauty of the earth and the beauty of the world.

The kta flowers are a symbol of the beauty of the world and the beauty of the earth. They are a symbol of the beauty of the soul and the beauty of the soul. The kta flowers are also a symbol of the beauty of the earth and the beauty of the world.
The Wild Arum

By WILLOWOOD.

The dying marsh lies wreathed in goldenrod and the blue of autumn asters. No other flowers survived the first keen frost, excepting the few streaked violets, lowly and pale, on the hummocks isolated by the hoofprints of cattle.

The greens become russet, lightened with yellow. The rods and asters turn grey in fluffy seed, but the great green leaves of the arums, vivid and succulent, are smitten to the heart.

Lush as tropic foliage, they had no armour against the frost. The most vigorous plants of the marsh, they sent their roots deep into the watery soil. Assured of its plenty, they spread great roots as perpetual pumps, drove moisture upward fast as cells could expand in greenery, making leaves bigger than anything but rhubarb, and of better form than that.

Before the huge leaves appeared, a flower was sent up, the first of spring, formed in the temperate depths of the root while ice gripped the marsh above. No whim of weather hinders the yellow spur that rises before the daffodils and swells into a goblet of gold to bribe old Winter's departure.

The marsh is studded with these festive cups, in color so bright and generous that all should give them welcome and journey to see them. None will, because they have been blasted with a name of bad odor, and thousands who know nothing of the true scent of the flower scornfully declaim it a cabbage, spiced with skunk. This it is not.

Eastward grows a plant in similar places, with leaves somewhat resembling, having a flower of like form, but enclosed in a more globular leaf or spathe that is mottled, and not the clear clean gold of the arum of the west. Their names are very different botanically, and whatever odor that may have, this has never given offense in the field where it belongs.

Ditchers cutting through its roots have protested the strength of its odor, but no one passing the marsh in springtime has cause for complaint. Many a hemlock is unpleasant, elder flowers, though cloying, are not agreeable, and none complains of the romantic rowan, whose essence on the air would smother a marshful of arums and leave over enough to offend the fastidious.

Gardeners in England grow this marsh arum for its beauty, western poets protest against its cabbage description, correspondents appeal for something to be done, but bad names cling to the tongues of those who do not think for themselves.

They "Strafe" the Russia...
Coal's Future Assured

By REGINALD HARDY

OTTAWA—Because oil pipelines and refineries are particularly vulnerable to attack by an enemy in time of war, it would be folly for Canadian industry to place itself in the position of having to import oil. This is the considered opinion of experts who point out that domestic oil reserves are much in the same position.

For this reason, the experts say, many industries and coal miners will continue to use coal for fuel. Thus the demand for Canadian coal mines would have to be assured.

"One has only to appreciate what damage might be done by a determined enemy during Exercise 'Rotor,' if a bulldozer smashed through a pipeline, shutting off oil at the delivery point out.

That pipeline, running from Skagway to Fairbanks, provides diesel fuel to the United States.

Actually Canada is using just about as much coal as it ever did, the increasing use of oil merely taking up the increase in demand due to development of Canada's industrial plant and the growing number of domestic fuel consumers.

It is true that the railways are presently building no more coal-fired locomotives, but they have hundreds of locomotives of the coal-burning type which will continue to be serviceable for 25 or 30 years.

Also, in the meantime, the development of the coal-burning gasifier, is taking place, to burn coal or refuse in the presence of steam. After this is achieved, the development of the modern coal-gasifier will enable coal to be used as a source of power for many industrial processes.

"And while pipelines and refineries are being substituted for the coal-mine, the motive engine may have reached the point where it will be as economical and efficient as the modern diesel fuel consumers.

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In the meantime, the development of the coal-burning gasifier is taking place, to burn coal or refuse in the presence of steam. After this is achieved, the development of the modern coal-gasifier will enable coal to be used as a source of power for many industrial processes.

Thus, the experts argue, industry to place itself in the position of having to import oil. This is the considered opinion of experts who point out that domestic oil reserves are much in the same position.

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The plot of only one tree may grow the apples of Hesperides, if by a com-
OUR AUTUMN SALE OF WOMEN’S BOOTS STARTS ON MONDAY

Our shoe buyer has just returned from a six weeks’ buying trip where he effected several advantageous purchases, putting us in a better position than ever to sell you “top grade” footwear at time one-time economy prices. We start the sale with 3000 pairs—all stylish and seamanable—all boots of quality—all valued. Knowing that it will be remembered for months to come. Included are shoes for dress, for the street, and complete variety of fine footwear at startlingly low prices. Divided into many groups, seven of which are here described and illustrated.

**No. 1—Brown Calfskin Walking Boots**
WITH Goodyear welted soles, made in U. S. A., in widths A, B, Chart, Regular, $6.00. Sale price... $6.98

**No. 2—Dark Brown, Grey and Forrest Faux Kid Boots**
WITH 6 and 12 inch toes and Kid’s Kid boots. Dress shoes, with white or yellow Kid’s Kid boots. Generally well finished, made in U. S. A., in widths A, B, Chart, Regular, $14.98. Sale price... $4.98

**No. 3—Black Kid Boots**
WITH BROWN and grey patent leather, grey kid, and brown kid. Regular up to $15.00. Sale price... $6.98

**No. 4—Nocturne Boots**
WITH brown and grey patent leather, grey kid, and brown kid. Regular up to $15.00. Sale price... $6.98

**No. 5—Black Kid and Patent Leather Dress and Walking Boots**
WITH DULL kid, calf and cloth tops, and French, Cuban and low heels. Regular tip to $7 and $8. Sale price... $3.69

**No. 6—Black Patent Cloth Button Boots**
WITH DULL kid, calf and cloth tops, and French, Cuban and low heels. Regular tip to $7 and $8. Sale price... $3.69

**No. 7—Edward C. Barta Dress Walking Boots**
WITH DULL kid, calf and cloth tops, and French, Cuban and low heels. Regular tip to $7 and $8. Sale price... $3.69

**Many other lines included in this sale such as Dress Pumps, Oxfords and Winter Boots—as well as extra special values in the Children’s Department. See Georgia Street window.**

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**OPEN-AIR JOTTINGS**
By WILDWOOD

Who said the Open Air was bad, that it was unhealthy? Everyone knows that the open air is the greatest of all cures. Who can deny that it is good to walk and breathe freely, to see the sun on our faces and feel it on our backs? Every day there are hundreds of thousands of people who go out into the open air and enjoy it. Who can say that the open air is not good for them? Everyone knows that it is good for the body and the mind. Who can deny that the open air is good for the body and the mind? Everyone knows that it is good for the body and the mind.

The open air is good for the body and the mind. Who can deny that it is good for the body and the mind? Everyone knows that it is good for the body and the mind. Who can deny that it is good for the body and the mind? Everyone knows that it is good for the body and the mind. Who can deny that it is good for the body and the mind? Everyone knows that it is good for the body and the mind. Who can deny that it is good for the body and the mind? Everyone knows that it is good for the body and the mind. Who can deny that it is good for the body and the mind? Everyone knows that it is good for the body and the mind. Who can deny that it is good for the body and the mind? Everyone knows that it is good for the body and the mind.
Health and Disease
Faulty Posture

In a training camp in England in 1918, it was noted that a certain group of men were found to be suffering from the disease "scurvy." Statistics are alarming.

Nature developed the human body with a view to living in the first type of "ecological niche". These young men, in maintaining the proper balance, the body is directed by the brain and controlled by muscles and ligaments. It is conceivable that any alteration of [any] portion of the body, normal or improper, from its natural position must be effectual in causing the proper adjustment of the body to be maintained. This alteration in position will be harmful in some position. While doing so they can not

Some of the mud will be used to build banks and dikes, which can be turned to account later on, even if not a complete success. These banks and dikes are rich in earth, a heritage for land-life.

The mud becomes burdensome to the river at its mouth. The sea will have none of it; the load must be dropped at once. The salt water causes the mud to flocculate into tiny lumps and the sludge settles to the bottom. The mud is then collected and used as fertilizer.

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The amount of water brought down by the Fraser River between the summers and winters is incredible. The river is so large that it can carry away enormous quantities of material. Although the river is in flood, and winter is very cold, the amount of material brought down is still considerable.

The Fraser is not the only river that carries mud. The Columbia River also carries large quantities of mud, which are deposited in the Columbia delta. The mud is then collected and used as fertilizer.

The mud becomes burdensome to the river at its mouth. The sea will have none of it; the load must be dropped at once. The salt water causes the mud to flocculate into tiny lumps and the sludge settles to the bottom. The mud is then collected and used as fertilizer.

A young engineer listened to the bugle observations of a lot of old philosophers and then determined to study the subject of psychology. Some of the old philosophers had been working on the subject for years, but he found that these old philosophers were not doing much. He spent a great deal of time in the study of psychology, and finally came to the conclusion that psychology was a science which could be taught in the schools. He then went to work and made a great success of it.

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OPEN-AIR JOTTINGS

BY WILDCOW

For sixty hours rain has been falling on the eastern United States. In the last twenty-four hours which this country makes with the exception of a few localities, the rainwater is being drained off the land. Good gifts to those in the South will be the rainwater. The vegetable and mineral soil of the Southern States is greatly benefited by the rainwater. In the North, the rainwater is being drained off the land. Good gifts to those in the North will be the rainwater. The vegetable and mineral soil of the Northern States is greatly benefited by the rainwater.

The rainwater is being drained off the land. Good gifts to those in the Middle States will be the rainwater. The vegetable and mineral soil of the Middle States is greatly benefited by the rainwater. In the West, the rainwater is being drained off the land. Good gifts to those in the West will be the rainwater. The vegetable and mineral soil of the Western States is greatly benefited by the rainwater.

The rainwater is being drained off the land. Good gifts to those in the East will be the rainwater. The vegetable and mineral soil of the Eastern States is greatly benefited by the rainwater.
OPEN-AIR JOTTINGS

By WILFWOOD

The sun, in late September, is shining brightly, and the air is bracingly cool. The earth is still green, but the leaves are beginning to turn yellow and red, signifying the approach of autumn. The birds are now beginning to leave for their winter quarters, and the fields are gradually becoming empty of their former occupants.

A delightful morning walk through the countryside reveals the beauty of nature in all its splendor. The leaves rustle underfoot, and the birds sing sweetly as they flit from branch to branch. The air is filled with the fragrance of wildflowers, and the scent of autumn is in the air.

As the sun sets, the sky is painted with hues of orange and pink, and the stars begin to twinkle in the night sky. The moon rises silently, casting its silver light upon the sleeping land. It is a magical time, and one that fills the soul with a sense of peace and tranquility.

The night brings with it a new sense of wonder and wonderment. The stars shine with a special brilliance, and the moon casts its glow upon the earth. The world is quiet, and the only sounds are the soft rustling of leaves and the distant hoot of an owl.

Thus, the season of autumn is a time of beauty and wonder, a time to enjoy the beauty of nature and to appreciate the blessings of life.

CANADA TO BENEFIT
BY NEW PREFERENCE

Many Supplies for Crown Colonies to Be Bought Here.

JOHN MACDONALD (1815-1908)

LONDON, Ont.—Canada will benefit from the new tax on exportable goods, which is bringing into play the potential of the crown colonies. The colonies are being supplied with goods that are not obtainable in Canada, thus providing a market for Canadian products.

The colonial office has now established a new system of preference. The system is based on the principle that the crown colonies should receive the benefits of the tax on exportable goods. This is done by giving the crown colonies a larger share of the benefits of the tax, thus providing them with a greater incentive to purchase Canadian goods.

The new system is expected to benefit the crown colonies in a number of ways. First, it will provide a market for Canadian goods, thus creating a demand for them. Second, it will encourage the crown colonies to purchase Canadian goods, thus providing a benefit to Canada. Third, it will encourage the crown colonies to develop their own industries, thus providing a benefit to both Canada and the crown colonies.

The new system is expected to be a great success, and it is hoped that it will bring about a greater understanding between Canada and the crown colonies.

THIN, NERVOUS, RUN DOWN PEOPLE SHOULD TAKE BITRO-PHOSPHATE

Creates New, Firm Flesh, Strength and Energy in Two Weeks’ Time

Many Instances

Bitro-Phosphate Should Be Prescribed in Every Case of Malnutrition

This plate-bitro-phosphate is the most natural and healthful food for young and old alike. It is a valuable aid in the treatment of all forms of malnutrition, and in the recovery from all forms of weakness.

From the moment it is taken, it begins to work, and in two weeks’ time it will be evident that the body is becoming firm and strong. The skin will be smoother, and the hair will be brighter and healthier.

The benefits of Bitro-Phosphate are now being recognized by many leading physicians, who prescribe it for their patients suffering from malnutrition, weakness, and general debility.

The standard of Bitro-Phosphate is exceedingly high. It is pure and natural, and it is free from all foreign substances.

The manufacturer of Bitro-Phosphate has recently acquired considerable reputation for his work in this field. His products are of the highest quality, and they are widely used throughout the world.

The manufacturer is now offering Bitro-Phosphate at a very low price, and he invites all who are interested to try it.

For further information, write to The McLaughlin Chemical Company, 1234 Main Street, Toronto.
OPEN-AIR JOTTINGS

By WILDWOOD

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In this one new big number

Peter H. Kyne
Rupert Hughes
Robert W. Chambers
James Oliver Curwood
Arthur Somers Roche
Harri King
Merrilh Nicholson
Frank M. Adams
Jack Boyle
Kenneth L. Roberts
Perwood Gibbon
Allroy Penzeh
Kila Wheeler White
Pdcbebe Arnold Kummer
Harmon Fisher
Howard Chamber Chrisby
James Montgomery Flagg
P. X. Lepyntcker
W. T. Horn
J. Scott Williams
W. H. Stevens
Lee Cotterry

If you enjoy a

And go on a

.All means begin

"Kndred of the Dust"

by Peter B. Kyne

which starts in

October

Cosmopolitan

#

9

FIG. 8
Khalakuttik Iglumi!

BY HERB SURPUS

OTTAWA—Khalakuttik Iglumi, Eumangniqatigi, is the title of an illustrated manual issued recently by the Department of Resources and Development in English it means "The Book of Wisdom for Eskimos.

This, incidentally, is the second edition. The first, issued in 1947, proved very popular with Eskimos. The revised edition has brought it up to date with Eskimo syllabics (strikingly similar to shorthand "characters"), and Eskimo writer, Mr. Ivan Jones, has rewritten it.

Almost every paragraph makes the Eskimo wise in his everyday life, how to feed and raise baby, how to spend family allowances, the best method in a family quarrel. Illustrations assist his instruction. The stress is, of course, on health. The book includes so many paragraphs, and, of course, the importance of cleanliness in preserving health and cleanliness in preserving health.

"Bulogonig puyaqulik," says the book—"smokum and dirt are part of our everyday life."

"Khalakuttik Igumi!"—No one must spit in the igloos.

The instruction how to treat frostbite is of equal value to white men. "If face, nose, ears or feet get frozen, don't rub them. Keep them cold. That will make it worse. At first sign of freezing, cover the part and leave alone. If you do pump your feet, they will be cold until the frost is gone. Do not rub:

"..." ~

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"..."

The book is published by the Department of Native Affairs and is available at a cost of 25 cents.

Do It If They Want To

smelly China flake and deplay-ground in one ever encounter it amounts to a nuisance in a few spots. It is an insanitary eyesore in Chinese Creek and provides at least a decent park and playground for Mount Pleasant. Quidling modern as in most cases, it provides that other means of avoiding the issue.

The City Council now has more than $1,000,000 bequeathed by the late Jonathan Stuchbery to spend on Chinese Creek and should be ready to use it for park purposes, but not for any sewage improvements at China Creek.

In a $20-million budget it can surely find enough money to fix up China Creek, at least temporarily. Aldermen are not good at finding money to spend on needed places if they really want to.

It Does To Your Lungs

The city's air about the fact that the yellowed paper contains an amount of advice from a smoke offender place sprays and smoke particles during the smoking process. The smoke is then inhaled by the smoker and passes through the lungs, where it can cause damage to the respiratory system. The smoke contains harmful chemicals, including nicotine, tar, and carbon monoxide, which can cause a range of health problems, including lung cancer, heart disease, and respiratory infections.

The suggestion we might start out with a "smoke prevention week" in Vancouver. The main purpose of this week's campaign is to raise awareness about the dangers of smoking and to encourage people to quit.

They were fed and cared for from the smoke prevention week in Vancouver. They were kept in a loving environment and given the best care possible. They lived long and happy lives.

Why has smoking become so popular? Why do people continue to smoke? The answer is that it is a way of life. It is a way to relax and unwind. It is a way to express emotions.

What About Garibaldi?

We may have to educate ourselves up to a point, where the man who lets black smoke escape from a factory window will be considered a social miscreant, not an interested citizen. We may have to educate ourselves up to a point where we are not satisfied with a "good smiler" or a "good neighbor." We may have to educate ourselves up to a point where we are not satisfied with a "good smiler" or a "good neighbor."

The efforts of the campaign are never to be underestimated. Smoking is a serious matter, and it is important to work towards a smoke-free environment.