



The Picturesque
& the Sublime:
A Poetics of the
Canadian Landscape

Susan Glickman

Picturesque And The Sublime A Poetic Of The Canadian Landscape

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The Picturesque and the Sublime Susan Glickman, 1998 Roberts's *Ave* and Paulette Jiles's *Song to the Rising Sun* and explores the poems in the context of theories of nature and art **BOOK JACKET** **The Picturesque and the Sublime** Susan Glickman, 2000 Winner of the Gabrielle Roy Prize in English and the Raymond Klibansky Prize *The Picturesque and the Sublime* is a cultural history of two hundred years of nature writing in Canada from eighteenth century prospect poems to contemporary encounters with landscape Arguing against the received wisdom made popular by Northrop Frye and Margaret Atwood that Canadian writers view nature as hostile Susan Glickman places Canadian literature in the English and European traditions of the sublime and the picturesque Glickman argues that early immigrants to Canada brought with them the expectation that nature would be grand mysterious awesome even terrifying and welcomed scenes that conformed to these notions of sublimity She contends that to interpret their descriptions of nature as negative as so many critics have done is a significant misunderstanding Glickman provides close readings of several important works including Susanna Moodie's *Enthusiasm* Charles G D Roberts's *Ave* and Paulette Jiles's *Song to the Rising Sun* and explores the poems in the context of theories of nature and art Instead of projecting backward from a modernist perspective Glickman reads forward from the discovery of landscape as a legitimate artistic subject in seventeenth century England and argues that picturesque modes of description and a sublime aesthetic have governed much of the representation of nature in this country Susan Glickman is a poet living in Toronto She is the author of *Complicity The Power to Move* Henry Moore's *Sheep and Other Poems* and *Hide and Seek* **Northrop Frye on Canada** Northrop Frye, 2003-01-01 Brings together all of the writings of Northrop Frye both published and unpublished on the subject of Canadian literature and culture from his early book reviews of the 1930s and 1940s through his cultural commentaries of the 60s 70s and 80s Gothic Canada Justin D. Edwards, 2010-02-02 Canadians have always been obsessed with the idea of their own identities Stories that tell us who we are provide a reassuring sense of identity for the individual and the nation Hockey Maple Leaves Beavers But collective stories tend to be haunted by a fear that a shared narrative might be nothing more than an elaborate artifice This fear has long been a source of gothic inspiration for Canadian writers A haunted Canadian self returns again and again Polite Friendly Not American With examples of gothic discourse from Canadian fiction autobiography film poetry and drama Justin Edwards analyzes the ghost at the heart of the nation A major contribution to cultural and literary studies *Gothic Canada* unearths two centuries of Canadian gothic writings to reveal uncanny traditions of trauma repression and monstrosity **The Cambridge Companion to Canadian Literature** Eva-Marie Kröller, 2017-05-27 This fully revised second edition of *The Cambridge Companion to Canadian Literature* offers a comprehensive introduction to major writers genres and topics For this edition several chapters have been completely rewritten to reflect major developments in Canadian literature since 2004 Surveys of fiction drama and poetry are complemented by chapters on Aboriginal writing autobiography literary criticism writing by

women and the emergence of urban writing Areas of research that have expanded since the first edition include environmental concerns and questions of sexuality which are freshly explored across several different chapters A substantial chapter on francophone writing is included Authors such as Margaret Atwood noted for her experiments in multiple literary genres are given full consideration as is the work of authors who have achieved major recognition such as Alice Munro recipient of the Nobel Prize for literature

The Ivory Thought Gerald Lynch, 2008-02-28 If one poet can be said to be the Canadian poet that poet is Al Purdy 1918 2000 Numerous eminent scholars and writers have attested to this pre eminent status George Bowering described him as the world's most Canadian poet 1970 while Sam Solecki titled his book length study of Purdy *The Last Canadian Poet* 1999 In *The Ivory Thought* Essays on Al Purdy a group of seventeen scholars critics writers and educators appraise and reappraise Purdy's contribution to English literature They explore Purdy's continuing significance to contemporary writers the life he dedicated to literature and the persona he crafted the influences acting on his development as a poet the ongoing scholarly projects of editing and publishing his writing particular poems and individual books of poetry fiction and non fiction and the larger themes in his work such as the Canadian North and the predominant importance of place In addition two contemporary poets pay tribute with original poems

Director's Cut David Solway, 2003 Solway argues in this feisty and polemical book that the time has arrived to take stock and engage passionately with our literature and especially our poetry if it is ever to be rescued from the swamp of second ratedness into which it has descended He contends that almost all of the poetry and much of the fiction being written in Canada these days is turgid spurious and pedestrian the result of two highly questionable developments the proliferation of Creative Writing departments in universities throughout the country and a largely subsidized literature industry abetted by a press of cousinly critics and reviewers intended to construct a patchwork national psyche create a sense of ideological cohesion and glorify the tribe In consequence of this we have sponsored a coterie of underachieving overproducers and proceeded to collude in their diffusion by virtue of our silent complicity or our chauvinism Solway believes that we are on the whole far too nice far too politically correct and in a word far too Canadian to register our disapproval bluntly and agonistically The last thing we want to do is offend anyone But all that such manoeuvres ensure is that nothing changes while conscience is appeased There comes a time when diffidence and affability those specifically Canadian virtues work against our best interests and prevent the candid and occasionally brutal assessments without which the critical stupor and aesthetic fog so congenial to us must remain destructively in place In *Director's Cut* Solway attempts to dispel that fog to see clearly and to speak directly to a readership that has been far too receptive of questionable work

Picturing the Land Marilyn J. McKay, 2011-04-12 Emphasizing the ways in which social economic and political conditions determine representation Marilyn McKay moves beyond canonical images and traditional nationalistic interpretations by analyzing Canadian landscape art in relation to different concepts of territory Taking an expansive and inclusive perspective on Canadian landscape art McKay depicts this

tradition in all its diversity and draws it into the larger body of Western landscape art broadening the horizon of future study appreciation and criticism Richly illustrated and filled with sophisticated and innovative commentary *Picturing the Land* provides new and distinct histories of the landscape art of French and English Canada *The Strange and Dangerous Voyage of Captaine Thomas James* Colleen M. Franklin, 2013-11-01 While Thomas James is not widely known today this was not always the case his 1633 publication *The Strange and Dangerous Voyage of Captaine Thomas James* was until the early nineteenth century the British public's primary source of information about what we now know as northern Canada The account of his attempt to find the Northwest Passage and the winter he spent on an island in James Bay made his name synonymous with exploration and the north Over the centuries James's narrative was used to compile travel books and to compose philosophical treatises children's books as well as poetry and novels most notably it influenced Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* and Mary Shelley's *Frankenstein* Colleen Franklin's critical edition of the *Voyage* is the first since 1894 Her introduction details how James engages with both medieval and early modern perceptions of the north as well as the early modern imperative to base knowledge on observation and experience and offers a history of the text's reception from its first publication into the nineteenth century An invaluable reference on the early European exploration of North America *The Strange and Dangerous Voyage of Captaine Thomas James* sheds new light on the representation of the Canadian north *We All Begin in a Little Magazine* Arc, 1998-07-15 When Arc began publishing in 1978 it had one aim to publish the best work by Canada's new and established poets Celebrating Arc's first two decades *We All Begin in a Little Magazine* testifies to how fully the editors realized their aspirations It provides a rich cross section of Canada's poetry of the time the most vital years thus far in the history of Canadian Literature Read the work of your favourite poets just as they first made names for themselves Rediscover the excitement you felt when you came across their poems in Arc Canada's best little magazine *Journal of Canadian Poetry*, 1999 **Second Arrivals** Sarah Phillips Casteel, 2007 Diaspora studies have tended to privilege urban landscapes over rural ones wanting to avoid the racial homogeneity conservatism and xenophobia usually associated with the latter This book examines the work of various writers to show how it expresses the appeal that rural and wilderness spaces can hold for the diasporic imagination *Keepers of the Code* Robert Lecker, 2013-01-01 Robert Lecker explores the ways in which these anthologies contributed to the formation of a Canadian literary canon the extent to which this canon was tied to an ideal of English Canadian nationalism and the material conditions accounting for the anthologies production *We All Begin in a Little Magazine* Arc Poetry Society, 1998 When Arc began publishing in 1978 it had one aim to publish the best work by Canada's new and established poets Celebrating Arc's first two decades *We All Begin in a Little Magazine* testifies to how fully the editors realized their aspirations It provides a rich cross section of Canada's poetry of the time the most vital years thus far in the history of Canadian Literature Read the work of your favourite poets just as they first made names for themselves Rediscover the excitement you felt when you came

across their poems in Arc Canada's best little magazine **Canada Exposed** Pierre Anctil, André Loiselle, Christopher Rolfe, 2009 Selected papers from the sixth biennial conference of the International Council for Canadian Studies held in Ottawa in May 2008

Civilizing the Wilderness A.A. (Andy) den Otter, 2012-07-02 In this collection of essays A.A. den Otter explores the meaning of the concepts civilizing and wilderness within an 1850s Euro British North American context At the time den Otter argues these concepts meant something quite different than they do today Through careful readings and researches of a variety of lesser known individuals and events den Otter teases out the striking dichotomy between civilizing and wilderness leading readers to a new understanding of the relationship between newcomers and Native peoples and the very lands they inhabited Historians and non specialists with an interest in western Canadian native settler and environmental economic history will be deeply rewarded by reading *Civilizing the Wilderness*

The Routledge Concise History of Canadian Literature Richard J. Lane, 2012-04-27 The Routledge Concise History of Canadian Literature introduces the fiction poetry and drama of Canada in its historical political and cultural contexts In this clear and structured volume Richard Lane outlines the history of Canadian literature from colonial times to the present key texts for Canadian First Peoples and the literature of Quebec the impact of English translation and the Canadian immigrant experience critical themes such as landscape ethnicity orality textuality war and nationhood contemporary debate on the canon feminism postcoloniality queer theory and cultural and ethnic diversity the work of canonical and lesser known writers from Catherine Parr Traill and Susanna Moodie to Robert Service Maria Campbell and Douglas Coupland Written in an engaging and accessible style and offering a glossary maps and further reading sections this guidebook is a crucial resource for students working in the field of Canadian Literature

Northern Experience and the Myths of Canadian Culture Renée Hulan, 2002 In *Northern Experience and the Myths of Canadian Culture* Renée Hulan disputes the notion that the north is a source of distinct collective identity for Canadians Through a synthesis of critical historical and theoretical approaches to northern subjects in literary studies she challenges the epistemology used to support this idea By investigating mutually dependent categories of identity in literature that depicts northern peoples and places Hulan provides a descriptive account of representative genres in which the north figures as a central theme including autobiography adventure narrative ethnography fiction poetry and travel writing She considers each of these diverse genres in terms of the way it explains the cultural identity of a nation formed from the settlement of immigrant peoples on the lands of dispossessed indigenous peoples Reading against the background of contemporary ethnographic literary and cultural theory Hulan maintains that the collective Canadian identity idealized in many works representing the north does not occur naturally but is artificially constructed in terms of characteristics inflected by historically contingent ideas of gender and race such as self sufficiency independence and endurance and that these characteristics are evoked to justify the nationhood of the Canadian state

Battle Lines Joel Baetz, 2018-05-25 For Canadians the First World War was a dynamic period of literary activity Almost

every poet wrote about the war critics made bold predictions about the legacy of the period's poetry and booksellers were told it was their duty to stock shelves with war poetry Readers bought thousands of volumes of poetry Twenty years later by the time Canada went to war again no one remembered any of it *Battle Lines* traces the rise and disappearance of Canadian First World War poetry and offers a striking and comprehensive account of its varied and vexing poetic gestures As eagerly as Canadians took to the streets to express their support for the war poets turned to their notebooks and shared their interpretations of the global conflict repeating and reshaping popular notions of among others national obligation gendered responsibility aesthetic power and deathly presence The book focuses on the poetic interpretations of the Canadian soldier He emerges as a contentious poetic subject a figure of battle romance and an emblem of modernist fragmentation and fractiousness Centring the work of five exemplary Canadian war poets Helena Coleman John McCrae Robert Service Frank Prewett and W W E Ross the book reveals their latent faith in collective action as well as conflicting recognition of modernist subjectivities *Battle Lines* identifies the Great War as a long overlooked period of poetic ferment experimentation reluctance and challenge

The Niagara Companion Linda L. Revie, 2010-11-22 What is it about Niagara Falls that fascinates people What draws them to it Is it love obsession or fear In *The Niagara Companion* Linda Revie searches for an answer to these questions by examining the paintings and writings about the Falls from the late seventeenth century when the first Europeans discovered Niagara to the early twentieth century Linda Revie's study considers how three centuries of representations are shaped by the earliest encounters with the waterfall and notes shifts in the construction of landscape features and in human figures both Native and European in the long history of fine art depictions Travel narratives both literary and scientific also come under her scrutiny and reveal how these chronicles were influenced by previous pictures coming out of Niagara particularly some of the first from the seventeenth century In all of these portraits and texts she notes a common pattern of response from the observers moving from anticipation to disappointment to a kind of recovery But in the end there is fear Even long after Niagara had become a tourist mecca it was often drawn as a primordial wilderness a place where civilization vies with wildness artifice with nature fear with control the natural with the mastered Throughout this history of images and narratives as humans struggle to control nature the notion of wildness prevails Those who want a deeper understanding of why Niagara Falls continues to fascinate us even today will find Linda Revie's book an excellent companion

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