

THE MEANNING AND EXPERIENCE OF THE SOUTHWESTERN BRITISH
COLUMBIAN COASTLINE IN CANADIAN IMAGINATIVE LITERATURE

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ABSTRACT

THE MEANING AND EXPERIENCE OF THE SOUTHWESTERN BRITISH COLUMBIAN COASTLINE IN CANADIAN IMAGINATIVE LITERATURE

Suggestions have been made that geographers should place more emphasis on the study of the human meanings and experiences of landscape images such as mountains, valleys, ice-caps, and seashore regions via the interpretation of imaginative literature. [Often the literary devices of symbol, metaphor, and simile are used to convey the experience and symbolic meaning of a landscape image. Few of these landscape images, however, have been explored as yet by humanistic literary geographers. An examination of the southwestern British Columbian coastline through the medium of novels and short stories attempts to elucidate the symbolic meaning and experience of the coastal landscape.] The analysis, by means of phenomenology and hermeneutics, suggests that the British Columbian coastline elicits [six major symbolic experiences of; (i) a metaphorical edge of the world, and (ii) feelings of power and danger, and is represented by the antinomic pairs of (iii) death, and (iv) life, (v) magic, and (vi) nightmare.] A comparison of the meaning and experience of the British Columbian coastline with Blomberg's (1982) study of American coastal perceptions reveals similarities between her "energy" and (ii) power and danger, her "mystery and spirituality" and (v) magic, and between her "life" and (iv) life.

Examiners:


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DEDICATION

My formative school years were spent in attendance at Orchard Ridge Elementary/Middle School in Madison, WI. All the teachers from kindergarten to grade eight have provided lasting memories of these early years and I am not sure when I have enjoyed school more than from the years 1969 to 1978. I wish to dedicate my thesis to my teachers who have all, in some way, influenced my life and made learning quite fun.

Kindergarten	1969-70	Mrs. Penny Richart
1st grade	1970-71	Mrs. Moser
2nd grade	1971-72	Mrs. Chris Thomas
3rd grade	1972-73	Mrs. Jean Shield
4th grade	1973-74	Mrs. Mary George
		Mrs. Thielman
5th grade	1974-75	Mrs. Marian Smythe
6th grade	1975-76	Mrs. Isabel Obrien
		Mrs. Rachel Welsch
		Mr. Les Waters
7th grade	1976-77	Mrs. Mary Ross (now McDaniel)
		Mr. James Kotoski
		Mr. Schmikla
		Madam Jan Jiru (now Klausmeier)
		Mrs. Korn
		Mr. Nelson
		Mr. Hate
8th grade	1977-78	Mrs. Rachael Egan
		Mrs. JoAnn Firestone
		Mr. Pat Delmore
		Mr. Mikelson

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FRONTISPIECE

Interesting as are the porpoise's navigational abilities, his most appealing qualities are his exuberance, his friendliness, and his uninhibited leaping and pouring into strange seas; and, of course, the same is (or should be) true of geographers and historians of geography. If, as the years pass by, they cannot keep up quite such an energetic pouring and leaping as they used to, there is no rule of geographical or historical ethics that requires them to stay within well-charted waters or...to remain deaf to the sirens' song as they cruise along. They could learn something both from Ulysses and from the porpoise.

J.K. Wright (1966:293)

Chapter One

INTRODUCTION

Ahead are beetling rocks
and dark blue glancing Amphitrite, surging,
roars around them. Prowling Rocks, or Drifters,
the gods in bliss have named them - named them well.
Not even birds can pass them by, not even
the timorous doves that bear Ambrosia
to Father Zeus; caught by downdrafts, they die
on rockwall as smooth as ice...

Still less can ships get searoom of these Drifters,
whose boiling surf, under high fiery winds,
carries tossing wreckage of ships and men.

-Homer (1963:211)

Statement of Intent

For centuries people have recorded tales of shipwrecked sailors and fanciful beasts on foreign shores. Accounts of voyages to exotic lands and fabulous places have combined fact with fiction to recount the seafarer's experience. An early Egyptian story preserved on a papyrus of the Middle Kingdom (ca. 2135-2040 BC) describes the utopian adventures of a shipwrecked sailor on the Island of the Ka (Erman, 1960; Cary and Warmington, 1963; Lichtheim, 1973), while tales of Odysseus's wanderings and the adventures of Sinbad the Sailor tell of wondrous and treacherous coasts inhabited by creatures of all sorts. These voyages, whether real or imagined, affirm that the coastline has been the object of

human fancy since time immemorial. Through the medium of imaginative literature landscape experiences are preserved and exposed.

Suggestions have been made that geographers should place more emphasis on the study of the human meaning and experience of landscape images such as mountains, valleys, forests, islands, deserts, ice-caps, and seashore regions via the interpretation of imaginative literature (Tuan, 1974; Lowenthal, 1978; Porteous, 1985). Few of these landscape images have been explored as yet by humanist literary geographers. Tuan (1967) and Bowden (1976) have investigated attitudes towards deserts while Smith (1987) has uncovered the experiential significance of the island. Porteous (1986b), utilizing the novels of Malcolm Lowry, has briefly outlined an interpretation of the seashore. In contrast, there is a major non-geographic tradition of investigating the cultural meanings of mountains (Nicholson, 1959), wilderness (Nash, 1982), the Arctic (Lopez, 1987), and coastlines (Blomberg, 1982). Yet such work would seem to be a natural geographic enterprise.

Canada, in its vastness, has been divided by Watson (1965) into four geographical regions of: (i) the Arctic; (ii) the wilderness; (iii) the prairies; and (iv) the coastal regions. Watson conducted a limited investigation of the characteristics and experiences of these regions through the medium of Canadian imaginative literature. The

primary research on the nature of Canadian geographical regions, however, has been carried out by literary scholars. For example, the thematic characteristics of the Canadian wilderness in creative literature have been studied by Kline (1970), Frye (1971), Atwood (1972), Northey (1976), and McGregor (1985). The perceptions revealed symbolized the wilderness as haunted (Northey, 1976), and as a metaphor for chaos and indifference (Kline, 1970).

Prairie landscapes in Canadian fiction have also received attention, and appear to symbolize a homestead-as-ship in a prairie-as-sea metaphor (O'Connor, 1980). The lone homestead afloat upon the waves of a sea of grain creates an experience of isolation and alienation (Ricou, 1972). In addition, the vast *terra incognita* of the arctic north has been explored *inter alia* by Lopez's (1987) *Arctic Dreams*. In sharp contrast, the Canadian coastline has gone unexplored by both geographers and literary scholars alike.

Bordered on three sides by water, Canada has a lengthy coastline which extends from the Maritimes, to the Arctic, and along the West Coast. This research endeavors to uncover the experiential symbolic meaning of the southwestern British Columbian coastline in Canadian imaginative literature. Minor goals of the study include the creation of a new typology of literary geography, and a descriptive account of Husserlian phenomenology.

The coastline in this study "will be taken to include not only the physical meeting place of land and sea, but also the inshore waters and cruising grounds farther offshore, as well as the visual backdrop to the coast from the water" (Dearden, 1987:260).

Set in the research context of humanistic geography this study investigates the human experience of space and place. The notion of space is one of openness and allows movement; whereas place becomes endowed with value as one pauses in a location (Tuan, 1977). As well, experience "can be direct and intimate, or it can be indirect and conceptual, mediated by symbols" (Tuan, 1977:6). Often, the literary devices of symbol, metaphor, and simile, in addition to pure description, are used to convey landscape meanings in fiction.

Once having identified the symbolic meanings of the coastline from the literature, informal unstructured interviews were conducted with available authors to compare the reader's meanings with those of the author. A comparison of the British Columbian coastal experiences with those of the American (Blomberg, 1982) concludes the study. Data sources consisted of English-Canadian novels and short stories of the post-World War II era reflective of white middle-class Canada. Indigenous peoples' literature and Ethnic-Canadian literature warrant studies in themselves. For the novel in contemporary literary geography

...reigns supreme. The advantages of the novel lie in its length (meaty), its prose form (understandable), its involvement with the human condition (relevant), and its tendency to contain passages, purple or otherwise, which deal directly with landscapes and places in the form of description (geographical) (Porteous, 1985:117).

The research area is comprised of Vancouver Island including the surrounding islands and the southern British Columbian mainland extending south of Knight Inlet (see Figure I). The study area, being the most populated region of the British Columbian coast, is most likely to generate high literary geographical references.

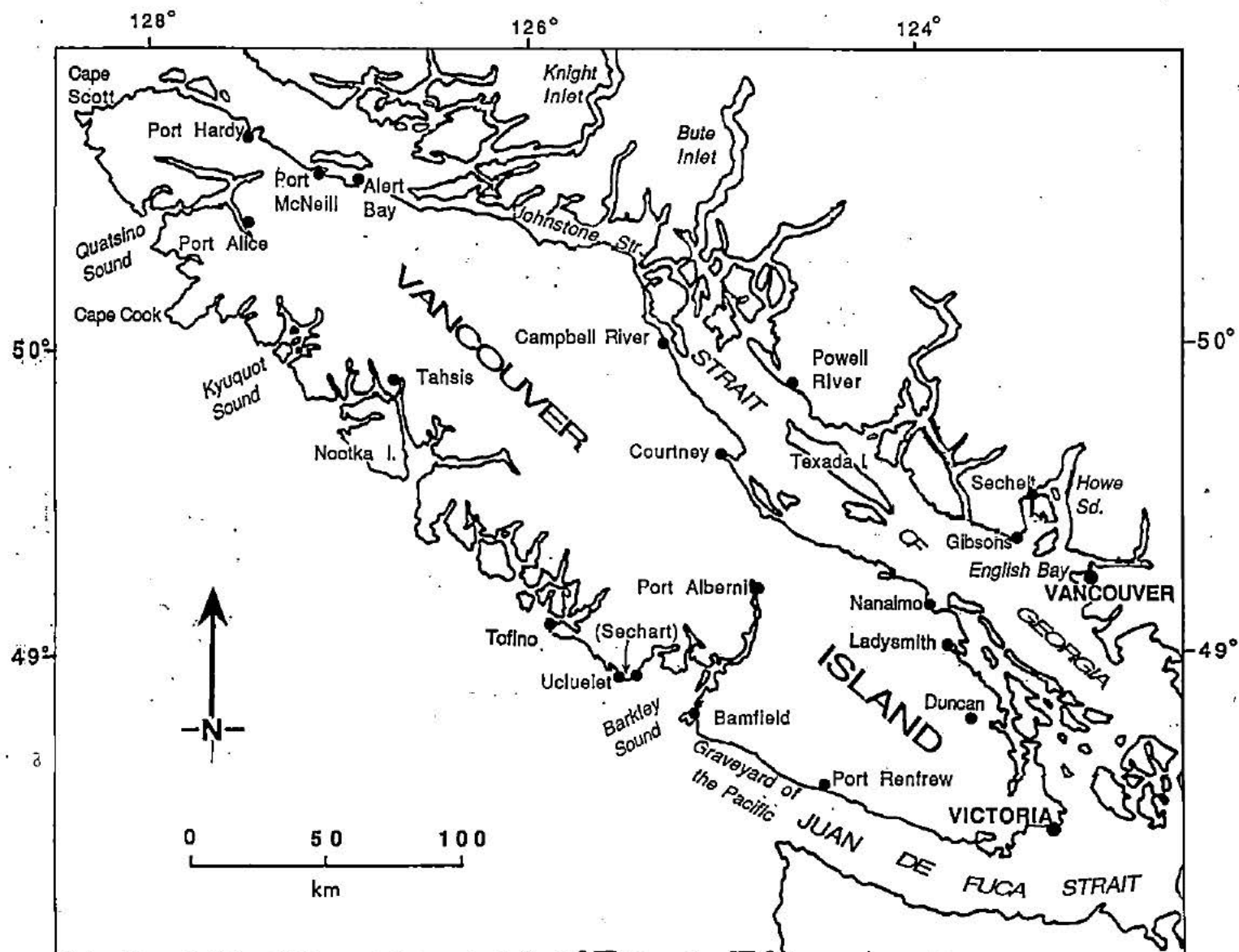
Thesis Outline

The goals of the study are threefold. The major goal is the uncovering of the symbolic meanings of the literary experience of the southwestern British Columbian coastline. Minor goals include the creation of a new useful typology of literary geography and a descriptive account of the phenomenological method.

Chapter two discusses the resurgence of humanistic work in geography as a context for an investigation of the geographic use of creative literature, that is, literary geography. It also attempts to construct a new typology of literary geography.

Chapter three provides a description of Husserl's philosophy of phenomenology and an outline of Dilthey's hermeneutics. It then investigates geographic studies

Figure 1. Study area: Vancouver Island and the southwestern British Columbia mainland.



incorporating these methods and describes the related procedures undertaken in this study.

Chapter four discloses the meanings and experiences of the southwestern British Columbian coastline supported by examples from the selected literature. Themes in Canadian and British Columbian literature are also touched upon and challenged.

Chapter five discusses the inextricable linkages of the symbolic experiences of the southwestern British Columbian coastline. These reflections are a conclusion to the study.



Chapter Two

GEOGRAPHY AND LITERATURE

...It now, therefore, remains for us to consider the impressions reflected by the external senses on the feelings, and on the poetic imagination of mankind.

-Alexander von Humboldt (1851:19)

Historical Overview

The notion of the value of the interface between geography and literature has been present in the discipline since the age of antiquity. An academic dispute existed as early as 18 AD between the Greek geographers Strabo and Eratosthenes over the reliability of the geographic information presented in Homer's *Odyssey* (Wright, 1926a; 1965; Hyde, 1947; Tozer, 1964; Strabo, 1969). This interest continued "[a]ll through the Middle Ages, [as] students were interested in what classical writers had written on geographical subjects..." (Wright, 1926a:478; 1965). The need to study nature's influence on the imagination through the medium of literature went generally unmentioned, however, until 1851 when the universal scholar Alexander von Humboldt devoted a considerable portion of his voluminous *Cosmos* (1851) to the effect of nature on the "poetic imagination of mankind" (19). Beginning with the Ancient

Greeks, Humboldt explored the poetic description of nature by numerous races through to the early nineteenth century.

The term "literary geography" did not appear until 1907 when a collection of regional works by British fiction writers was published under this title (see Sharp, 1907). Sharp's collection was meant to be nothing more than "a readable companion in times of leisure" (1907:i), designed to lead the reader through the literary landscapes of the featured writers. Shortly afterwards, in 1910, Mill's *Guide to Geographical Books and Appliances* was published specifically for the British Geographical Association. Mill's work endeavored to place before students and teachers a selection of the very best books aimed at teaching Geography. An entire chapter is devoted to "Geographical Novels" and the value in

their treatment of scenes, places, and peoples... This is an important part of the value of a geographical novel: it may show by actual examples that working out of the various forces and interaction of the various factors that is of the essence of geography. A little careful search through good novels would furnish examples of most of the important phenomena and their relations (1910:58-9).

Besides regional novels, Mill directs the reader to novels that emphasize human and cultural geography, climatology and meteorology, as well as coastal navigation.

Further bibliographic sources for geographic fiction appeared in the early twentieth century. Wharton's (1920) compendium, produced for the British Geographical Society, opened up the world of literary geography to students.

Shortly thereafter, Wright (1924a) produced a simple guide to studies pertaining to "geography in literature."

Likewise, the *Geographical Review* published a short guide to bibliogeographical sources, for "[n]ot infrequently the library of the American Geographical Society receives requests for information concerning bibliographical sources for fiction with a geographical bearing" (1938:499).

Yet the use of imaginative literature as a geographic research source did not flourish until the 1970's. During the intervening years, a few noteworthy articles did appear that addressed regionalism in the context of literary geography. Baker (1931) studied the accuracy of the geographic details present in many of Daniel DeFoe's creative works, such as the regional geographies of *Robinson Crusoe*, *The Life, Adventures and Piracies of the Famous Captain Singleton*, *A New Voyage Around the World*, and the meteorological and climatological aspects portrayed in the poem "The Storm". Darby (1948) reconstructed the geographic picture of Hardy's Wessex; Gilbert (1960) professed the regional novelists' ability to produce a regional synthesis; and Paterson (1965) discovered "Scotland Through the Eyes of Sir Walter Scott".

The main proponent of the literary geography movement, however, was J.K. Wright. Wright employed the creative arts in his research as early as 1908. In a series of unsigned notes published by the *Geographical Review*, Wright revealed

insights into studies of "The Geography of Dante" (1924b), "Homeric Geography" (1926b), French Geographical Literature (1926c), and "The Geography of the Odyssey" (1928). For Wright, the study of history, literature, and the arts revealed many new insights that furthered the advancement of geographic knowledge (Wright, 1925b; 1926a; 1935).

In another unsigned note entitled "The Islands of the Blessed and Atlantis", Wright stated that "Atlantis will long tempt the ingenuity of scholars and lure the uncritical into fantastic realms of pseudo-scientific speculation" (1927:506). Later, Wright enhanced these ideas by proposing the science of *geosophy*, "the study of geographical knowledge from any or all points of view" (1947: 12). This new field of geography would extend

far beyond the core area of scientific geographical knowledge or of geographical knowledge as otherwise systematized by geographers....it covers the geographical ideas, both true and false, of all manner of people--not only geographers, but farmers and fishermen, business executives and poets, novelists and painters, Bedouins and Hottentots--and for this reason it necessarily has to do in large degree with subjective conceptions (Wright, 1947:12).

Geosophic inquiry did not flourish, however, until after Lowenthal (1961) had reiterated Wright's plea for the use of geographers' "imaginative faculties." Supporting Wright's idea that "the most interesting *terrae incognitae* of all are those that lie within the minds and hearts of men" (Wright, 1947:15), Lowenthal declared that

In each of our personal worlds, far more than in the shared consensus, characters of fable and

fiction reside and move about, some in their own lands, others sharing familiar countries with real people and places. We are all Alices in our own Wonderlands, Gullivers in Lilliput and Brobdingnag. Ghosts, mermaids, men from Mars, and the smiles of Chesire cats confront us at home and abroad (Lowenthal, 1961:249).

Lowenthal and Prince (1964; 1965) applied the geosophic approach to the world of English landscapes and later Lowenthal (1968) pursued the myths of the American scene. Building on the contribution of the proceeding decades, the revival of humanistic geography in the 1970's led to the burgeoning of geographic work as the interface between geography and literature (Pocock, 1981).

Humanistic Geography

Prior to the 1970's, J.K. Wright's (1947) call for the use of the "imaginative faculties" by "scholars in the humanistic sense" went generally unanswered. Furthermore, the aftermath of the 1950's Hartshorne-Schaefer debate over exceptionalism and idiographic versus nomothetic science, sent the discipline of geography lurching in a quantitative, empirical direction (Johnston, 1983). In 1961, however, Lowenthal's paper addressing "all geographic thought" (Johnston, 1983:140) responded to Wright's humanistic calls, exposing them to a much larger audience. In reaction to the quantitative revolution and the age of logical positivism, the 1970's saw a major paradigmatic shift towards humanism in geography.

Turning from an objective, nomothetic approach, a number of geographers took a more subjective idiographic direction (Johnston, 1983). The rise of modern humanism in geography reinstated humans as the central agent of study (Ley and Samuels, 1978; Christensen, 1982). [Humanistic geography attempts to elucidate the meanings of and the values of human experiences in the lived world (Tuan, 1976a; Buttner, 1976; Entrikin, 1976; Ley and Samuels, 1978; Relph, 1981; Christensen, 1982). Entrikin suggested that the

anthropocentric & holistic

common aim of humanist geographers is to describe man's geographical experiences as they are "actually" experienced--as meaningful, value-laden experience prior to the abstractions of science. (1976:629)

Yi-Fu Tuan (1976a) and Anne Buttner (1976) were the original proponents of the 1970's resurgence in humanism (Relph, 1977). Tuan, who first used the term "humanistic geography", stated that

Humanistic geography achieves an understanding of the human world by studying people's relations with nature, their geographical behavior, as well as their feelings and ideas in regard to space and place. (1976a:268)

Tuan (1976a) envisaged humanistic geography as both a separate branch of geography and as an alternative approach to "scientific" geography. Entrikin (1976), however, conceived humanistic geography primarily as a criticism of a more scientific methodology (Relph, 1981, Christensen, 1982). In contrast, Ley and Samuels (1978:9) viewed humanistic geography as the catalytic event recombining the

social sciences and the humanities (Livingstone and Harrison, 1981a). This research supports the ideas of Ley and Samuels (1978) in that humanistic geography is viewed as a reconciliatory agent in the discipline as a whole.

Grounded in phenomenological and existential epistemologies (Buttimer, 1976; Entrikin, 1976; Ley and Samuels, 1978), humanistic geography is characterized by its *anthropocentric* and *holistic* approach (Entrikin, 1976; Ley and Samuels, 1978; Johnston, 1983) to revealing human-land relationships.

Three major problems, however, have been identified with humanistic geography. The foremost criticism being that it is lacking in method (Entrikin, 1976; Ley and Samuels, 1978; Smith, 1981; Relph, 1981; Christensen, 1982; Daniels, 1985). The second is that the philosophical base of humanism is in need of explanation (Ley and Samuels, 1978). A large body of literature addressing both problems emerged during the 1970's and early 1980's (see, for example: Relph, 1970; 1977; Tuan, 1971; 1976a; Buttimer, 1974; 1976; Entrikin, 1976; Ley and Samuels, 1978; Livingstone and Harrison, 1981a; Christensen, 1982). Ley and Samuels (1978) claim the eclectic nature of humanistic methodology allows for a wide variety of interpretative techniques, therefore eliminating the necessity for a single methodological approach. Furthermore, the phenomenological investigations of Buttimer (1974; 1976), Relph (1970),

Entrikin (1976), and Christensen (1982) "...provide an alternative or substitute method to the scientific method of hypothesis testing and theory building" (Christensen, 1982;39).

The emphasis on programmatic statements during the formative stages of humanistic geography led to the third criticism, that the approach lacked *substantive applications* concerning the meaning of human experiences in the world (Relph, 1977; Ley and Samuels, 1978). In response, substantive research burgeoned in the 1980's using the four dominant humanistic methodologies of idealism, phenomenology, existentialism (Jackson and Smith, 1984; Johnston, 1986), and pragmatism (Johnston, 1986).

The "subjectivity of both observer and observed" has become the unifying factor in humanistic approaches to the social sciences (Johnston, 1986). Current research in human geography calls for a more interpretative approach (Eyles and Smith, 1988). The study of the images and meanings that an object evokes becomes central to its understanding or interpretation.

Literature evokes the meaning of places for geographers (Lowenthal and Prince, 1976; Watson, 1983). In other disciplines of the social sciences the value of literature attracted increased attention. For example, during the early 1960's sociological research had established that literature was a mirror for society and its values. Thus

fiction provides an untapped resource for sociological inquiry (Coser, 1963; Milstead et al, 1974). Geographers have also realized that literature is replete with landscape values, attitudes, experiences, and meanings thus providing a rich source of material for an understanding of human-land relationships.

Literary Landscapes

The 1970's revival in the use of creative literature as a geographic source led to new areas of research within literary geography. By the 1980's the surge of geographic research incorporating imaginative literature prompted Pocock (1981) to design a continuum of place or regional studies. He noted that "...the geographer's engagement with literature in his study of place varies along a continuum between landscape depiction and human condition" (Pocock, 1981:12). Several distinctive clusters of studies appeared on the continuum and were characterized as various research approaches devoted to *wordpainting*, *the search for geography behind literature*, and *the geography in literature*.

Wordpainting gives a fullness of flavor to the region "such that we can envisage it and feel that we know the place" (Pocock, 1982:42), such as a Dickens-scape at Christmastime. Jay's (1975) depiction of the social and environmental conditions present in the Black Country novels

of Francis Brett Young would be categorised on Pocock's continuum as wordpainting.

The geography behind literature centers on the accurate depiction of literary landscapes (Pocock, 1981:13; Porteous, 1985:117-18). Darby (1948) reestablished Dorset as the main model for Hardy's mythical Wessex by comparing the literary landscape descriptions with the "five geological and physiographic subdivisions" (Pocock, 1981:13) of the area.

From *the search for geography in literature* literary topographies can be constructed (Pocock, 1981:13). Frequently, non-geographers pursue the geography in literature, reconstructing the landscapes of their favorite authors. Examples include Daiches and Flower's (1979) narrative atlas of the British Isles, Drabble's (1979) anthology depicting human experience in a writer's Britain (Pocock, 1981), and O'Brien's (1986) explorations of Beckett's Irish settings (see Matley, 1987).

Upon reexamination of his continuum, Pocock (1988) furthered its development by devising a categorization scheme whereby *setting*, *character*, and *plot* became the vehicles through which geography interfaces with literature. According to Pocock, setting "...is the most obvious point of interest for our discipline" (1988:88) because of the author's descriptive powers in elucidating regional concepts (see Gilbert, 1960). Paterson's (1965) investigation of the

regional image created by Sir Walter Scott's *Lady of the Lake* is but one example of setting.

The importance of character to the geographer focuses on the articulation of the experience of place. Salter and Lloyd (1976:7) have explored literary place experience through *signatures*, whereby a signature is a "unique mark that connotes a specific pattern of human expression by its author". The symbolism used to relate transcendental experience in paintings and literature reveals further types of place experience (Lowenthal and Prince, 1976; Lowenthal, 1978).

Plot refers to the situational make-up of a story and can reveal a multitude of cultural circumstances to the geographer. Lloyd's (1981) investigation of nineteenth-century Boston through novels provides a vivid portrait of middle class struggle in a specific place.

Expanding and evolving (Porteous, 1989a), the study of literary geography soon outgrew Pocock's original (1981; 1988) divisions. In 1988, Sandberg and Marsh confirmed that in addition to regional concepts, the study of geography and literature had grown to include the analysis of literary landscapes as metaphors and symbols, teaching aids, tourism resources, guides to social history and as a means of understanding popular culture. Thus the substance of the relatively new subdiscipline of literary geography clearly lends itself to new classifications. After an extensive

review of literary geography texts, a classification scheme which identifies regional studies, aesthetic geosophy, applied studies, and landscapes meanings is a more appropriate categorization of the literature in a geographical context.

Regional studies

Gilbert (1960) stated in his address on "The Idea of the Region" that

[g]eographers possess no monopoly in the difficult task of describing landscape. If they are to make their regions vivid and alive, they should possess something of the expressive and sensuous imagination of poets and painters; they have all the riches of the English language at their disposal (1960:159).

Likewise, Leighly maintained that "literary art, not systematic description, is the proper medium of regional synthesis" (1937:131). The use of artistic and subjective methods in regional evaluation persists among geographers with contemporary regional studies centering on rural and urban literary landscapes.

rural landscapes

Since Darby's (1948) reconstitution of Hardy's Wessex as Dorset (see also, Birch, 1981), the accurate depiction of literary regions, or *the search for geography behind literature* (Pocock, 1988) approach to this genre has prevailed. Thereafter, geographers detailed the precise location of numerous rural literary topographies. Wright

(1956), for example, retraced the origins of the images of Xanadu present in Coleridge's poem "Kubla Khan", to Florida's Blue Sink, Mantee Spring, and Salt Springs Run. Aiken (1977; 1981) demonstrated that Faulkner's Yoknapatawpha County was constructed from Mississippi's Lafayette County. Regional wordpainting continued well after Baker's (1931) initial portrait of DeFoeian landscapes. Contemporary research into rural regions exposed the personalities of places such as the Scotland of Sir Walter Scott (Paterson, 1965), the southeast Asian pirate locations of Emilio Salgari (Manzi, 1972), locations depicted in Agatha Christie and Dorthy L. Sayers mysteries (McManis, 1978), the English North (Pocock, 1978; see also Paul and Simpson-Housley, 1980), George Crabbe's Suffolk (Prince, 1981), Mary Webb's Shropshire (Paterson and Paterson, 1981), the Jutland Heath (Olwig, 1981), and even the landscapes frequented by Conan Doyle's Sherlock Holmes (Tuan, 1985). Literary adventures to the tropical lands of the East Indies (Beckman, 1982), Burma (Silverstein, 1985), and Malaysia (Kong and Savage, 1986) have also exposed regional personalities.

Eventually, however, the traditional focus of countryscapes in regional novels began to wane as geographers paid more attention to the urban regional novel.

urban landscapes

With an insight that often eludes the academic researcher, creative writers have convincingly displayed the character and personality peculiar to specific townships. Through their poetry and prose are created the souls of places that were cherished, feared, hated, lost and saved. (Hart, 1986:191)

The alteration in focus from the physiognomic aspects of the rural region (e.g. Hardy's Wessex) allowed the city and townscapes of the urban regional novel to reveal the personality of place while at the same time providing insights into the social conditions of the time (McCleery and McCleery, 1981). Andrews (1981), for example, paints the image and personality of St. Petersburg by uncovering the *genius loci* in selected works of Pushkin, Gogol, Dostoevsky, and Bely. Furthermore, Lloyd (1976; 1981) employed creative literature to disclose the middle class social images of a late nineteenth-century Boston, while Jay (1972; 1975) discussed the Black Country of Francis Brett Young and Finch (1976) detailed the Potteries of Arnold Bennett. It is fiction that

...captures vividly the spirit and personality of places through the vivid descriptions of landscapes, so much so, that places become alive for the reader (Kong and Savage, 1986:50).

Vivid images of place are illustrated by Singh's (1985) positive portrayal of the lifeworld of Varanasi and by the contrasting image of alienation created by the writers of Soweto (Hart, 1986).

Imaginative literature often provides a richer social picture of the conditions and places of the past than do historical texts. Dutt and Dhussa (1976) explored this phenomenon through a series of novels and created a well-defined picture of the cultural evolution of Calcutta. Used as source material, urban regional literature also has the ability to reach areas banned to scientific researchers because of the prevailing social conditions. In "...cases where the possibility of experiencing 'the urban' is limited, as it is in the apartheid city for Blacks and Whites alike, the acute senses and linguistic skills of the novelist are an invaluable source of insight into what it may be like to experience the forbidden" (Pirie, 1982:69).

Studies of urban regional landscapes have also revealed townscapes created in the minds of authors. R.K. Narayan's fictional town of Malgudi progressively develops in a series of his novels (see, Noble, 1976). The creation of imaginary worlds leads us into the realm of geosophic enquiry.

Aesthetic geosophy

Wright, while encouraging the use of geographers' "imaginative faculties", wrote of *terrae incognitae* and reminded academics that

Through the ages men have been drawn to unknown regions by Siren voices, echoes of which ring in our ears today when on modern maps we see spaces labelled "unexplored," rivers shown by broken lines, islands marked "existence doubtful"... Beyond lay a country--of evil spirits, perhaps--

into which he must often have wished to penetrate but dared not...although our stone-age ancestors and their descendants down until the dawn of modern times moved back the rim of *terra incognita* bit by bit, their known world was only a pool of light in the midst of a shadow--limitless, for all that was definitely understood and proved. Voyages into this shadow became a favorite theme of poets and storytellers--the theme of the Argonautic myth and the *Odyssey*, of the legends of Sinbad and Saint Brandan (1947:1).

Hence, Wright's neologism *geosophy* relates to "all manner of geographical ideas, true or false, held by all manner of people - not simply the type of knowledge systematised by professional geographers" (Mercer and Powell, 1972:41). He further defined *aesthetic geosophy* as "the study of the expression of geographical conceptions in literature and in art" (Wright, 1947:15) and proposed that a few geographers should study geosophy so as to "render the study of geography more powerful than it would now seem to be in firing the artistic and poetic imaginations of students and public" (Wright, 1947:15).

A few geographers responded to Wright's plea for imaginative research and a number of academic explorers ventured on quests to new and foreign lands (see, for example, Prince, 1971; Lowenthal and Bowden, 1976). Goody (1970), for example, undertook the task of mapping More's Utopia while Porter and Lukermann (1976) researched the geography of numerous other utopias. Academic adventurerers visited such fabled places as Tolkien's Middle-Earth. Reynolds (1974) described the geomorphology of this land,

while Porteous (1975) analyzed the landscape symbolism projected in the Middle-Earth Tolkienscapes. Other geosophic enterprises studied the myth of the Great American Desert (Bowden, 1976) and the mythic lands of Atlantis, El Dorado, and Prester John (Allen, 1976; Frimmer, 1976). Konrad (1990), by leading an academic expedition to the mythical land of Nurumbega, illustrated how legends, myths, and maps of fanciful places aid geographers conducting exploration research while at the same time revitalising the practise of historical geography.

Only a few geographers followed the Sirens' call into the shadowy lands of *terrae incognitae*. Thus Wright's (1947) geosophic plea has been answered in part by contemporary literary geographers and is epitomized by Porteous' (1973) polemical tale of a small geographer-Prince's mindquest.

Applied studies

Imaginative literature used as a geographic source material can disclose information that often evades the pragmatic researcher (Salter and Lloyd, 1976; Pirie, 1982; Hart, 1986). When mined for its factual data, creative literature becomes a practical aid for investigating matters of historical reference in cases where there is an absence of historical records relating the social, cultural, and scientific knowledge of the times. It can also be used as a

valuable teaching tool and as a model for planners developing landscape as a tourism resource.

historical reference

Creative literature is often the only evidence remaining to "reconstruct the past" (Salter and Lloyd, 1976; Tuan, 1976b:261; 1978b). Sources of literature such as Homer's *Odyssey* and Hesiod's *Theogony* replace historical documents lost to the ravages of time by providing information on religious doctrines, cultural advancements, and geographical knowledge from the eighth millennium B.C.

The study of novels enabled geographers to reconstruct the details surrounding the cultural evolution of Calcutta (Dutt and Dhussa, 1976), providing an alternative perspective to those of the textbooks. Similarly, Whithers (1984) disclosed the 'image of the land' depicted in eighteenth- and nineteenth-century Scottish literature. Also, fiction has been used as a source material for systematic studies of migration (White, 1985; see also, Salter, 1981).

teaching tools

Stories with a geographic element can be used as educational tools. Creative literature has enhanced the geographic study of landscape regions, along with social,

cultural (see Salter, 1981), and physical characteristics of place.

In a Canadian Studies course, Stamp (1983) employed Canadian regional literature to explore social and cultural variations within Canada. Likewise, the United States National Council for Geographic Education designed a elementary school geography program aimed at identifying location and place relationships using picture books (Pritchard, 1989). Other studies have employed children's literature to exemplify the human-environmental relationships and the social geography of Florida (Lamme, 1987). Additional research has examined moral social geography in accordance with the landscape symbolism present within the Nancy Drew mysteries (Brocker-Gross, 1981).

Science fiction has the ability to clarify existing concepts which explain physical landscape processes and cultural geography (Elbow and Martinson, 1980). It also allows young geographers to travel out of their own social and physical milieux and provides the opportunity to view new landscape development processes (Elbow and Martinson, 1980). Tolkien's *The Hobbit* provides ample opportunity to experience evil topographies with dragon-infested mountains, caverns housing goblins, and twisted forests harboring giant spider biota (see Porteous, 1975). Consequently, artistic literature, in addition to being a valid source material, greatly enhances geographical education and provides a more

stimulating approach to teaching (Lamme, 1977; Tuan, 1983; Hudson, 1987).

tourism resources

Imaginative literature can contribute to tourism research by illustrating regional tourist development patterns and regional attitudes. The creative genius of Sir Walter Scott, Thomas Hardy, William Wordsworth, F. Scott Fitzgerald, and Lawrence Durrell, among many others, has greatly influenced regional styles of tourism. The publication of *The Lady of the Lake* conferred on Scott the title of "father of the Scottish tourist trade" (Paterson, 1965:147):

[a]s the book came out just before the season of excursions, every house and inn in that neighborhood was crammed with a constant succession of visitors. It is a well ascertained fact that, from the date of the publication of *The Lady of the Lake*, the post-horse duty in Scotland rose in an extraordinary degree, and indeed it continued to do so regularly for a number of years, the author's succeeding works keeping up the enthusiasm for our scenery which he had thus originally created (Lockhart, 1900 as cited in Paterson, 1965:147).

Similarly, Wordsworth's poetic grace created a romantic 'spirit of place' in the English Lake District. The image of a romantic landscape changed, however, with the impetus of tourists and accompanying developments (Newby, 1981; Squire, 1988). Both Wordsworth and Durrell realized that the creation of a tourist fashion would ultimately lead to environmental destruction (Newby, 1981).

Fitzgerald's lifestyle, together with his *Tender is the Night* (1939), created a 'holiday ethic' by moving the American beach party to the Riviera and established the suntan as a mark of affluence. The Mediterranean tourist trade has experienced decades of economic prosperity particularly because of Fitzgerald's literary creation (Newby, 1981).

Nowhere has the image creating capacity of literature been more apparent than in the Pacific South Seas. Many authors including Robert Louis Stevenson, Herman Melville, and James Michener have continued to facilitate the "South Seas Myth" of a hedonistic paradise occupied by "noble savages" (de Aquino, 1975). The romantic portrayal of the South Seas by authors and artists served to promote tourism in the Pacific. "Quite often local traditions have been artificially revived and objects of native material culture have been partially or totally recreated in order to compose a picture of 'regional authenticity' according to the stereotyped South Sea island vision" (de Aquino, 1975:158).

Hudson (1976) also recognized the aesthetic value of the Caribbean landscape as portrayed in literature. Tourists seeking the romantic Caribbean paradise illustrated in literature, with cascading waterfalls and secluded white-sand beaches, found a despoiled landscape instead. In an attempt to capitalise on the tropical landscape ideal, developers ruined the tropical paradise tourism resource by

overdeveloping the region. In an attempt to ameliorate this situation, Hudson (1976) indicates how literature can aid tourism development planners by presenting images of ideal landscapes.

Landscape meanings

[Lowenthal expressed the need for geographers "to identify and study the range of responses to key symbolic landscapes -- landscapes that perennially catch the attention of mankind and that seem to stand for, reflect, or incorporate the meaning and purpose of life itself" (1967:2).] Tuan's (1974) *Topophilia* elaborated this concept through the study of cultural values and attitudes which focussed on the human emotive and symbolic perception of place. Thus literary geography has taken a more interpretative approach, recognising that literary landscapes are replete with human meaning, experience, value, and attitude] (Salter and Lloyd, 1976; Tuan, 1974; Jeans, 1979; Pocock, 1981; Porteous, 1985a; 1989a; see also Pirie, 1982; White, 1985; Hart, 1986; Kong and Savage, 1986; Sandberg and Marsh, 1988; Squire, 1988). Contemporary humanistic research has represented these landscape meanings through phenomenological investigations and through an investigation of the use of symbols, metaphors, and similes.

phenomenological investigations

"Literature depicts experience", wrote Tuan (1976b:263), illuminating the "murky depths" of the human mind where hidden meanings lie buried. Phenomenology seeks to uncover the human experience and meaning of phenomena which exist in the everyday lifeworld. The lifeworld is a place where common daily occurrences transpire in a taken-for-granted fashion (Seamon, 1979). The aim of a phenomenological investigation is to provide a description or interpretation of the phenomenon experienced, ultimately leading to a deeper understanding of that phenomenon (Relph, 1981b). Hence, with literature as the source material, phenomenological investigation becomes the most effective method of elucidating the meaning and experience of landscapes (Lloyd, 1976; Seamon, 1976; Tuan, 1976b).

[In an examination of the "links between place and the phenomenological foundations of geography" Relph (1976:4) developed the notion of *insideness* and *outsideness* as essential feelings involved in the experience of place. The notion of *insideness* signifies "the degree to which a person belongs to and associates themselves with place" (Relph, 1976; Seamon, 1981:85) whereas the concept of *outsideness* connotes a feeling of alienation and isolation from place (Relph, 1976). Subsequent research into the human meaning of place within imaginative literature has centered on the experiential dichotomy of insider and outsider as

representative of feelings of home and homelessness, roots and rootlessness, eutopia (euphoric, pleasant place) and dystopia (unpleasant place).

A phenomenological study conducted by Seamon (1981) examined two books by Doris Lessing for their portrayal of *insideness* and *outsideness*. Seamon (1981) found that the practical value of insider/outsider accounts was that it "sensitises the student to these experiences and helps him to better understand and accept them in his own life" (97) as when preparing to journey away from home. At the same time such a study would prepare an outsider to recognize the delicate intricacies of a new environment before instigating change. [Another phenomenological study conducted by Middleton (1981) established that the feeling of rootedness is a necessary element that leads to the meaningful attachment to place.] Middleton examined the novels of George Eliot to exhibit the facets of rootedness as geographical, social, emotional, intellectual, and temporal attachments to place. Root ties to places are found to be entrenched through intimate relationships with landscape, community, and individuals, and through the acquisition of knowledge and regional ideas occurring at a particular place and time.

Porteous' (1986b) phenomenological studies have examined the creative works of Malcolm Lowry to illuminate the landscape symbolism and Lowryan landscapes of the mind.

By juxtaposing the landscapes of interior Mexico and coastal British Columbia, Porteous analysed Lowry's schizophrenic experience of place.

In Lowry's British Columbia, forests are benign, the house is in harmony with its environment, mountains protect, caverns are absent, the sea provides, all is a garden. In Mexico the sea is absent, water scarce but liquor plentiful, houses crumble, gardens rot, forests are dark and act sentiently against the traveller, paths are labyrinthine, mountains suggest a salvation that cannot be grasped, and, below all, omnipresent caverns yawn (Porteous, 1986b:129).

[Lowry's British Columbian wilderness reflects a eutopic experience, an insider's account of home, whereas the Mexican landscape is a dystopic experience for Lowry, an outsider away from home.] Ultimately the landscape image of British Columbia becomes a symbol of a Dantesque *paradiso* while the image of Mexico is that of an *inferno* (Porteous, 1986b).

Additional research (Porteous, 1987) into the topophobic symbolism of cityscapes found that the North American city have generally been typified as the "passive symbol of evil" (Porteous, 1987:42). In Lowry's literature, cities become active creators of deathscapes, places where alienation and angst are bred and which generate feelings of placelessness, rootlessness, and disquietude (Porteous, 1987).

Porteous (1986b, 1987) extended the scope of phenomenological investigations to incorporate both antinomy

and the symbolic meaning of place. The phenomenological analysis of the

symbolic meaning of landscape...is still an essential part of a literary perspective on people's experiential dialogue with environment because literary symbols and images manifest aspects of this interplay that are perhaps invisible and impregnable to conventional techniques of social science (Seamon, 1976:287).

One purpose of this thesis is to utilize the methodology of phenomenology to elucidate landscape meanings conveyed by literary symbols, metaphors, and similes.

symbol, metaphor, and simile

We well know that a deftly told ghost story can radically alter a man's perception of the lonely road. At nightfall, as I climb into the car in preparation for the long drive along the coast of New Jersey, a friend says: "By the way, folks here believe that the marsh flame you will see from the turnpike is the lantern of a railroad man, accidentally beheaded on his job, searching for his head."

...From time to time, a particular object--such as the marsh flame in the dark night--catches my attention and evokes a mood, a feeling, or a rudimentary idea. It is then an affective sign. However, the marsh flame can generate more than just a passing mood or idea. As the result of attaching an elaborate ghost story to the flame, an affective sign becomes a powerful symbol able to create an eerie scene in the mind's eye of anyone who has heard the story (Tuan, 1978a:371-2).

Geographers have just begun to investigate the symbolic (see, for example, Appleton, 1978; Cosgrove and Daniels, 1988) and metaphorical visions created by humans in response to landscape. Livingstone and Harrison (1980; 1981b) in addition to Tuan (1978a), suggest that metaphor plays a

vital role in the development of geographical epistemology. Language, in the form of myth, leads to the creation of a metaphor depicting an environment (Livingstone and Harrison, 1980). Subsequently, metaphorical vision guides human actions in relation to the landscape and ultimately provides a model of societal and historical development (Livingstone and Harrison, 1980). Furthermore, Mills (1982) demonstrated that changing Western attitudes toward natural phenomena were epitomized in metaphorical language, where nature was first represented as a book during the Middle Ages, then as the human body during the Renaissance, and finally as a machine in the Modern Era (see also Buttner, 1984).

Jungian psychology holds that there exists a collective unconsciousness wherein lie collective images or root symbols inherent in humanity (Jung, 1927; 1964). Certain landscape images, water for instance, have innate meanings to modern Western Christianized societies (Jung, 1964). Combining Christian and pagan elements water is symbolic of death and rebirth. Born from water, humans arrive at the black waters of the river Styx to embrace death (Jung, 1927). Likewise, at night "the sun dies and enters into rebirth, the maternal sea of night and death" (Jung, 1927:384). Just as the sea devours the sun, it brings forth life with the new dawn, just as the water in a maternal womb brings forth new human life. [According to Jungian psychology landscape images represent root symbols.]

The geographical description of place has been a dominant theme in the study of geography extending back to the time of the ancient Greeks. However, "[i]t is in poetry and the novel that a humanist geographer finds his models for a new kind of geographical description" (Jeans, 1979:209). Literary artists employ the stylistic devices of symbol, metaphor, and simile to convey meaning; for language is a

...culturally acquired mode of organizing and expressing experiences. Thus new experiences can only be communicated in the context of the existing language, which requires meanings to be transformed through metaphors (Harrison and Livingstone, 1981b; as cited by Johnston, 1986:140).

For example, Tuan (1967) recognized the symbolic significance of the desert, as portrayed in literature, to be that of a sterile environment. He noted that human attitudes towards the desert have varied over time from being a place in which to seek God, to that of a vast wasteland ideal for human consumption (e.g. nuclear weapons testing) (Tuan, 1967). Likewise, Porteous (1986a) has disclosed the literary bodyscape metaphor, the pornotopic metaphor of the female body as landscape (see also Porteous, 1990). Singh (1985) discussed the many symbols, metaphors, and similes employed by the artist Shivprasad Singh in painting the lifeworld of Varanasi. Even the imaginary forests of Camelot have been studied for their symbolic reference (Vermette, 1987).

The world outside of Arthur's court is in fact

a world full of Celtic lore and legend, whose landscape and topographic features are calculated to inspire fear and dread, as well as wonder and marvel (Vermette, 1987:150).

It is a talented writer who "can evoke the mood and personality of a place" (Tuan, 1978a:371) while relaying key landscape meanings through symbols, metaphors, and similes.

Summary

The interface between literature and geography has been the object of study since the age of antiquity. Although numerous scholars have utilized this resource and indicated its value, geographers largely neglected its use until the twentieth century. J.K. Wright, the proponent of geosophic studies involving the imagination, encouraged the study of literary geography in 1947. Thereafter, geographic research into literary landscapes has centered upon (i) regions in literature, (ii) aesthetic geosophy or imaginative research, (iii) applied studies in which literature relayed factual data, and (iv) landscape meanings, the discovery of the human experience of the world.

With the 1970's revival of humanism in geography, humans were restored as the central agent of study (see Ley and Samuels, 1978). Humanistic geography, therefore, centers on the human experience of space and place (see Tuan, 1977) and leads to an interpretative approach concerned with the analysis of meanings (see Eyles and Smith, 1988) which is the aim of the present research.

Applying the phenomenological approach, the experiences of the southwestern British Columbian coastal landscape embodied within contemporary Canadian novels and short stories will be revealed. Moreover, the literary symbols, metaphors, and similes used to convey the coastline experience will be identified (Chapter Four). A detailed methodological investigation (Chapter Three) precedes these analyses.

Chapter Three

METHODOLOGY AND METHODS

"What is a geographer?" asked the little Prince. "A geographer is a scholar who knows the location of all the seas, rivers, towns, mountains, and deserts...It is not the geographer who goes out to count the towns, the rivers, the mountains, the seas, the oceans, and the deserts. The geographer is much too important to go loafing about. He does not leave his desk. But he receives the explorers in his study. He asks them questions, and he notes down what they recall of their travels."

-Antoine de Saint Eupéry (1971:62, 64)

Historical Overview

Following World War I, social upheaval in Europe led to an ideological crisis in cultural values (Eagleton, 1983). Indeed, Eagleton observed: "Science seemed to have dwindled to a sterile positivism, a myopic obsession with the categorizing of facts; philosophy appeared torn between such a positivism on the one hand, and an indefensible subjectivism on the other..." (54). The solution was the development of alternative methodological approaches, among them phenomenology and hermeneutics. This chapter provides a description of Edmund Husserl's phenomenology and briefly discusses William Dilthey's hermeneutics. It further examines geographers' use of these methodological approaches.

Phenomenology

Long before the First World War, Edmund Husserl had reacted against the methods of the natural sciences applied to human concerns and declared that philosophy was not grounded in factual science (Relph, 1981b: 99). Due to the European cultural crisis and the deficiencies of naturalistic inquiries, Husserl, while seeking to provide a reliable philosophical method "which was responsive to all phenomena of human experience" (Relph, 1981b:99), developed the science of phenomenology.

The term 'phenomenology', derived from the two Greek words *phaenesthai*, meaning 'to appear', and *logos*, meaning 'word', 'account', or 'study', quite simply means 'the study of phenomena' (Pettit, 1969; Mercer and Powell, 1972). Husserl believed philosophy had become too concerned with concepts and not enough with data (phenomena) (Pettit, 1969; Eagleton, 1983). Phenomenology would provide a reliable framework from whence to study all things (data) experienced by humans. Any phenomena, whether real or imagined, would be worthy of study, whether it be colors, mathematics, shadows, or coastlines (Ihde, 1977; Relph, 1981b). Hence, the phenomenological catchphrase became 'to the things themselves!' (*zu den Sachen selbst!*) (Pettit, 1969; Mercer and Powell, 1972; Spiegelberg, 1975).

Unlike empirical science, phenomenology holds that both subject (consciousness) and object (world) exist together in

the world of human experience (Relph, 1970; Buttmer, 1976; Entrikin, 1976; Robert Burch, personal communication March 21, 1991). Humans in ordinary daily life are absorbed into what the phenomenologist calls the *natural attitude* (Spiegelberg, 1975; Seamon, 1975; 1979) -- "the unquestioned acceptance of the things and experiences of daily living" (Seamon, 1979:20). The place where humans conduct their common everyday routines in a taken-for-granted fashion is called the *lifeworld* (*Lebenswelt*) (Buttimer, 1976; Seamon, 1979). In order to experience the pure phenomenon (the thing itself), Husserl maintained that the subject must suspend (*bracket*) all former *a priori* life experiences (*epoché*) of the phenomenon occurring in the subject's lifeworld (Entrikin, 1976; Seamon, 1979; Johnston, 1986; Pickles, 1988). By disengaging self from lifeworld, the phenomenologist rethinks rather than rejects her experiences of her world in an attempt to explain her experience (Seamon, 1975). [Husserl characterized this as *reflective experience*, whereby one steps outside the natural attitude experience of the lifeworld and thinks about experience] (Spiegelberg, 1975; Ihde, 1977). Hence, the interpreter in phenomenological studies becomes self-aware (Relph, 1981b). Husserl referred to this procedure as *phenomenological reduction* (Entrikin, 1976; Seamon, 1979; Eagleton, 1983; Johnston, 1986).

Through a change in attitude (*phenomenological reduction*) the natural attitude is briefly suspended and the lifeworld is highlighted (Seamon, 1975; 1979). It is in this fleeting moment where the lifeworld appears as if never seen before, that the phenomenologist attempts to capture the *essence* or *meaning* of the highlighted experience (Relph, 1970; Seamon, 1975). *Essences* "are those elements and notions which characterize the nature of an entity or phenomenon" (Relph, 1970:194) and phenomenology "is concerned with discovering the *essences* or *meanings* of phenomena" (Mercer and Powell, 1972:10). Husserl termed this *eidetic reduction* (Relph, 1970; Spiegelberg, 1975; Buttner, 1976; Entrikin, 1976; Ihde, 1977; Eagleton, 1983).

Husserl's concept of the science of phenomenology developed in stages. During one development phase, Husserl expanded beyond the meaning of data and general essences existing in the lifeworld. The process of *phenomenological* and *eidetic reduction* would eliminate previous historical, cultural, and social knowledge of the object and would leave behind the *ego* (the self), devoid of empirical knowledge (Bauman, 1978).

What is left after the operation of *epoché* has been carried out on the empirical individual is, in Husserl's view, pure consciousness: consciousness which is not anybody's, consciousness free of all earthly attachments (Bauman, 1978:121).

Pure human consciousness, or absolute knowledge, was the "seat of all meanings" (Johnston, 1986:66) for Husserl.

Absorbed in pure consciousness was the *transcendental ego* and it was here where absolute truth or universal essences were revealed (Johnston, 1986). Husserl referred to this theory as *transcendental reduction*. In the end Husserl's science of phenomenology sought to disclose the very essence (meaning) of pure human consciousness (experience) (*transcendental reduction*) (Mercer and Powell, 1972; Ihde, 1977; Relph, 1981b; Eagleton, 1983).

Ultimately, *transcendental reduction* contradicted Husserl's initial intentions of a philosophy of phenomenology. In seeking the ultimate knowable truth through *transcendental reduction*, the *transcendental ego* stepped outside the world of experience, just like the empiricists (Ihde, 1977; Johnston, 1986). Eventually, Husserl backed away from his concept of the transcendental self and centered on the lifeworld (Bauman, 1978).

[Implicit within the world of experience are meanings and intentions associated with acts of perceiving (Relph, 1970). These acts are predefined by culturally attuned attitudes, traditions and orientations to the environment (Mercer and Powell, 1972; Seamon, 1975). Husserl referred to this concept as *intentionality* -- or rather "the shape of experience" (Ihde, 1977:41). The notion holds that objects in the lifeworld are experienced in their meaning and that they appear posited or intended toward consciousness]

(Pettit, 1969; Ihde, 1977; Eagleton, 1983).

multiple perceptions

Husserl - Act - meaning - object ego - cogito - cogitatum

It follows from the concept of intentionality that there is no single, objective world; rather there is a plurality of worlds - as many as there are attitudes and intentions of man. As an individual's intentions change so does the world; to a fisherman water supports and hides the object of his search, but to a research chemist water is the substance with the formula H_2O . Since the fisherman and the chemist may not be different individuals, but a single person with different aims, this means that there are as many worlds as there are individuals and the attitudes which they can assume. These many worlds are not isolated within individuals because the very intentionality of man's acts makes them transmittable, and because the common world of "what there is" does exist (Relph, 1970:194).

It follows that one subject may experience multiple meanings for one landscape feature.

Husserl developed his theory of intentionality from his teacher, Franz Brentano, an ex-Dominican who constituted the act-object dichotomy whereby all acts are directed toward an object (Pettit, 1969; Entrikin, 1976). Brentano's dichotomy fell short, however, in that it was unable to account for hallucinations or objects which were not experienced in the empirical world (Entrikin, 1976:619). Thus Husserl incorporated Frege's concept of meaning into his theory of intentionality creating a trichotomous relationship between act-meaning-object (Entrikin, 1976; Ihde, 1977; Eagleton, 1983) and referred to it as *ego-cogito-cogitatum* (Pettit, 1969).

In opposition to the traditional sciences' correlation between subject and object, Husserl's concept of intentionality involves a correlation between the thing

experienced (*noema*) and the act of experiencing (*noesis*) (Spiegelberg, 1975; Ihde, 1977). In phenomenology

...every experiencing has its reference or direction towards what is experienced, and, contrarily, every experienced phenomenon refers to or reflects a mode of experiencing to which it is present (Ihde, 1977:42-3).

More simply, the phenomenological process involves the experiencer experiencing the experienced or rather I-noesis-noema (*ego-cogito-cogitatum*) (Ihde, 1977). The act of *noesis* reveals the meaning of the phenomena (data) thus getting back to the thing itself. It is the phenomenon of experiencing (*noesis*) which phenomenology studies.

In this study, the coastline (ie: the object or *noema*) presents itself to the reader (ie: the subject). The act of perceiving the coastline is governed by the reader's intentionality. During the mode of experiencing the coastline (*noesis*) vicariously, the lifeworld becomes highlighted and the essence or meaning is revealed. It is these meanings of the coastline which constitutes the phenomena (data) of phenomenology.

Essentially, Husserl's

[p]henomenology is therefore descriptive and nonempirical in the sense that, unlike positivism, it does not seek to describe empirically observable matters of 'fact', but to reveal the essences or meanings of phenomena - particularly of experiences such as thoughts, emotions, or sense perceptions - through 'pure description', in order to gain some understanding of the world as *intentional* or *meaningful* to man. Phenomenology is concerned with the essences of phenomena such as space, time, place, religion and so on, in so far as these essences are constituted in *acts* that are 'intended' towards these phenomena. Thus,

my understanding of what is meant by the concept 'freedom' is the concept to me - it derives its meaning from the context of my particular world (in Husserl's terms, my *Lebenswelt*). At base phenomenology is therefore deeply concerned with analysing the precise meaning of data (Mercer and Powell, 1972:13).

Consequently, conventional science seeks to discover why something happens whereas phenomenology emphasises what is there and how it is perceived (Mercer and Powell, 1972; Spiegelberg, 1975; Seamon, 1982). Thus, empirical science seeks explanation while phenomenology aims to provide understanding (Seamon, 1982).

Three problems associated with phenomenology are its (i) difficult terminology, (ii) subjectivity, and (iii) reduction theories. Just as all sciences are composed of "tribal languages", the science of phenomenology has been described as fraught with obscure terminology (Ihde, 1977). In developing the language of phenomenology, Husserl incorporated predefined terms yet reassigned special meanings to them. Therefore, phenomenology is fraught with a confusing vocabulary which is difficult to comprehend. The solution to this problem is simply to learn the language of phenomenology (Ihde, 1977).

The method of phenomenology, often criticized as unduly subjective (see Walmsley, 1974), is in fact a reaction to the assumptions and methods of positivistic science (Relph, 1970; Buttner, 1976).

These assumptions are basically that there exists a single, rational and objective world, which can be known in a single, fully rational way by a

single science through the use of the methods of mathematics, and the testing of explanatory hypothesis. This does not mean that phenomenology is some type of antiscience, for there is no attempt to question physical laws or their mathematical veracity; phenomenologists are simply opposed to the "dictatorship...of scientific thought over other forms of thinking" (Relph, 1970:195 and Luijpen, 1966 as cited in Relph, 1970:195).

Ultimately, all analysis, whether subjective or objective, benefits the human synthesis of knowledge (Pocock, 1981). Moreover, phenomenology is not suited to the study of every topic. However, since "it accepts the complexities and meanings of human experience, phenomenology is especially appropriate for studying how individuals relate to each other or to their environments" (Relph, 1981b:103). Hence, phenomenology, like humanistic geography, is anthropocentric.

Criticism also exists regarding the possibility of bracketing *a priori* presuppositions in a value-laden society (Buttimer, 1974). [It is commonly believed that "values and ideologies cannot be held in abeyance" (Relph, 1981b:100).] Furthermore, the aforementioned problems created by *transcendental reduction* stepping outside the world of experience have led to a rejection of Husserl's reduction theories (Ihde, 1977). As a solution to these problems, researchers have turned to hermeneutics.

Hermeneutics

Hermeneutics, derived from the Greek term 'hermēneutikós', meaning 'explaining' or 'related to explaining', simply means 'interpretation' or 'understanding' (Bauman, 1978). Originally, hermeneutics was developed to answer questions of authenticity concerning transcribed theological texts (Bauman, 1978; Christensen, 1982; Eagleton, 1983; Johnston, 1986). By the end of the nineteenth century it had been adapted to include the intentions of the author and was further adapted by the German philosopher Wilhelm Dilthey to incorporate the reader (Bauman, 1978; Rose, 1981; 1988; Eagleton, 1983). Dilthey's hermeneutical method served in interpreting the *Geisteswissenschaften*, or 'human sciences' as opposed to the 'natural sciences' (Rose, 1981). In addition, he aimed at understanding the *Erlebnis* (lived experience) (Bauman, 1978; Rose, 1981) as well as the whole meaning (*Gestalt*) of a text.

Dilthey's methods of hermeneutical interpretation rejected Husserl's transcendental philosophy (Jackson and Smith, 1984), recognizing that there can be no effective bracketing of prior life experience. "This means that there can be no 'presuppositionless understanding'- everything to be understood must have some frame of reference - we understand then, by constant reference to our experience" (Rose, 1981:110). Thus for Dilthey, meanings are

historically transient and it was upon this point that he and Husserl disagreed (see Biemel, 1981). Dilthey's concept of historicism related to hermeneutics ultimately provides an understanding

of the text for the interpreter carries with it the notion that because historical consciousness is a mode of self-consciousness, that therefore the continuity of tradition embodied in the text will be easily grasped by the interpreter and further that a perfectly adequate comprehension of others will also result, since the text is an expression (a set of external signs) intimately linked to the inner psychic process of the other ...the text *through* its signs [is] an expression of our intentionality (Rose, 1981:117, 119).

Hermeneutic reflective thinking or the 'constant reference to our experience', unlike the process of *epoché*, does not require a separation from the lived world of experience (Ihde, 1977). It involves reflexive re-examination by the interpreter of one's past resulting in the interpreter's self-awareness, for in order to understand human-environmental relationships, we must first understand ourselves (Seamon, 1975). Combined with phenomenology, hermeneutics allows for a straightforward experience between

I<-----noesis<----->noema
 (self-awareness) (reflexivity) (HOW) (WHAT)

(Ihde, 1977) eliminating the problem of the *transcendental ego* separating out of the world of experience.

Furthermore, Husserl "presented phenomenology as a science, as a procedure (*transcendental reduction*) which would identify absolute truth ('hence in the end two phenomenologists could not disagree') rather than provide an

alternative focus..." (Johnston, 1986:66). Hermeneutics does not seek these underlying universal truths; rather, it attempts to explain the meanings of phenomena (Johnston, 1986) while accepting different phenomenologists' results as valid.

Hermeneutics provides an alternative method of study of lived experience. Furthermore,

it is the task of geography to 'understand' rather than to 'explain' the phenomena under study and further to understand man's historical experience of place rather than to deal only with the non-human portion of geographic phenomena (Rose, 1981:115).

Therefore, the combination of phenomenology and hermeneutics incorporates the positive aspects of each method to form a systematic methodology of interpretation (Christensen, 1982).

Geographers, Phenomenology, and Hermeneutics

The fascinating thing is that Dickens's characters still walk the London streets; that any game of village cricket will provide us with clues to the strange ritualistic mystery of the habits of the British. While if you really want to intuit the inner mystery of the island try watching the sun come up over Stonehenge. It may seem a dull and 'touristic' thing to do, but if you do it in the right spirit you find yourself walking these woollen secretive hills arm in arm with the Druids (Durrell, 1969:159-60).

With regard to landscape and place, Durrell believed one could "extract the essence of a place" (1969:162) phenomenologically, once one knew how. Yet apart from Sauer's (1925) request for geographers to study the "phenomenology of the landscape" (Walmsley, 1974), most geographers have chosen to neglect phenomenological investigations because of the

emphasis on positivism during the first half of the century (Relph, 1970; Walmsley, 1974). Following the positivist-humanist split within geography, three interpretations of phenomenology appeared (Christensen, 1982). They included the idea of phenomenology: as a criticism of positivism (Entrikin, 1976); as a critique of positivistic interpretations of geography (Gregory, 1978); and as an alternative to the scientific method (Relph, 1970; Buttner, 1974; 1976). This research subscribes to the latter view, recognizing phenomenological investigation as an alternative to the scientific method of theory and hypothesis testing. It takes a qualitative approach to positivism.

Although the past decade has seen a rise in alternative research methodologies, "[t]he application of phenomenological principles in geography has been limited and few substantive contributions have been made" (Pickles, 1988:233). Phenomenology centers on 'lived human experience' (Burch, 1989) and would seem an appropriate method for studies of the geographic lifeworld, space and place, and geographic experience.

Geographers have conducted a few investigations outlining the concept of the geographical lifeworld (see Seamon, 1975; Buttner, 1976). More substantive studies disclosing the experience of the *Lebenswelt* have been led by Ley (1977) and Seamon (1979).

The experiential aspects of space and place have been examined phenomenologically by Relph (1976) and Tuan (1974; 1977; 1979). [Relph (1976) maintained that phenomenological investigations of landscapes disclose cultural meanings and attitudes towards landscape features. Tuan exclusively employed phenomenology in his experiential study of space and place (1977). He also used phenomenology to uncover both positive (topophilic) (1974) and negative (topophobic) (1979) experiential, emotive, and cultural aspects of place.]

More practical applications of phenomenology appear in a series of edited essays by Seamon and Mugerauer (1985). Geographers have also begun to utilize the phenomenological method in examining the sense and meaning of place within literature (see Chapter Two). Nevertheless, there still exists the need for more practical applications of phenomenology in geographic studies (Relph, 1981a; Pickles, 1988).

Few geographers have utilized hermeneutics in their research. Gould (1982), in an essay concerning the reinstitution of the discipline as a whole, incorporated hermeneutics along with technical applications of Q-analysis. A handful of geographers such as Mugerauer (1981), Livingstone and Harrison (1981b), Christensen (1982), Pickles (1988), and Rose (1988), have alluded to the benefits of an approach combining phenomenology and hermeneutics. Nonetheless, these alternative research methodologies have largely been neglected

by geographers due to their esoteric ideologies (Relph, 1981b).

A recent study of human-environment relations (Seamon and Mugerauer, 1985) employs implicit and explicit uses of phenomenology and hermeneutics in revealing these relations. But few geographers have conducted research using a combination of these methods. The current research is based upon the Husserlian concept of the meaning of experience and combines Dilthey's concept of the interpretation of texts. It also adheres to Eyles and Smith's (1988) hope of an emerging critical and interpretative human geography.

Biases

In order to dispense with the problems of obtaining a presuppositionless approach, humanists have begun to confront their own biases by explicitly stating their values and presuppositions (Mercer and Powell, 1972; Porteous, 1989b). [For twenty-three years I have had an outsider/insider experience with the coast. My first coastal experience occurred as an outsider in 1968 when, at the age of four, I followed my brothers into the crashing surf of the Pacific Ocean. With the break of the first wave, an incredible force pulled me under leaving me gazing at the world through a watery lens, Hence, my first experience with the capriciousness of nature and the powerful force of an undertow.

During the years from 1971 to 1977 I spent many an Easter holiday with my family on a private white sandy beach in Sarasota, Florida. My time was occupied by playing on the beach, catching sand crabs with my brothers, and swimming in only two feet of water for fear of JAWS and sea urchins lurking in the seaweed. At age eleven, the bright white sandy beach represented to me a place for frolicking fun while the dark blue water symbolised an unknown world which shrouded dangerous creatures of all sorts.

I spent additional sojourns in Atlantic Florida during the years 1986 and 1987 for the experience of the American "Spring Break". Already a geographer, I spent many hours on the beach in Bel Harbor, Miami, gathering evidence of trans-oceanic plant migrations from coconuts washing up on the shore. My fears of the unknown deep abated with age and the beach eventually became my laboratory for observing biogeographical details.

Growing up in the Great Lakes region provided me with an insider experience of these inland seas. During 1981 to 1988, I spent lengthy holidays and entire summers with my friends at the Robert Meier cottage on the shores of Lake Michigan in Door County, Wisconsin. Hours of blissful pleasure were experienced on this coastal property. The beach was also a place to sit in solitude and ponder. The occurrence of daily tides, the fierce pounding of white-caps during the fury of a storm, and the presence of the ceaseless horizon, rendered an

experience of more than just a lake. My friends and I spent leisurely eutopic times on this beach. Even during storms the incredible dangerous force of the turbulent seas created an exhilarating experience. On this same shore, I found time alone and had quasi-religious experiences watching the sun rise over the lake.

Further insider accounts result from my living very near the coast on Vancouver Island from 1987 to 1991. From my bedroom window the beautiful panoramic view of the Olympic Mountains, the Trial Island lighthouse, and the Strait of Juan de Fuca could be enjoyed. These awe inspiring scenes allowed for a pleasant experience of the coast.

Over my twenty-seven years, a vast array of coastal experiences has colored my life. As my intentional worlds changed, so too have my coastal experiences.

Procedures

An initial personal list of one hundred and fifteen items of British Columbian coastal fiction was first compiled. Fortuitously, a special coastal edition of *B.C. Bookworld* (1990) then appeared, specifying "great" B.C. coastal novels. Sixteen sources of fiction were cited as indicators of the B.C. coastal experience. As well, *B.C. Profiles* (1989) produced a list of eighty-six B.C.-based authors' works reflecting the British Columbian landscape. These lists were then narrowed down by selecting only post-World War II novels

and short stories set in southwestern British Columbia. This left thirty-three items to be examined. Of these thirty-three sources, some were difficult to obtain from area book stores and libraries. Furthermore, although each story may be set on the coast of British Columbia, each work may not elaborate upon the coastal geography. Thus a final list of sixteen items which explicitly discussed the coastal setting was chosen (see Appendix I). This amalgamated list was then subject to scrutiny by Charles Lillard, a well-known literary critic specializing in British Columbian coastal literature.

An intense session of close reading followed during which passages denoting descriptions of the coastline as seen from the sea, and accounts of the shore and sea experienced from the land, were assembled along with their apparent meanings (see Appendix II). Recurrent experiences of the coastscape emerged during the reading in various fashions. As similar experiences occurred, they were categorized according to their most prevalent symbolic meaning (see Figure 2). Once the reading was completed and a list of categorized symbolic meanings and experiences had been assembled (see Figure 3), informal unstructured interviews were conducted with available British Columbian authors (George Bowering, Jack Hodgins, and Charles Lillard).

Each interview involved two sessions. During the first meeting each author was handed a list of excerpts from his readings (see Appendix II) with the column denoting meanings

left blank. He was then instructed to read the passages and place his intended or unintended meanings alongside in the blank column. During the second meeting, my meanings were compared with the author's and the list of categorized meanings and experiences was viewed and discussed. Finally, my coastal interpretations were compared with Blomberg's (1982), the only known geographical study of the coastal phenomenon in literature.

Summary

Husserl set about developing the science of phenomenology in the post-World War I age of cultural crisis. Reacting against the myopic scope of the natural sciences, Husserl sought to develop a philosophy emphasising human response to experience. The aim of phenomenology is to seek understanding - to elicit meaning.

Together with hermeneutics, phenomenology provides a suitable method for geographers to study human interactions with environment. Clearly a number of alternative research methodologies are available to human geographers studying the interpretation of space and place. It is time that researchers abandoned their insecurities about qualitative approaches (Relph, 1981b) and set about interpretative research in a humanistic vein. There is a need for more experiential research, for indeed

{w}e have only the sketchiest notion of feelings and preoccupations about landscape and milieu, even for

those whom we know best. Largely inarticulate about such matters, most people express reactions only in unusual circumstances. But painting and literature overtly disclose a wealth of response; apprehensions of environment, tacit and acknowledged, suffuse the canvas and the page. The environments of art are not only more vivid and memorable than most of those elicited by observation of questionnaires, they are also more meaningful (Lowenthal and Prince, 1976:125).

It is in the Husserlian frame of reference that this research will expose the human response to the literary experience of the southwestern British Columbian coastline.

Chapter Four

COASTLINE MEANINGS AND EXPERIENCES

Some novelists have had an even clearer vision for the facts of geography that are of most significance to the average man than professional writers on geographic subjects.

-John Kirkland Wright (1926:490)

Overview

Society tends to comprehend its world through the vehicle of metaphorical vision (Mills, 1982). Similarly, geographers frequently refer to landscape as a metaphorical book which is to be read (Lewis, 1979; Relph, 1985). Metaphorical meanings are conveyed through language and "[l]anguage is our rope ladder across the abyss" (Zinsser, 1988:84). Moreover, artistic literature is replete with symbolic reference to the phenomenal world of our experiences. The configuration of coastline portrayed in the novels and short stories of southwestern British Columbia is imbued with symbolic reference and represented as a metaphorical edge of the world. This shoreline is also a place where eutopic and dystopic experiences occur. First, however, the overall theme of landscape in Canadian literature must briefly be discussed.

Themes in Canadian literature

In a brief passage, Northrop Frye has remarked that Canadian prose was dominated by

...a tone of deep terror...in regard to nature. It is not a terror of the dangers or discomforts or even the mysteries of nature, but a terror of the soul at something that these things manifest (1970:830).

Frye was referring to the pioneer spirit in the literature of the early settlers of Ontario, Quebec, and the Arctic. He expanded this concept in stating that the Canadian imagination regarding nature was governed by a "garrison mentality". In nineteenth-century Canadian literature, human interaction with environment was represented by little pockets of well-ordered society set up behind protective garrison walls. Meanwhile, outside in nature, lurked chaos, disorder, and the untamed denizens of the wild (Frye, 1970; Atwood, 1972). Further expanding this theme, Atwood (1972) developed the "survival thesis", which maintained that

...the essential literary symbol for Canada is survival in the face of hostile nature. In our literature, she suggests, man is seen predominantly as a victim and nature as a monster. The land is alien. Of the seasons only winter is real. The characteristic experience of the immigrant and settler is exile and defeat...The central experience represented is death...(Pritchard, 1982:96).

Problems exist, however, with both the garrison and survival theses, and Atwood's (1972) *Survival* has been disputed (see Pritchard, 1982; 1984; Gibson, 1984). Atwood gathered evidence largely from early nineteenth-century Canadian literature set in the Great Lakes, St. Lawrence

lowlands, and the Prairie regions. The impact on the Canadian imagination of regional and climatic differences existing in Newfoundland, the Maritimes, and the West Coast were completely neglected (Gibson, 1984; see also Hodgins, 1975; 1976b). Canada, moreover, has been referred to as "a confederation of regions" (Woodcock, 1972:43), recognizing that the

separate problems and opportunities of the individual regions of Canada have bred regional modes of thought, made all the more distinctive by the way in which artists and writers have picked out the unique features...(Watson, 1964:21).

It is possible, therefore, that Atwood and Frye's notions are regionally bound to interior central Canada, rather than being universal, Canada-wide traits. Regionalism thus becomes a more appropriate initial way of discussing the response to nature in Canadian literature.

British Columbian literature

Regionally, British Columbia differs from the rest of Canada primarily in that its terrain is rugged, mountainous, and extends north and south in a linear pattern due to the Cordillera (Robinson, 1989; Charles Lillard, personal communication November 13, 1990). Symbolically, most of it is separated from the rest of Canada, which stretches in an east-west fashion, by the Continental Divide. It is a province rich in varied geographical formations from prairie in the northeast, to glacially scoured valleys, to the mountainous

thick-forested coast aligned with steep fjords. Historically, it was a separate British colony until it joined Canada in 1871 (Ormsby, 1964).

British Columbia's cultural heritage begins with the presence of the Coast Natives and was populated by Europeans via the seaways and overland from the Prairies via California and Oregon (Woodcock, 1972). The first wave of settlers were trappers and fur traders. The gold miners followed and made their way north from California then continued on north (Ormsby, 1964; Lillard, 1986). Eventually, the CPR made its way across Canada ultimately arriving in British Columbia in the late 1800's as the price of confederation (Ormsby, 1964).

British Columbia was initially populated by a very transient European culture (Lillard, 1986). Consequently, the first generation of British Columbians has just begun to emerge. Marilyn Bowering, George Bowering, and Jack Hodgins are among the first in a line of first generation British Columbian writers to produce artistic literature of the British Columbian region (Charles Lillard, personal communication November 13, 1990). As a result of British Columbia's historical and physical development, the eastern "survival" attitudes suggested by Margaret Atwood hardly seem to apply here on the edge of the world (Charles Lillard, personal communication November 13, 1990).

There is a sense, here, living at the edge of the continent, that this is also the extreme frontier of the world. Old realities can be thought of as left behind in old countries (England or Hungary

or Nova Scotia or Ontario or wherever) and new realities can take their place, the realities of Lotus Eaters perhaps (Hodgins, 1976b:2).

In a series of articles, Pritchard (1982; 1984) has shown that themes in literature "West of the Great Divide" are diametrically opposed to the survival theme apparently prevalent in the east. [A harmonious relationship seems to exist between humans and the land in British Columbian literature, rather than a hostile, deadly one as in the east.] Themes in western literature indicate British Columbia is a virtual Paradise, an earthly garden of Eden which incorporates tales of paradise lost and found; it is a new frontier to be explored (Pritchard, 1984). British Columbia is symbolized as a Lotus land that celebrates spring and rebirth in its literature, not winter (Gibson, 1984).

Yet, while the overall theme may be that of an Edenic Paradise with explorers on the frontier discovering new beginnings, the actual literary landscape of the coastline harbors many other meanings and experiences.

West Coast Experiences

West coast literature, [critics] say, is too concerned with recording landscape: too many mountains, too much salt water, too many pages describing the brooding cliffs and crashing waves. Certainly it is possible to get the impression that B.C. writers are like a lot of Adams gone mad in Eden, naming everything in sight. But it must be remembered that this is, in a literary sense, unexplored territory; writers are making maps. And it must not be ignored that very few of the contemporary writers in British Columbia are content simply to record the landscape, or even just to celebrate it (Hodgins, 1976b:1).

While interpreting landscape symbolism, Appleton (1975) noted that not all objects generate a single meaning. This is especially true of the coastline of the west coast of British Columbia. The present analysis, by means of phenomenology and hermeneutics, of the final list of sixteen novels and short stories, suggests that the British Columbian coastline elicits six major symbolic meanings. [These were obtained by collapsing fifty-four separate experiences derived directly from the literature (see Appendix II) as demonstrated in Figure 2.]

The coast of southwestern British Columbia is represented as a metaphorical (i) edge of the world, elicits feelings of (ii) power and danger, and is symbolized by the antinomic pairs of (iii) death and (iv) life, (v) magic, and (vi) nightmare. The following discussion of these experiences will clarify the metaphoric and symbolic value of the coastline. Excerpts have been cited from all but two of the twelve authors. Passages have been placed in categories which stress their strongest symbolic experience. Quotations have been selected largely from the works of Jack Hodgins, George Bowering, and Marilyn Bowering. These authors' novels have been proclaimed to be excellent sources representative of the British Columbian coastal experience (see *B.C. Bookworld*, 1990). All of the symbolic experiences are, however, inextricably linked, as will be seen in Chapter Five.

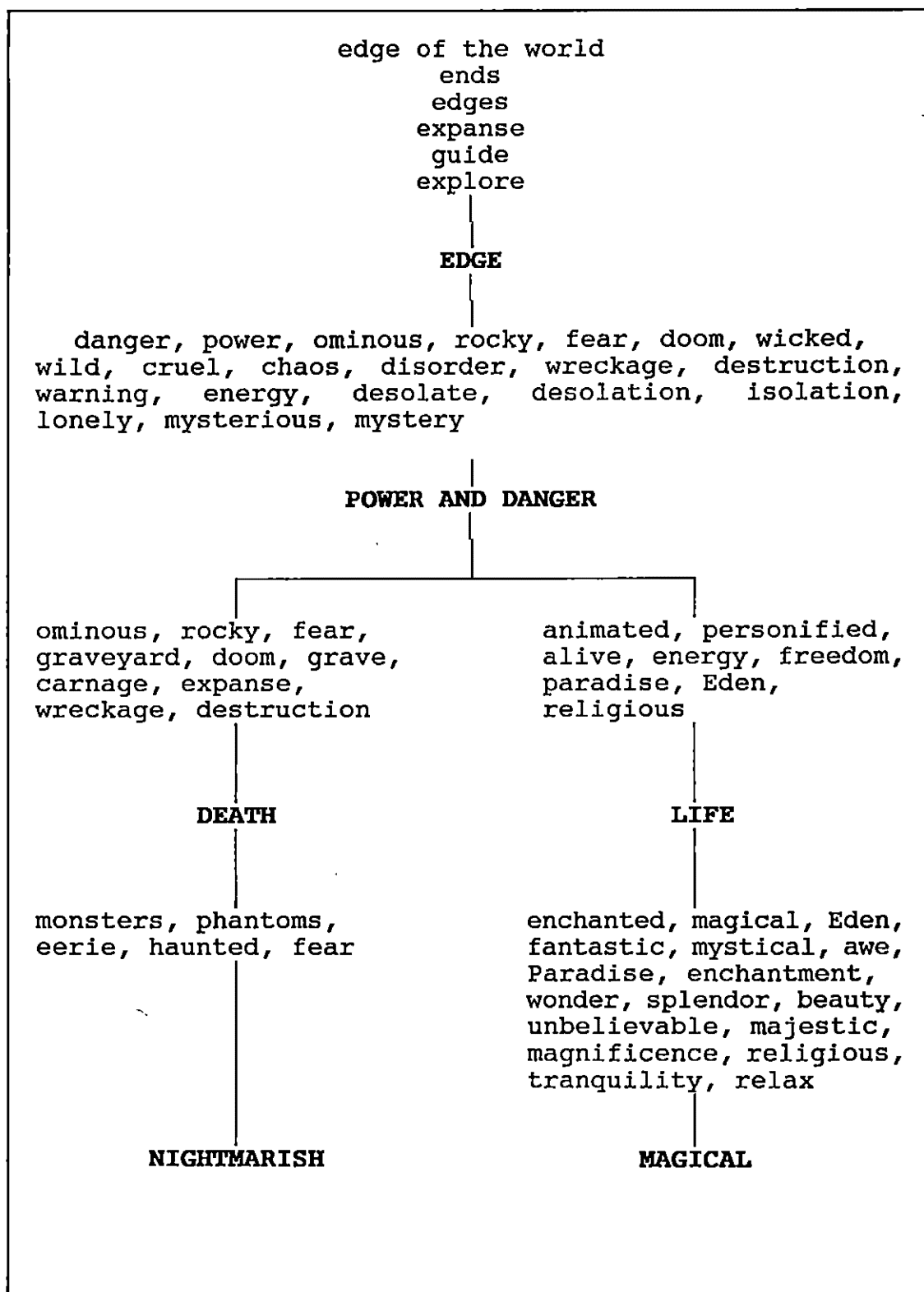


Figure 2. Symbolic experiences of the southwestern British Columbian coastline.

Edge of the world

Columbus set sail in 1492, when many yet believed that the world was flat. In those days the edge of the world was located at the end of the horizon where the sea met the sky. For Europeans this edge lay far to the west. Sailors believed the end of the horizon was where they could sail off the map, right over the edge of the world into the vast abyss of the unknown. Since the general acceptance of the world as spherical, the legendary "flat edge" has disappeared. Some literary artists, however, believe the edge of the world still exists, metaphorically, on the west coast of British Columbia.

If only he had got in the way of that wave. To be washed out to sea, powerless, his life out of his own hands for a change. Instead here he sat, on this inlet, only a mile from the open sea that he'd never seen even once since he'd arrived at this place. Just around that corner, and he'd never been able to force himself down to its shore. Instead he stayed here, on the ragged green edge of the world just out of its sight, and could only imagine what terror there would be in looking directly into the infinite expanse of its grey face.

He felt it waiting for him, its long horizon lost in the pale blue haze, the ceaseless roar of its waves drowning all other sound, its long white beaches empty of nay life (Hodgins, 1979:21-2).

Humans have a tendency to break down their experiences into fundamental oppositions (Tuan, 1974). Not only is the coast an edge of the world, it also marks an edge between two worlds. The coastal experience is often represented by antinomic pairs pertaining to the geographical experience of land and sea and the biological experience of life and death. When perched on the edge of the landscape/seascape, the land

appears bountiful symbolizing life while the "infinite grey expanse" of the sea can be a metaphor for death. Therefore, the coast is a symbolic border between human life and an uncertain eternity (Jack Hodgins, personal communication December 11, 1990). This border at the end of land is, for some, a place to wait for the "final eviction" (Hodgins, 1979:28). Placenames, such as Land's End on Vancouver Island, are indicative of this coastal experience.

Although symbolized as an edge -- an end -- the sea coast is also a place of transformation where new beginnings occur (Jack Hodgins, personal communication December 11, 1990).

'Cheer up little man, you haven't fallen off the end of the world...' From down there I thought this was the end,' he said, and she told him no, that it was only the beginning (Hodgins, 1976:156, 63).

All sorts, including travellers, poets, and hobos, seeking new frontiers, leave civilization behind and perch themselves on the edge of the world. For some, this final destination marks the end of life, or a new beginning in death. Ethel Wilson's short story "The Window" tells of an elderly man who has travelled to the far western edge of the world to meet his death.

Sometimes he stood with his hands behind him looking through the great glass window; seeing the wrinkled or placid sea and the ships almost at his feet and beyond the sea the mountains, and seeing sometimes his emancipation (1990:196-7).

Death, to some, brings ultimate freedom.

Not only does the seashore mark the edge of the world and life, from land the ever-present sound of waves lapping and

crashing on the beach serves as a guide. For wayward sailors in blinding weather conditions, the sign of land is a welcomed marker.

They followed the shoreline because what else was there? Especially with the clouds and rain and sometimes fog, and all the time the riptide and all the islands, what else was there? (Bowering, 1980:123).

For centuries "sentinels of the sea" have stood on coastlines around the world. These lighthouses have served to direct passage and mark a guiding edge for mariners.

For twentieth century seafarers, the concern of sailing over the edge of the earth is gone. The west coast of British Columbia, however, provides a new edge, a new border which guides and directs passage while at the same time marks the metaphoric realms of life and death on land and at sea. Along this edge of the world, however, seafarers experience the powers and dangers of land meeting sea.

Power and danger

In days gone by, monks habiting desolate isles lit warning fires for mariners to mark the perilous rocky coasts. As early as 300 B.C., the first lighthouse was erected on the island of Pharos at the mouth of Alexandria Harbor, to guide sailors to safety. This testified that humans felt "secure enough on land to set about conquering the sea" (Witney, 1975:15). Once at sea, however, the sight of a jagged coastline reminded mariners of the dangers and damage caused by submerged rocks, hidden reefs, and cliffs shaded by

darkness and mist. Certain placenames reflect these experiences as in the case of the extreme west coast of Vancouver Island. This treacherous coast, extending south of Barkley Sound from Cape Beale to Port San Juan, is referred to as the "Graveyard of the Pacific". Along this stretch of coast lies Pachena Point, which is a Native name for "sea foam" or "foam on rocks" (Akrigg and Akrigg, 1986).

We leave Barkley Sound by Imperial Eagle Channel, then pass through Folger Passage between Folger Island and Hornby Rock. Off Cape Beale there is a sharp and choppy sea, but once around the cape we are carried along swiftly by the swells. Although the roller-coaster ride is exhilarating, and the strong northwest wind merely helps us on our way, I am far from forgetting that this is one of the most dangerous stretches of coastline that there is. We sight Seabird Rocks, on which many a vessel has come to grief, at the entrance to Pachena Bay, with foul ground lying both southwest and southeast; then Pachena Point light (Bowering, 1989:300).

Plagued by stormy weather, strong seas, and rocky coasts enveloped in mists and fogs, the West Coast is a dangerous place in which to set sail.

Eighteenth century explorers, displaced from home environments characterised by the beautiful and the picturesque, felt overawed by the sublime grandeur of the mountainous West Coast (Cole and Tippet, 1974). The shoreline, as seen from the water north of Burrard Inlet on the mainland, seemed to disappear. Out of this uninhabitable land reared a "sea of mountains" which cast a gloomy, desolate spell on early explorers (Tippet and Cole, 1977). Placenames, such as Desolation Sound, serve as reminders of

these early coastal experiences. Modern literature has also captured the dangerous, desolate experience of this area of coast, as in George Bowering's historical novel, *Burning Water*.

...and now they entered under rolling black clouds, a passage enclosed upon both sides by mountains that plunged almost straight into the deep sea, with snow on their tops, and not a sign of human habitation or its possibility.

It was as if they were entering a path refrigerated by its origin in Henry Hudson's bleak seas. Long thin braids of water fell a thousand feet over the rock faces into the grey chuck and produced the only sound other than the creaking of the planks. The passage stayed as wide as it had been at the mouth (Bowering, 1980:132-33).

The mariner's view of the British Columbian west coast, in twentieth century fiction, appears desolate with a tone of impending doom. The literature relays an omnipresent fear about smashing one's vessel against the barren rocky shore.

Further, when experienced from shore, the sea seems an animated entity capable of invading the land (Jack Hodgins, personal communication, December 11, 1990).

At the foot of the cliff, where stone pillars and miniature islands stood up amongst swirling foam, the crash of each wave extended into a roar, then faded to silence, a pause, before the next shattering boom supplanted it. He felt his body shudder at each wave's explosion, as though attacked (Hodgins, 1987:201).

The powerful assaults on land by the sea symbolize the conflict between these two realms. Although humans took to the sea centuries before the birth of Christ, we have yet to master the oceans. The sea in its frenzy symbolizes chaos and disorder while pockets of civilized society on land represent

order (Jack Hodgins, personal communication, December 11, 1990). Malcolm Lowry noticed "when the full force of the wind caught them, looking from the shore, it was like gazing into chaos" (Lowry, 1954:16).

Both landlubbers and sailors alike must bow to the powers of the tumultuous sea. E.G. Perrault captured this conflict in a tale about a tsunami hitting Vancouver Island as a result of the 1964 Good Friday earthquake centered in Anchorage.

The estimated time of arrival of the tsunami at Tofino, as supplied by the Honolulu Observatory, was 0427 Pacific Standard Time, and the calculations were remarkably accurate. At 0431.4 the Wave Station at Tofino ceased to exist. Entering the Alberni Canal, its speed reduced, its crest more than tripled, the tsunami raced the forty mile length of the channel in seventeen minutes and slammed in to the center of the town like a 50-foot wall of black, whitecapped granite. Entire streets exploded and were hurled to the surface of the speeding wave. Boats, automobiles, and entire houses torn loose from their foundations were catapulted as far as 2000 feet inland.

...The town was murdered and carried back to sea by that second wave. And there would be five more in the next six hours, each diminishing in force and size, but each exacting its own toll. After that the living would return and try to find the places they had known (Perrault, 1972:88-9).

An overwhelming experience of power and danger met on the coast is exhibited in British Columbian fiction. The human inability to gain dominion over the capricious nature of the sea leaves sailors with feelings of impending doom at the "mark of land", and leaves coastal inhabitants distrusting the invading sea. Often the chaos and disorder experienced in the meeting place between land and sea leads to death.

Death

In folk and pagan religions, "graveyards were one step removed from Heaven, and half a step from Hell" (Stilgoe, 1978:22). Supernatural spirits lingered near their burial sites haunting trespassers in the night. Graveyards were associated with darkness, bones jutting "through broken sod", reversed headstones of suicide victims, and fear (Stilgoe, 1978). Cemeteries, derived from the Latin word for *dormitory*, are manicured resting places associated with lightness and are devoid of placenames indicating death, Hell, and carrion (Zelinsky, 1976; Stilgoe, 1978). Euphonious names such as Green Sanctuary, Wanderer's Rest, and Hills of Eternity mark cemeteries (Zelinsky, 1976).

The west coast of Vancouver Island is spotted with metaphorical placenames for death while the coast in British Columbian creative literature is often symbolized as a graveyard. Gallows Point on Protection Island was named after two Natives were hanged there and Deadman Island near Coal Harbor is the site of an Indian burial ground (Akrigg and Akrigg, 1986). Many ancient Native grave sites align the shores of Vancouver Island creating a sacred yet eerie aura.

We pass Hecate Cove, then the low wooded shores of Drake Island. At East Point Fan comes out of her reverie to say, 'There was an Indian village here once. Can't you feel it?'

'No," I say. "I don't feel anything.' But I peer around, as she wishes me to. There is a forest dark as a cave and a few moss-encrusted totems. Shafts of sunlight filter through and light up the softened angles of the wooden emblems: ravens, thunderbirds, bears, eagles. It is hard

to make them out at this distance.

I know from having visited similar sites on other parts of the island that the hollowed-out backs of some of these poles will be filled with bones.

'What's so special about a graveyard, Fan?' I ask. And shiver as, at my words, a gust of wind makes the Rose heel over. I push the throttle forward a notch to speed us by (Bowering, 1989:131).

The abundance of shipwrecks along the West Coast has resulted in naming the most hostile, treacherous stretch of sea, the "Graveyard of the Pacific". Placenames often lead to "image-mongering" (Zelinsky, 1976) and one can not help but conjure up images of an ocean floor littered with the broken hulls of half buried ships jutting out from their watery graves. The human toll exacted by these wrecks, if known, would be appallingly high (see Scott, 1970; Rogers, 1973). *Florencia Bay*, by James McNamee, is based on the circumstances of numerous wrecks.

On the west coast, sad things had often happened. There have been so many bodies on the beaches, the American sailors of the *John Bright* at Nootka, all on the beach, all with smashed heads, and the men of the Hawaiian barque *Maura Kea* at Quatsino, and those of the *Narramissic* right here in Barkley Sound, and the *Emma Utter* blown from Oregon to Clayoquot and boarded, and the men of the *Florencia*, the ship from Peru, had lain on the sand where Inkster's shack was now, all, all, with smashed heads. Charlie would have heard the stories from his father who must have helped at several of the smashings. And the solitary men, the castaways, the ship jumpers, the gold seekers from California, how long had they lasted? To kill or enslave the intruder was the custom...(1960:100-1).

The shore, in addition to the ocean depths, symbolizes a graveyard which is substantiated by the cultural heritage of the west coast Native burial grounds.

The advent of Christianity was often symbolized by a bright light replacing the spirit-infested pagan world of darkness. The east was associated with Dawn, the origin of light and life while "the west as the place of the setting sun is filled with all the terrors of death" (Cassirer, 1955:98). Some imaginative literature set on the extreme west coast of British Columbia describes actual terrains as sites of graveyards and graves. The terrain of Sechart, an old whaling station set in Barkley Sound, is reminiscent of pagan graveyards with bones jutting out of disturbed graves.

The fog had risen foot by foot, and now it has revealed the hills, and the trees that body out the forest behind them. But the hills, the hills are not what I'd thought at all. They are made, every one of them, of the broken bones and skeletons of whales. We are in a dumping ground, a rubbish heap, graveyard, if you like, of beings that once lived and swam and breathed and birthed in the oceans. And sang (Bowering, 1989:292).

Likewise, Hodgins (1979) describes a mountain scene after a landslide.

...high up the mountain, a trickle of stones, the beginning of a landslide..into the inlet--a great sheering off into black water, so that there'd be nothing left at all but a brown obscene scar running up that mountain like a fresh sunken grave and silence, silence, the stench of death (20-1).

Descriptions of the far west coast within the fiction of British Columbia, are symbolized by death and represented metaphorically as a graveyard. Yet other descriptions of this meeting place between the two worlds of land and sea, reveal the seashore as a place to experience life.

Life

Roughly 400 million years ago the first amphibian crawled out of the ocean to begin life on land. Since then a myriad of organisms has appeared both on land and in the sea. The abundant sea with its tidal pools lining the shore, provided ample supplies for the development of primitive societies along the seashore (see Sauer, 1963). Since time immemorial, the seacoast has been a place teeming with life. The abundance and joy of life on the coast is often indicated by the writings of British Columbian authors.

Since we came here and I've been taking Flora down to the rocks to play in the tide pools I've become fascinated by all that stuff. The little crabs, and the hermit crabs, and tiny fish. Even the barnacles. I never knew they were alive before. And all the different kinds of seaweed. I've used a lot of seaweed on the garden, a Raven-and-Selene tip' (Thomas, 1984:213).

The existence of coastal placenames such as Otter Island, Oyster Harbor, and Sturgeon Bank, attest to the plentiful array of wildlife found along the coast.

The coast is a frontier environment encroached upon by civilization. Yet Nature, in all its beauty, appears free and alive. Bordering both worlds of land and sea, the coastscape becomes a veritable playground for humans and creatures alike.

So I look out from the Rose, out from the midst of my memories. And there, along the smooth rock shoreline called Robson Bight, named after a seaman who died in a fall from his horse, the whales have gathered. Hundreds of them, it looks like. Rolling and boiling, sounding and diving. Grey, blue, black, and white: wart-backed and smooth, blowing, splashing, feeding, playing, and rubbing the barnacles from their skins on the rocks. Families of them. Families and

friends and relations. Tears spring to my eyes, and I feel like I've come home (Bowering, 1989:93-4).

Brimming with vivacious marine and human life, the British Columbian seashore renders eutopic experiences.

The presence of estuaries, tidal pools, and salt marshes make the seashore environment a most productive place. Fecund places along the coast provide a strong sense of life (see Porteous, 1986b). These fertile shores, however, are sometimes built upon the foundations of former life itself (Finch, 1990).

Now, in the afternoons, the reef lay exposed for miles in every direction, baring an ever-increasing expanse of formerly concealed and mysterious sealife (Schroeder, 1972:25).

Life and death often become intertwined on the threshold between land and sea.

Approached from the sea, however, the combination of lush green vegetation lining the coastal ranges often inspires a fertility of a different type.

At Port Townsend, the three boats had entered protected water that caused the officers to believe that here indeed was the gold they had been half-heartedly looking for. It would have been impossible to conjure a geography more like Eden (Bowering, 1980:109).

The flourishing biota marking the land creates an idyllic experience of the western landscape in British Columbian fiction (Pritchard, 1982), opposing the eastern view a dystopic wilderness (George Bowering, personal communication, December 6, 1990).

In addition, the ebb and flow of the tide, the rhythm of the waves, and the constant movement between water and land, creates an animated experience of the coastal terrain.

...she watched the faint receding edge of the strait slide past her on the left, weak waves idly licking at driftwood logs, abandoned seaweed black and shimmering on the gravel beach (Hodgins, 1977:340).

The energy experienced along the edge of land and sea embodies the coast with life, ultimately personifying the landscape.

Surging with organisms on land and at sea, the borderline between these two worlds is symbolized by abundant life and fertility in the fiction set on the West Coast. Furthermore, the animated quality of the sea invading the land lends an experience of a landscape which is alive. Sometimes, however, the magnificence of life experienced on the coast feels like magic.

Magic

Upon landing at Fort Victoria, Governor James Douglas wrote "[t]he place itself appears a perfect 'Eden'" (cited in Tippet and Cole, 1977:29). Despite the desolate appearance of the mountainous coast to the late eighteenth century explorers, the mid-nineteenth century settlers "found places that might fittingly be compared to an earthly paradise" (Pritchard, 1982:97). Overgrown with lavish green ferns, wild vines, and forests of fir and oak, this corner of the world appeared idyllic. This bountiful coastal region of British Columbia emits a magical quality, for indeed, to arrive at an

earthly paradise before meeting one's death, it must be an enchanted place.

'This is a wonderfully magical place, this lodge by the sea, where the world just disappears. It's miles off through the bush, hidden away from the road - nobody can find it. And there's only you and the ocean and the jungle, and all the trails running beneath the jungle, and at night the most magnificent sunsets and -' (Hodgins, 1987:178).

Likewise, those desolate mountainous coasts which suddenly reared up out of the water at the first explorers, eventually became endowed with a magical splendor. Just as mountains, once feared, later became objects of sacred glory during the Romantic period (Nicholson, 1959; see Tippet and Cole, 1977).

In the antipodes they had sailed into fjords that will shrink your scrotum, but he could still never get used to the mountains that rear suddenly out of the mist and up from the water, so that the land you have been making for is not in your fancy or before you, but beside you, and above your mast. A sailor from Britain must always know that experience as the resolute image of the foreign. Coming from a civilized arrangement of chalk cliffs to mark an edge, and the flat greenery with reasonable fences, and trees grouped around a church or house, a greenery that stretched inward from that white edge, a Briton comes to mountains miles high as if to islands on the moon. Might as easily conceive the sails as wings, and fly to a meeting on the moon (Bowering, 1980:186-7).

Because of the contrast between the civilized tamed coasts of Britain and the uninhabitable wild coasts of British Columbia, this literary landscape inspires splendor and awe.

The edge of the world can appear an enchanted place and the unknown land beyond the coast may be a magical world. In a less hostile environment the dangerous fogs and mists which

enveloped the cliff-ridden coast of the "Graveyard of the Pacific" may appear amiable, even pretty. In fact, shrouded in magical mists, there is a fantastic aura to the coast of the inside passage.

The fog was so thick that only the slight sound of water lapping against the pilings indicated that the channel in front of her was still there. The other islands, the small ones nearby, the larger beyond and the distant mountains of Vancouver Island -- all had disappeared. Alice had the feeling if she took one more step she might walk right off the end of the earth. Perhaps that wasn't the foghorn after all but the bellowing of those fabulous sea beasts who used to decorate the corners of old maps. What if this white curtain parted now, revealing dragons covered in glittering green scales, thick golden ropes between their teeth, towing the island away to -- where? What a strange white swaddled world it was this morning, everything covered in a blanket of thick white wool, soft and wet and smelling strongly of the sea (Thomas, 1984:4).

Moreover, some places in West Coast literature become so enchanted they appear holy in nature, as in Margaret Craven's *I Heard the Owl Call My Name*.

At flood tide no eddy moved, no ripple marred the surface. On the water Mark saw reflected the cliffs that rose above the narrow fingerling, the green spruce and cedar, and one huge hemlock that must have been growing when Christ was a little lad. Here he gave the ashes of Calamity to the sea, and when he came to the last words of the committal, 'Rest eternal grant unto him, O lord,' he heard the echo of the words come back to him from across the narrow channel, softly and eerily, as if from another world. Then there was no sound but the soft mewing of the gulls nesting in the cliffs (1973:147).

This piece of coast embodies many of the meanings and experiences of the seashore. It marks an edge between land and sea with glorious flora marking life on land while the ashes of a dead man are retired to the sea. This is the

border between the known world on land and the "other world" at sea.

The magical edge of the world can be a pleasurable place in contrast to the dangerous, deathly extreme west coast of Vancouver Island. This enchanted edge can also appear edenic in nature. Magical places, however, are entirely capable of causing nightmares.

Nightmare

Of all terrestrial places the sea remains resistant to human developments; "in its depths human existence is impossible, on its surface no human trace remains" (Lutwack, 1984:47). The sea envelopes the world in a blanket, enshrouding its inhabitants from human view. The depths of the oceans remain *terrae incognitae*; the place where beasts unbeknown to humans live. Literature often expounds this theme, as in Jules Verne's classic *Twenty Thousand Leagues Under the Sea* (1908). Occasionally these mythical monsters rise to the surface and land on the beach, the meeting place of land and sea, of the world of the known with the unknown. It is in this place that human fancy in the form of myth confronts its fear, as noted by Hodgins (1976).

...she told him it might just be this beach that was spooking him. "The Indian Lady at Lodge," she said, "told me her people get uneasy along this beach."..."She said there's a story that some kind of Sea-Wolf monster used to come whanging up out of the Pacific here to gobble up people. It came up to sire wolves for the land too, but went back into the sea to live. She says they're all just a little

nervous of this place."

"She said all up and down this coast there are stories. About monsters that come out and change people into things...(8).

Marine monsters are common entities in indigenous, pagan, and Christian religions. The Inuit of the Canadian Arctic believe in a sea creature who is mother to all land and sea animals (Tuan, 1979). Norse mythology believed a serpent, living in the ocean depths, lay coiled round the world ready to engulf the earth in water at the time of Ragnarok (Davidson, 1984). When the waters retreated, new life would begin. Likewise, Eliade (1961) discusses baptismal symbolism "as a descent into the abyss of the Waters to fight a duel with the sea monster" (154). Christ's descent into Jordan paralleled a descent into the Waters of Death to fight the dragon of the sea (Eliade, 1961).

Such sea monsters are conceived of in the little town of Port Annie [Port Alice] where, in the aftermath of a baptismal tidal wave, the area children still sing "their song about the inlet as the place where your bad dreams come from" (Hodgins, 1979:22).

From the shore, the unknown sea lies stretched before us. The frightening world of the unknown leaves the human imagination free to conjure up nightmarish images. This coastal meeting place becomes the logical setting where these unfathomable creatures first appear.

Moreover, a change in lighting can alter the mood of the coast, lending mystic qualities to the shore. Darkness is

usually accompanied by reduced vision in humans. Environments may appear altered leading to a feeling of vulnerability (Tuan, 1979). Folkloric traditions in many cultures believe that, at nighttime, nefarious souls roam the earth, for when the sun sinks down below the land, the forces of evil are at hand (Hansen, 1983). With the first rays of Dawn these nocturnal beings retire to hidden places. At nightfall, certain places along the West Coast, such as D'Arcy Island, the site of an abandoned leper colony, appear haunted.

I knew little of the island near which I sheltered other than that it had no inhabitants now but at one time had served as an isolation station for lepers. In all my time on the coast I had known no one who had set foot on it. Like most sailors I had seen enough leprosy in my travels to want to stay as far away from it as possible. There were still lepers nearby, however, on Bentinck Island, not far from where the pilots boarded inbound ships off Race Rocks. I had never passed by that desolate spot without a shudder of horror. The station was due to be closed once the last inhabitant died, and from what I had heard, that would not be much longer.

I raised my mug in the direction of the darker air that was the shore of D'Arcy Island and saluted its ghosts, and drank (Bowering, 1989:122-23).

Human nature conjures up all sorts of mythical beasts to explain fears of the unknown. Myths have always been a part of human culture. The sea marks the vast *terrae incognitae* of what is unknown to humans. The coast is the border between what is knowable and what is not. It is here, in this most strange of meeting places, that humans experience their nightmarish fears.

The American and Canadian Literary Coastlines

Differing perceptions may cause the same symbols to serve boldly differing functions, as literature and landscape combine to stimulate thought in the reader (Salter and Lloyd, 1976:17).

American and Canadian societies, diverse in cultural roots, vary in their perceptions of the natural environment (see Kline, 1970). The experiential significance of the seashore in Canadian and American literature reveals coastal places endowed with some similar and dissimilar symbolic values.

Utilizing American literature, Blomberg (1982) conducted a study, for use by coastal zone planners, which examined coastal amenities and noneconomic values. From her analysis, which relied heavily on supporting quotations and little interpretation, Blomberg derived six dominant coastal characteristics including (i) life, (ii) time, (iii) space and distance, (iv) impervious to man and man's actions, (v) energy, (vi) mystery and spirituality. This author's research, however, is most closely related to Blomberg's (v) energy, (vi) mystery and spirituality, and (i) life.

American and Canadian literature reveal the coastal edge as a place to experience the contrast between land and sea. This conflict has been symbolized by energy and power and danger. Both studies expose the feeling of the seas' dominion over humankind. Some Canadian literature characterizes this experience with an ominous destructive tone at the meeting place of land and sea (see Lowry, 1954; McNamee, 1965;

Perrault, 1972; Bowering, 1980; Bowering, 1989). Likewise, American literature, contains an element of destructive force which also contains a small component of nature's imperviousness to man (see Williamson, 1946). The never ending battle between the forces of land and sea takes place on the shorelines in both nations' literature.

The coast is also a place to experience the unreal. Endowed with magical, holy, and enchanted appearances, some seashores, in both literatures, mark an edge between known and unknown realities. The realm of the unknown has a mystical quality which often leads humans to question higher orders. Hence, Blomberg relays this experience through *mystery* and *spirituality* while this researcher recognizes the same orders as *magical*. Nonetheless, both literatures display similar enchanted and mystical experiences at the seashore.

Furthermore, the seashore region, teeming with abundant organisms and that from which human life sprang forth, is symbolic of *life*. Blomberg's (1982) study of American literature, however, proceeds to define the ceaseless motion of the coast as the life giving "pulse of the cosmos", whereas the Canadian literature read for this study reflects an animated, personified quality of the coastal landscape. Both literatures, similar in their symbolism of myriad life forms, differentiate in further meanings of *life* experienced on the seashore.

Despite the similarities in American and Canadian literary coastal experiences, differences occur. As Meinig states,

[e]very mature nation has its symbolic landscapes. They are part of the iconography of nationhood, part of the shared ideas and memories and feeling which bind a people together (1979:164).

Cultural differences between these two nations led to vastly different approaches in developing their environments (Kline, 1970). Initially, Americans feared their natural environment yet eventually turned to brutally assaulting the landscape with ideas of manifest destiny and conquer and divide (see Nash, 1967). "Wilderness, to American settlers of the early colonial period, was viewed primarily as a threat, a place to be reclaimed and redeemed from the predations of Indians and demons" (Tuan, 1974:63). Eventually the American landscape became an entity dominated by humans.

Early Canadian settlers, likewise, feared nature. To some early settlers, wilderness was the abode of evil denizens. Canadians, however, opposed to obliterating their environment, dealt with their surroundings by setting up little pockets of well-ordered society amid nature (McGregor, 1985). They would then venture to and fro the wild. Kline (1970) found that terror in the literary works of nineteenth-century authors' "manifests itself in the fear--or even the conviction--that the geographic realities of New World mountains and forests are not symbols of that metaphor for moral goodness, Nature, but symbols instead of Chaos and

Indifference" (47). Canadians did not exert dominion over the landscape in the development of their country. Hence, the American and Canadian ideological and cultural approaches to the landscape vary considerably (see Kline, 1970). These cultural distinctions are manifested in both nations' literature.

Finally, alternative shoreline experiences may occur in that both countries' coastal terrains are rich in variety. Canada's three coasts range from the labyrinthine shores of the Maritimes, to the ice-berg ridden Arctic, to the rugged fjord-bitten coasts of British Columbia. The American coastline, similar in some geomorphological attributes to the Canadian (eg. Alaska, Oregon, and Maine), contains a rather smoother, gentler, sandier coastal terrain. The literature of these two nations reflects these differences and slight similarities. The harsher Canadian coastline is more likely to exhibit stronger dystopic experiences of *death, power and danger, and nightmare*. Both nations' coastal space, however, marks an ecotone, the *ultimate edge*, between land and sea on our planet.

Summary

All of British Columbia may appear as a Paradise in twentieth century British Columbian literature, and the general theme may be that of an Eden, as Pritchard (1982; 1984) suggests, but the actual geographical coast is most

strongly associated with the metaphorical *edge of the world*. This place at the edge of land and sea is endowed with the symbolic image of power and danger and marked by the antinomic pairs of life and death, magic and nightmare. The experiential significance of the southwestern British Columbian coast in fiction is marked by the eutopic and dystopic experiences of life and death occurring on land and at sea. The world of what we know on land is representative of pleasant landscape experiences while the unknown ocean beyond signifies a seascape of uncertainty and unpleasantness. This meeting place between land and sea is also representative of ends and new beginnings, order and chaos, splendor and desolation, and the border between the known and unknown. Quite often, these symbolic experiences are manifested in coastal placenames attesting to their veracity. The British Columbian coastline in imaginative literature, therefore, is a place of transformation from eutopic to dystopic experiences.

There is no universal symbol for the vast Canadian landscape. The literary experiences of landscape differ greatly from region to region. Clearly the *Survival* ethic present in some eastern writers' works does not apply to west coast authors' geographical experiences. So too, vary the experiences of the coastline embodied in American and Canadian literature.

Chapter Five

CONCLUSION

...we cannot really know and understand the Earth--which is the aim of geography--until we have seen its beauties and compared the varying beauties of the different features with one another and seen how they affect man and man affects them.

-Younghusband (1920:344)

Summary

Landscape perceptions and historical views towards the environment are preserved in the literature and arts of many cultures. Humanistic geographers incorporate these mediums to discover human values, attitudes, meanings, and experiences of space and place. Following suggestions that geographers should place more emphasis on studies pertaining to meanings and experiences of landscape images (Tuan, 1974; Lowenthal, 1978; Porteous, 1985), this thesis evaluated the literary coastal landscape of southwestern British Columbia using post-World War II novels and short stories.

The minor goals of this research were met by providing (a) a new typology of literary geography which centers upon (i) regions, (ii) aesthetic geography, (iii) applied studies, and (iv) landscape meanings; (b) a descriptive account of the Husserlian phenomenological method, and (c) a comparison of the experiential symbolic meanings of the American (see

Blomberg, 1982) and Canadian coastlines. The major goal of this study was met by providing an interpretation of the symbolic meaning and experience of the southwestern British Columbian coastal space and place.

The southwestern British Columbian coast in this study is represented by; (i) a metaphorical edge of the world, symbolized by (ii) power and danger, (iii) death, (iv) life, (v) magic, and (vi) nightmare. A discussion of the linkages between these meanings and symbolic experiences follows.

Tuan (1976b) wrote that imaginative literature provides the articulation of experience. Literary landscape meanings and experiences vary, however, due to the intentional worlds from which we experience them. As intentions vary, so too do our experiences, just as Relph's (1970) fisherman/chemist had two different views of water (see Chapter Three). Likewise literary coastline experiences vary for a reader. Intentional worlds are transmitted through human acts and therefore are not isolated within individuals. Therefore, the revolving worlds of human intentions and attitudes allow for multiple experiences of phenomena.

The six symbolic experiences of the southwestern British Columbia coastline are inextricably linked. Often one experience leads to another while others occur in synchronicity. An example of the synthesis of experiences ranging from dystopia to eutopia can be seen in a quote from Malcolm Lowry's short story, "The Bravest Boat".

They came to the desolate beach strewn with driftwood, sculptured, whorled, silvered, piled everywhere by tides so immense there was a tide-line of seaweed and detritus on the grass behind them, and great logs and shingle-bolts and writhing snags, crucifical, or frozen in a fiery rage-or better, a few bits of lumber almost ready to burn, for someone to take home, and automatically they threw them up beyond the sea's reach for some passing soul, remembering their own winters of need-and more snags there at the foot of the grove and visible high on the sea-scythed forest banks on either side, in which riven trees were growing, yearning over the shore. And everywhere they looked was wreckage, the tool of winter's wrath: wrecked hencoops, wrecked floats, the wrecked side of a fisherman's hut, its boards once hammered together, with its wrenched shiplap and extruding nails. The fury had extended even to the beach itself, formed in hummocks and waves and barriers of shingle and shells they had to climb up in places. And everywhere too was the grotesque macabre fruit of the sea, with its exhilarating iodine smell, nightmarish bulbs of kelp like antiquated motor horns, trailing brown satin streamer twenty feet long, sea wrack like demons, or the discarded easements of evil spirits that had been cleansed. Then more wreckage; boots, a clock, torn fishing nets, a demolished wheelhouse, a smashed wheel lying in the sand.

...Nor was it possible to grasp for more than a moment that all this with its feeling of death and destruction and barrenness was only an appearance, that beneath the flotsam, under the very shells they crunched, within the trickling overflows of winter-bournes they jumped over, down at the tide margin, existed, just as in the forest, a stirring and stretching of life, a seething spring (Lowry, 1954:14-15).

At this coastal line marking the edge between land and sea, occur "tides so immense" that their force destroys causing wreckage and chaos in the form of "winter's wrath". Lowry's powerful and dangerous coastscape is strewn with the carrion of human elements; boots, clocks, and fisherman's huts, symbolizing death and a littered grave site. This dystopic coast marks the edge between the two worlds of the known and

unknown, land and sea, life and death. Lowry's shore is the threshold to the world beyond where "grotesque macabre fruit of the sea", "nightmarish bulbs", "demons", and "evil spirits" abound. Amid the destruction, however, death can give way to life. Out of the ashes Lowry experiences a magical eutopic quality in an animated "seething spring".

The symbolic experiences of the southwestern British Columbian coast are interconnected throughout the literature (see Figure 3). Antinomic experiences of life on land give way to death at sea, and eutopic magical experiences turn into dystopic nightmarish scenes and vice versa.

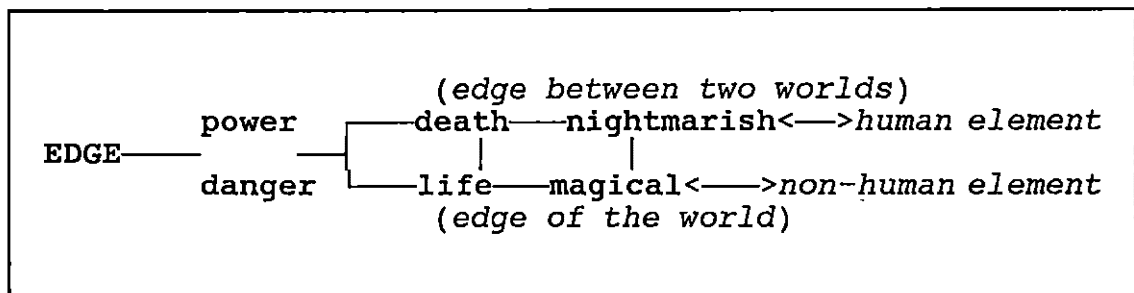


Figure 3. Meanings of the southwestern British Columbian coastline.

Conclusion

Phenomenological investigations seek understanding and interpretation of phenomena and therefore provide the most effective method for evaluating the meaning and experience of literary landscapes. Yet problems arise due to the multiplicity of intentional worlds and the possibility of numerous experiences. This researcher's vicarious experience of the study region from an outsider/insider perspective, however, revealed shared coastal experiences with the authors

interviewed. My biases are formed from being raised in a white middle class society with westernized Christian views. The Jungian idea of collective images derived from root cultural metaphors (e.g. crossing waters of death on the river Styx) may explain the similarity in symbolic images of the coastline between the authors and myself.

Problems arose, however, between the differences in intentional worlds of an author and of a geographer. The authors interviewed tended to think in *themes* whereas the researcher geographer thinks in *landscapes*. Attempting to elucidate an author's meaning of a specific literary landscape proved difficult for the coastal landscape was thought of thematically in conjunction with the rest of the story. Furthermore, additional author interviews would have been advantageous, however, many authors were unavailable while others are deceased. This study is limited in that the literature read centers on white middle-class mainstream Canadian society. Further and different coastal experiences of British Columbia would most likely occur in Ethnic and Native literature which warrant additional studies of their own.

In contrast to the shortcomings, this research (i) answers Pickles's (1988) and Relph's (1981b) call for work combining phenomenology and hermeneutics in a practical application study, (ii) explains the language and methods of phenomenology which is often neglected by geographers, (iii)

provides an original new typology of literary geography, (iv) may be useful to planners seeking to develop areas of the coast, and (v) is advantageous; simply "in that any analysis is for the ultimate benefit of greater synthesis" (Pocock, 1981:10) of knowledge.

Further research

Ample opportunities exist for further research on the experiential meanings of coastlines in literature. A vast source of literary geographic works are hidden in journals written in foreign languages. These humanistic studies are not at the disposal of North American monolingual scholars. Translating these articles may expose experiential landscape studies of numerous landscape features.

Few, if any qualitative studies exist regarding the meanings of seashores. An abundance of literature set on the west coast of British Columbia could inspire numerous studies. For instance, a bountiful supply of children's and juvenile Canadian fiction exists which is rich in landscape depiction. There also exists a substantial amount of non-fiction and travel literature set along the west coast of Canada. Both bodies of literature could provide interesting studies of literary landscape meanings and experiences.

Coda

The once murky and misty edges of the corners of old maps labelled *terrae incognita* have turned into *terrae cognita*. Still, the Siren voices urge us on into new corners of unexplored worlds. The metaphoric coastal edge of the world in southwestern British Columbian literature represents a new mystical land of uncertainty. Modern day storytellers have voyaged into this shadow to discover the other worlds of death and nightmare. This study in landscape meanings through the use of literary symbols and metaphors, has revealed this coastal space as an ultimate edge of the world, endowed with values of power and danger, death, life, nightmare, and magic.

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APPENDIX I

List of Books Read

- Bowering, G. (1980) *Burning Water*, Toronto, General Publishing.
- Bowering, M. (1989) *To All Appearances a Lady*, Toronto, Random House.
- Carr, E. (1986) *The Heart of a Peacock*, Toronto, Irwin Publishing.
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APPENDIX II

MEANINGS AND EXPERIENCES OF THE BRITISH COLUMBIAN COASTLINE

AUTHORS AND TITLES AND PASSAGES		MEANINGS
BOWERING, G. (1980) <i>Burning Water</i> , Toronto, General Publishing.		
p.106-7 "In the antipodes they had sailed into fjords that will shrink your scrotum, but he could still never get used to the mountains that rear suddenly out of the mist and up from the water, so that the land you have been making for is not in your fancy or before you, but beside you, and above your mast. A sailor from Britain must always know that experience as the resolute image of the foreign. Coming from a civilized arrangement of chalk cliffs to mark an edge, and the flat greenery with reasonable fences, and trees grouped around a church or house, a greenery that stretched inward from that white edge, a Briton comes to mountains miles high as if to islands on the moon. Might as easily conceive the sails as wings, and fly to a meeting on the moon."	majestic 	awe
p.107 "So imagine their mixture of sentiments as they sail now, deep sea sailors with the land on both sides of them, and the land covered foot by foot with fir trees, and above them the great blue rocks that stand in the sky as if pulled that way, upward."		unbelievable majestic
p.107 "But there were moments when quick rocky death did not threaten, and one by another watched, as did the captain, and thought, this is nothing like the places where men and women live. Yet it looked, when they walked ashore, as if it were a garden prepared for human habitation. Wild roses bloomed in the bushes. Gooseberries and blueberries, huckleberries and currents, waited to be picked...Long sandy beaches were strewn with shiny grey driftwood. It was quiet and new, but the rocks were old, as if one were looking now at the state of the world soon after its preparation."		ominous rocky death
p.109 "At Port Townsend, the three boats had		Eden

entered protected water that caused the officers to believe that here indeed was the gold they had been halfheartedly looking for. It would have been impossible to conjure a geography more like Eden."	Paradise
p.123 "They followed the shoreline because what else was there? Especially with the clouds and rain and sometimes fog, and all the time the riptide and all the islands, what else was there?	guide
p.132-33"...and now they entered under rolling black clouds, a passage enclosed upon both sides by mountains that plunged almost straight into the deep sea, with snow on their tops, and not a sign of human habitation or its possibility. It was as if they were entering a path refrigerated by its origin in Henry Hudson's bleak seas. Long thin braids of water fell a thousand feet over the rock faces into the grey chuck and produced the only sound other than the creaking of the planks. The passage stayed as wide as it had been at the mouth."	desolation
p.135"But they experienced another less happy feeling, a sort of early homesickness for the North Pacific Coast, a regret for the long coniferous shoreline with no man-made spires and no fences. In time this feeling of separation would pass, but for now they dreamed like men bewitched."	enchantment
p.221-3 "One afternoon the tired lady sat at the front of a fresh gale and led the healthy Chatham right into the strait inside Banks Island. Immediately they found themselves surrounded by small rock outcroppings and tangles of water that promised reefs and hidden ledges. The wind became even more insistent, banging water off those rocks, snapping lines against the masts, while the mist began to turn to fog. It was the wrong place to be, especially with a ship that might crumble under a hammer blow. Maybe it would simplify matters if I just put on all the sail I can find and run the rocks, thought Vancouver....The rocks became thicker, and the submerged ones seemed from the appearance of the dashing, snarling water, to cross the whole channel. There was	danger death ominous death danger ominous

no question of anchoring: the wind would swing the ships until their sides were smashed to lumber."

BOWERING, M. (1989) *To All Appearances A Lady*, Toronto, Random House.

p.15 "Not that there wasn't still whaling going on -- on the northwest coast of the island at Coal Harbour, the air force station during the war -- but the east coast had been fished out years before, and the great herds that had always schooled off the west coast were vastly reduced in numbers. I'd heard that Western Canada Whaling was in trouble and might not last out the season. It made no difference to me. I had no desire to see the actual killing, nor to voyage the west coast -- the graveyard of the Pacific -- in my untried Rose even at this time of year."

death

p.21-2 "Trial Island, Seabird Point, and on into Haro Strait. I was already thinking ahead to the riptides at Turn Point, at the end of the strait, which I had to round in order to enter Boundary Pass, when I glanced up from the chart. My head had been down for ten or fifteen seconds, no more, and yet the vista ahead of me had changed utterly. The wind, which had been moderate since we'd passed Trial Island, had dropped. The Rose was gliding forward over a flat silvery sea, although moments before she had creaked and rocked her way across the steep chop. I looked behind me. A bank of fog had rolled up from the south obscuring all the nearby land. Vancouver Island had vanished. Her forested hills, the little communities on the shore that I'd watched sending out fishing boats and sailing vessels as I'd idly steered the Rose, might have existed only in my imagination. The fog was real enough, though, and I sounded the whistle at once and looked out for the Kelp Reefs light."

mystery
danger

p.22 "...We were just off D'Arcy Island, where there was a line of rocks scattered outside the eastern shoreline, making my position dangerous,..."

danger

p.22-3 "The Rose has settled nicely at anchor

desolation

in the cove I had found almost by instinct, and although the fog still filmed the landscape, I was in good spirits, my stomach lined with beef, bread, and coffee, and my hands warming around my mug of hot rum. I knew little of the island near which I sheltered other than that it had no inhabitants now but at one time had served as an isolation station for lepers. In all my time on the coast I had known no one who had set foot on it. Like most sailors I had seen enough leprosy in my travels to want to stay as far away from it as possible. There were still lepers nearby, however, on Bentinck Island, not far from where the pilots boarded inbound ships off Race Rocks. I had never passed by that desolate spot without a shudder of horror. The station was due to be closed once the last inhabitant died, and from what I had heard, that would not be much longer.

fear

I raised my mug in the direction of the darker air that was the shore of D'Arcy Island and saluted its ghosts, and drank."

haunted

p.53 "...as I decide to miss out Whaletown and take a bearing for Cape Mudge. A flashing white light on a red buoy marks the southern edge of the foul ground southeastward of the cape, but the Cape Mudge lighthouse can't be seen when the bearing is less than three hundred and seven degrees."

danger

p.59-60 "Orange Point, with its red cliffs redder as the sun slides away to the west; Gowlland Island; Steep Island; May Island. We pass the last safe anchorage at Duncan Bay. Then the passage trends northwestwards on its eastern shore, with steep, copper-stained cliffs, followed by a rough rocky coastline fringed with boulders. As we near Race Point, I check the tide tables...

danger

"'Many ships have been wrecked up here,' she says, 'The U.S.S. *Saranac*, U.S.S. *Wachusett*,...

...'For Pete's sake, Fan!' I burst out at last. 'Please don't argue. I need your help!' For suddenly -- I had forgotten how suddenly it can come at the entry to Seymour Narrows, where the shores are high and rugged, and mist cascades through the blue-black forest -- it is dark."

danger

- p.71 "'At which point, do you think,' I muse
aloud, as the Rose enters Johnstone Strait on
the morning of the fourth day after our
arrival at Granite Harbour, 'does the outward
journey end and the inward one begin? I mean
to say--' I am addressing Lam Fan, who is
gazing awestruck at the mountains that rise
from the southern shore ' -- there is always
a moment when you cease to be interested in
what will happen next and just want to get it
over. You want to arrive.'"
- p.75 "Waterfalls dropping from great heights,
splashing onto the dark rocks of the beach;
thick coniferous forest; indented coastline;
Indian summer villages built on middens of
shell; rock paintings; petroglyphs -- of
many-legged insects, angle-legged men, women,
and children; direction posts; signs and sig-
nals pointing heavenwards, whose meaning is
lost in history. A coastal world with no
inference, for there is no one to interpret
it. It slides by, atmospheric blue slipping
to grey to paler hues; each deadhead a poss-
ible canoe or drowning sailor; each small
island a ship going down. My eyes shift back
and forth along the shoreline, over the
waves, up to the sky and down to the deck of
the Rose. Scanning, trying to understand
shape, identify. No whales for days. But
dark blue kingfishers, young eagles, schools
of herring. Attempting to make sense of the
world I have known since childhood and passed
by."
- p.77 "But then as now, water, especially in sun-
light, is like a poem, imbuing us with feel-
ing; and the sunlight on the trees on the far
shore, and on the distant blue-green hills
further west, produced a tranquillity of
mind, internal music, that made men under its
spell seek a common bond."
- p.81-2 "We cannot forecast consequences. We do
not know how any act will turn out. They
could not know, in the good old days along
the coast, when they used to anchor at dark,
particularly in winter, wherever the darkness
overtook the ship, that on day all would
change. We have seven grades of lights now,
gas and electric, totalling three hundred;
there are thirty-six diaphones, many lighted

splendor

splendor
wondertranquil-
lity

danger

spar buoys, floats, and dolphins, together with buoys rigged with bell and whistle devices, some of which are operated with wave action. In addition, there are approximately four hundred fifty unlighted buoys, dolphins, spindles, and beacons. There are two lightships, too, one located on the Sandheads at the entrance to the Fraser River, and the other at Swiftsure Bank; plus radio beacons, which send out a signal once an hour in clear weather and continuously in foggy weather, some synchronized with the foghorn signals. And every channel leading to an important harbour is well defined. Aids to navigation. Yet still we make mistakes, still there are shipwrecks."

p.85 "We will take a mid-channel course, which should lead us clear of all dangers to the western end of Johnstone Strait. After that, who knows, for there is Blackney Passage with its tidal streams and races. It will depend on the weather, it will depend on the tides, and there isn't a thing I can do about those."

danger
power

p.91 "Where disease wore a foreign appearance, as ships arrived from the east flying the yellow quarantine flag, and a dress sent out from one of these to be mended led to an epidemic, and the doctors inoculated arm to arm as fast as they could but couldn't catch up with the deaths, where, when a storm destroyed the earthworks of the Chinese cemetery on the waterfront, there were boned from hundreds of casualties."

death

p.93-4 "So I look out from the Rose, out from the midst of my memories. And there, along the smooth rock shoreline called Robson Bight, named after a seaman who died in a fall from his horse, the whales have gathered. Hundreds of them, it looks like. Rolling and boiling, sounding and diving. Grey, blue, black, and white: wart-backed and smooth, blowing, splashing, feeding, playing, and rubbing the barnacles from their skins on the rocks. Families of them. Families and friends and relations. Tears spring to my eyes, and I feel like I've come home."

magnifi-
cence
life

p.111-2 "We have crossed Nahwitti Bar without

danger

incident, emerging from the shelter of the east coast of Vancouver Island to feel the full thrust of the open Pacific Ocean on our bows. I am steering northwest, into Queen Charlotte Sound, for the long crossing to the Queen Charlotte Islands and our destination, Rose Harbour. Although I am wary of this stretch of sea, for in a storm the big ocean swells roll in through the gap between northern Vancouver Island and the Charlottes, strike the ocean shelf, and rise up in tremendous steep seas, fifty feet high. But I am glad to be free of coastal navigation, out in the clear, watching the weather..."

p.114 "The Rose is piloting herself, caught in a heavy tide rip, which seems to be carrying us safely enough for the moment, but I can see the need for caution. There are reefs here, and a wind, which, though gentle now, can quickly blow up. And I know where I am, somewhere in the western Scott Islands, heading south, back the way I have come but off the outermost northwester coast of Vancouver Island."

impending
danger

p.131 "We pass Hecate Cove, then the low wooded shores of Drake Island. At East Point Fan comes out of her reverie to say, 'There was an Indian village here once. Can't you feel it?'

eerie
death

'No," I say. "I don't feel anything.' But I peer around, as she wishes me to. There is a forest dark as a cave and a few moss-encrusted totems. Shafts of sunlight filter through and light up the softened angles of the wooden emblems: ravens, thunderbirds, bears, eagles. It is hard to make them out at this distance.

graveyard

I know from having visited similar sites on other parts of the island that the hollowed-out backs of some of these poles will be filled with bones.

'What's so special about a graveyard, Fan?' I ask. And shiver as, at my words, a gust of wind makes the Rose heel over. I push the throttle forward a notch to speed us by."

p.143 "We are going shoreward, through Checkleset Bay and the Barrier Islands, through Gay Passage between the two Bunsbys: where there

danger

are rocks visible and submerged, so many dangers that I dare not think of them singly; then hugging the shore of Vancouver Island near Malksope Point, running a course towards St. Paul's dome, than into Nicolaye Channel and Kyuquot Channel, and thus to our anchorage."

- p.144 "Mist rising as the afternoon fails. Midway between Rugged and Chatchannel points just entering Kyuquot Channel, in fact. The beacon on Rugged Point flashing its warning." danger doom
- p.244 "Put-putting across the pastel waters in the early morning and headlong down the western shores of Flores Island. With its rugged and broken coastline, and the brilliant green of its mountains rising steeply in the interior. A white-foam outline of an island, cut out and stuck against the transparent glass of the atmosphere." splendor
- p.250 "And shifting sands are set out right in front of me; for we are approaching the eastern half of Clayoquot Sound, where shoals and shallow bars make navigation a nightmare. Even for a sailor like myself, with years of experience on the coast." danger night-marish
- p.251 "We are both standing on the deck of the Rose gazing at the surface of the bay. No plumes of spray, no glistening, mottled bodies or echoes of resounding tail slaps, just the steel-blue, unmarked waters. The whales like to come here, to rub themselves on the sand of the bottom, and to browse amongst the kelp. But not today, apparently. The surf falls steadily along the beach. The tides make their predictable advance. Below the surface prey and predator work through their daily contests. Each diatom has its place, and the absence of the whales should make no difference. But it is sad, somehow, not to see them. It feels like I've lost some friends." life death
- p.282. "Wind that flattens the waters, cold fog that ices the waves with a deceptive calm, and which obscures everything outside this cabin. Even Fan, only a few yards away, is hazy in outline. We are surrounded by islands, a maze of flooded mountains, and I dangers

might as well be blind. Yet the passage from Peacock Channel, up towards the Pinkertons and to the anchorage at Sechart, where we are headed, is wide and deep enough. And there are few dangers other than running aground. As if that weren't enough.

p.283 "She leads me to the side of my sturdy old boat, and I clamber down after her. Clattering over the side with one hand on a rope, then a leap of faith onto sand and gravel. Then hauled along behind her by the hand like a child to stumble past a blur of shore phantoms: logs that shift and breathe like slumbering saurians, and birds that call from every side at once; plus the ragged figure of a she-bear with cubs that resolves, as we near, into the round and broken fragments of a tower."

eerie
phantoms

p.292 "The fog had risen foot by foot, and now it has revealed the hills, and the trees that body out the forest behind them. But the hills, the hills are not what I'd thought at all. They are made, every one of them, of the broken bones and skeletons of whales. We are in a dumping ground, a rubbish heap, graveyard, if you like, of beings that once lived and swam and breathed and birthed in the oceans. And sang."

death
graveyard

p.300 "We leave Barkley Sound by Imperial Eagle Channel, then pass through Folger Passage between Folger Island and Hornby Rock. Off Cape Beale there is a sharp and choppy sea, but once around the cape we are carried along swiftly by the swells. Although the roller-coaster ride is exhilarating, and the strong northwest wind merely helps us on our way, I am far from forgetting that this is one of the most dangerous stretches of coastline that there is.

danger

We sight Seabird Rocks, on which many a vessel has come to grief, at the entrance to Pachena Bay, with foul ground lying both southwest and southeast; then Pachena Point light."

p.308 "The cliffs of Beechy Head come into view, and I prepare to run Race Passage. For here, and in the vicinity of Race Rocks, the

danger

tidal streams can reach six knots. We must keep Bentinck Island shore aboard, that is, at a distance of about a quarter of a mile, or just outside the kelp, for the outermost danger on the southern side of the channel is covered at high water, and the strongest eddies are found near it.

Tide rips that have sucked men down within twenty feet of land. And with Bentinck Island on the port hand. Bentinck Island. Where the leper colony was moved from D'Arcy Island in the 1920's, and where one man, a Chinese who has been there from the age of seventeen, still lives."

death

CARR, E. (1953 republished 1986) "Two Women and an Infant Gull" in *The Heart of a Peacock*, Toronto, Irwin, pp.62-4.

p.62 "The few Indian Villages on the Inlet and on the wicked West Coast of the Islands were dead, forsaken. It is a passionate coast-wild, cruel."

wicked
cruel
wild

CRAVEN, M. (1973) *I Heard the Owl Call My Name*, New York, Dell.

p.147 "At flood tide no eddy moved, no ripple marred the surface. On the water Mark saw reflected the cliffs that rose above the narrow fingerling, the green spruce and cedar, and one huge hemlock that must have been growing when Christ was a little lad. Here he gave the ashes of Calamity to the sea, and when he came to the last words of the committal, 'Rest eternal grant unto him, O lord,' he heard the echo of the words come back to him from across the narrow channel, softly and eerily, as if from another world. Then there was no sound but the soft mewing of the gulls nesting in the cliffs."

religious

HODGINS, J. (1976) "Separating" in *Spit Delaney's Island*, Toronto, Macmillan.

p.8 "...she told him it might just be this beach that was spooking him. "The Indian Lady at Lodge," she said, "told me her people get uneasy along this beach."..."She said there's a

fear
monsters
magic

story that some kind of Sea-Wolf monster used to come whanging up out of the Pacific here to gobble up people. It came up to sire wolves for the land too, but went back into the sea to live. She says they're all just a little nervous of this place."

"She said all up and down this coast there are stories. About monsters that come out and change people into things..."

- p.9 "He knew about Kamikiluk too...That son of a bitch would think nothing of stepping out of the ocean and turning a man into a fish or making a piece of seaweed think it was human."

monsters
magic

HODGINS, J. (1976) "Spit Delaney's Island" in *Spit Delaney's Island*, Toronto, Macmillan.

- p.188 "'Yes,' she said, 'I thought this would be where we'd find you. Paddling on the edge of the sea.'"

edges

HODGINS, J. (1976) "After the Season" in *Spit Delaney's Island*, Toronto, Macmillan.

- p.152 "About fifty miles up the coast past the end of all public roads, in a little bay where the wildest tides throw logs and broken lumber far up the land like spat-out bones, Hallie Crane ran a café and a small cabaret for tourists staying at the fishing camp. Although there was a wharf built well out into the bay so fishing boats could tie up without being smashed against rocks, and down in the curve of the shore there was a small gravel beach where the bravest American tourists could run in for a quick swim and rush out again, Hallie's place and most other buildings were perched up on the rock and looked as if a good wind would fling them right out into the strait."

death
isolation
wild

- p.155 "A wind had whipped the sea into such a turmoil and thrown the tide so high up the land that sometimes Hallie expected to wake up in the morning and find herself floating. It was always a small surprise to discover no walls had been ripped off, no windows bashed in, no pieces of roof lifted. She kept a fire roaring in the cast-iron stove and got up several times during the night to shake

power
death

the grates and add more wood. If she didn't drown, she would probably burn to death."	
p.156,63 "Cheer up little man, you haven't fallen off the end of the world...'From down there I thought this was the end,' he said, and she told him no, that it was only the beginning."	edge end
p.167 "She screamed for Morgan, who came up the slope eventually with a strong flashlight he aimed down into the water, splashing sloppily around the pilings, and it wasn't until morning that they found Mr. Grey's body, back under the boardwalk and nudging like a dead fish against the rock her house was built on."	death
HODGINS, J.(1977) <i>The Invention of the World</i> , Toronto, Macmillan.	
P.1 "Ride the ferry with him on its two-hour trip across the Strait of Georgia, while the long backbone ridge of the island's mountains sharpens into blue and ragged shade of green, and the coastline shadows shape themselves into rocky cliffs and driftwood-cluttered bays; then follow him up the ramp,..."	person- ified
p.12 "...down on her wharf watching out of his old yellow eyes while the tide came in and went out. No matter how long he stayed here, he said, he'd never trust a body of water whose edges were capable of creeping up on you like that."	person- ified edges
p.16 "...she was content to let the roar of the ocean be her guide and lead her out again to safety and the dullness of an ordinary life."	guide
p.52 "Julius sniffed the salt air. Clearly it was all the fault of the coast. 'Typical behaviour for this island,' he said. 'They are, you see, embarrassed by anything that resembles civilization.'"	person- ified alive
p.124 "The water in the strait was churned up into waves that smashed against the cliff, and leapt upward high enough to spray the windows and toss driftwood logs like sticks across the yard."	mystical power

- p.134-5 "They were walking on the beach. The tide was low, the edge of the water barely moving, trimmed with a lace of bubbles. The strait was laid out beside them in the low morning sunlight like a wrinkled sheet of pale plastic stretched from there right across to the mainland. They walked barefoot on sand, made hidden clams squirt up out of their holes, chased crabs until they disappeared beneath rocks. 'The other day I read in a book,' she said, 'that most of us have forgotten how to enjoy ourselves. But oh,' she said, and breathed in air, 'how could anyone breathe the smell of the sea and not feel that here he is enjoying life?'" **life**
- p.153 "He knelt at the edge of the seaweed bed and listened to the crackling sound of hundreds of tiny crabs moving about beneath the rocks." **life**
- p.222 "Julius Champney, on the centre bench, was the only person in the park. This was the way he liked it, this was the way he wished it could be. The sea below, as always, fascinated him, with its rhythms. And frightened him too, with its repeated assaults on the land." **power**
- p.254 "Out on the strait there was a wind, and the tide had come up high to bash driftwood logs against the cliff. Arbutus trees would be bent with the weight of rain, she could hear them shake in the wind and loose their load all at once, thundering on the ground, then become still again to collect more. On a night like this she could have gone walking once, it was a night full of movement and life." **life**
power
- p.301 "...or following the coast down from Alaska..." **guide**
- p.306 "In all that way they had passed only one pair of hitchhikers, two boys, where in summer there would have been hundreds along the gravel, sitting or crouched or even lying down, heading for the west coast and the freedom they expected to find there." **freedom**
- p.340 "...she watched the faint receding edge of" **personified**

the strait slide past her on the left, weak waves idly licking at driftwood logs, abandoned seaweed black and shimmery on the gravel beach."

animated
life

HODGINS, J. (1979) *The Resurrection of Joseph Bourne*, Scarborough, New American Library of Canada Ltd.

p.16-17 "A stinking fish. He laughed. What else had he ever been but carrion? What else-for that matter--were any of these people, washed up along this muddy beach? He wasn't even surprised when he heard the pulse of giant wings above him and looked up to see an enormous bird circling out over the inlet, tilting to swoop around in this direction. A turkey buzzard--one of the three he'd seen roosted in the dead limbs of snags along the inlet, their old red vulturous heads pulled into their shoulders while they scanned the beach for food. Dead stinking fish. This is the proper place for you, old bird, come down and start to gorge!"

death

p.20-1 "...landslide...into the inlet--a great sheering off into black water, so that there'd be nothing left at all but a brown obscene scar running up that mountain like a fresh sunken grave and silence, silence, the stench of death."

death
grave

p.21-2 "If only he had got in the way of that wave. To be washed out to sea, powerless, his life out of his own hands for a change. Instead here he sat, on this inlet, only a mile from the open sea that he'd never seen even once since he'd arrived at this place. Just around that corner, and he'd never been able to force himself down to its shore. Instead he stayed here, on the ragged green edge of the world just out of its sight, and could only imagine what terror there would be in looking directly into the infinite expanse of its grey face.

death
desolate
expanse

He felt it waiting for him, its long horizon lost in the pale blue haze, the ceaseless roar of its waves drowning all other sound, its long white beaches empty of nay life."

edge

- p.28 "She'd come to give him what he'd perched himself here on the edge of the world to wait for. The final eviction. edge of the world death
- p.22 "And the children, who had finally got around to gathering up most of the debris left by the wave, saw it go by while they sang their song about the inlet as the place where your bad dreams come from." night-marish
- p.34 "...a place like Port Annie. a few buildings perched on the edge of nothing?" expanse edge
- p.97 "'So what he did, Jen, was decide to get as far as he could from everything that represented life and wait for the end here on the edge of nothingness...'" death edge expanse
- HODGINS, J. (1987) *The Honorary Patron*, Toronto McClelland and Stewart.
- p.109 "Here the very air encourages abandon. Disorder, breakdown, chaos-all await their turn. The streets are crooked, interrupted, wandering like cow trails back on themselves. the buildings are random, home-made, piece-meal designed for function and some bizarre notion of beauty-in-novelty; the shopping malls are competing circuses, as I've explained; the lumpy irregular coastline, the jagged unpredictable twisting terrain, the intruding mountains - all suggest an absence of order." chaos disorder
- p.138 "In fact, he recalled that as a child he'd spent whole afternoons, whole days, in a wooden punt, exploring the coastline." explore
- p.142 "She pointed out a long stretch of coastline where waves had worn the sandstone into the shape of a long white curved verandah - something Henry Moore might have created if he'd been commissioned to do for seals and seagulls what he had already done for sheep." power relax
- p.178 "'This is a wonderfully magical place, this lodge by the sea, where the world just disappears. It's miles off through the bush, hidden away from the road - nobody can find magical

it. And there's only you and the ocean and the jungle, and all the trails running beneath the jungle, and at night the most magnificent sunsets and -'"

- | | | |
|-------|---|--------------------------|
| p.179 | "She tilted her head to one side. 'Save up your energy, Jeffry Crane, for our stay at the enchanted beach. It will be worth your entire journey!'" | enchanted |
| p.189 | "They came out, eventually, at the top of a cliff, where a twisted arbutus's above-ground roots went snaking off over rock to search for crevasses filled with soil. The end of land. Nothing more but slimy ocean bottom of barnacled kelp - strewn stones - abandoned by the retreated tide, which lay weakly glittering far out beyond two heaps of rock, yellow grass, and the occasional leaning pine: islands left high and dry." | ends
edges |
| p.201 | "At the foot of the cliff, where stone pillars and miniature islands stood up amongst swirling foam, the crash of each wave extended into a roar, then faded to silence, a pause, before the next shattering boom supplanted it. He felt his body shudder at each wave's explosion, as though attacked." | power |
| p.202 | "To drink tea and listen to classical piano while gazing at the wildest piece of coastline imaginable was a form of cultural paradox the soul demanded in this wilderness world." | wild |
| p.203 | "Below the cliff plunged under wind-stunted evergreens and banks of salal to thrust long glistening black claws of volcanic rock into the sea. Waves broke, exploded in vertical jets out of the stony crevices, and boiled back on themselves in foaming white eddies. Rows of cormorants, like black bowling pins, bobbed on floating logs. Eagles soared, as if on her payroll. Anna-marie said that to visit Marisa Boreski in this place was to be always clutching at a railing, to keep from plummeting to your death on the rocks below....the water must be the Strait of Juan de Fuca..." | danger
death
power |
| p.208 | "'What's there to see?' said Anna-marie... 'Just water. Boats. Oil | death
danger |

- tankers looking for rocks to crash into.'" |
- p.249 "Perhaps this was the attraction of the sea-shore, then: at the same time it could be both a child's magic playground and an old man's enchanted retirement home." | magical enchanted
- p.298 "She sat on a slatted bench facing the water and he sat beside her. Down the slope, waves slapped against the great angular flanks of the land-fill boulders. A barnacled piling with no immediately discernible purpose stood up-but only just-at the water's edge. Wedged between boulders, at an angle slightly off upright, it shuddered and staggered at each wave's blow, but recovered in time for the next. The sea worked on it, he thought, as though it were a loose tooth to be got rid of." | person-ified power
- p.312 "At the water's edge he stood to examine the living things in the foamy waves that crept in amongst the rocks." | life
- p.316 "'Ohhhhhhhhhh! The crabs are crackling, are crackling, are crackling under the rocks.' Voices carried surprisingly at the seashore. And indeed the crabs were crackling. He stood on the rocks himself that sounded alive." | life
- LOWRY, M. (1954) "The Bravest Boat" in *Hear Us O Lord From Heaven Thy Dwelling Place*, J.B. Lippincott, reprinted in Schroeder, A. and Wiebe, R. (eds) (1974) *Stories From Pacific and Arctic Canada*, Toronto, Macmillan, pp. 1-16.
- p.14-15 "They came to the desolate beach strewn with driftwood, sculptured, whorled, silvered, piled everywhere by tides so immense there was a tideline of seaweed and detritus on the grass behind them, and great logs and shingle-bolts and writhing snags, crucifical, or frozen in a fiery rage-or better, a few bits of lumber almost ready to burn, for someone to take home, and automatically they threw them up beyond the sea's reach for some passing soul, remembering their own winters of need-and more snags there at the foot of the grove and visible" | desolation

	wreckage power death destruction
p.15 "Nor was it possible to grasp for more than a moment that all this with its feeling of death and destruction and barrenness was only an appearance, that beneath the flotsam, under the very shells they crunched, within the trickling overflows of winter-bournes they jumped over, down at the tide margin, existed, just as in the forest, a stirring and stretching of life, a seething spring."	death life
p.16 "But when the full force of the wind caught them, looking from the shore, it was like gazing into chaos.	chaos
McNAMEE, J. (1960) <i>Florencia Bay</i> Toronto, McClelland and Stewart.	
p.22-3 "The tide had reached its crest. Rearing, the waves pounced and slapped the shingle. They were twice as high as his head, and although he knew he was safe from them, they made him nervous. They hit as he had seen death hit in Italy and Holland, with the same clatter, the same explosion of sound.	death power
p.24. "The Indian laid the rifle on Crogan's suitcase and helped gather driftwood. Crogan kept between the rifle and the Indian. There was hardly a cove on the west coast where	carnage

whites had not been shot, knifed or bumped on the head. If the man was a Nootka, then he had, apart from a twenty thousand-dollar fishing boat, a tribal tradition both atrocious and bloody. Ships and ships' crews had disappeared among the Nootkas. With them palaver had been a prelude to throat-cutting. Carnage, robbery on the beach, a trench dug to convenience worms and little crabs, and whoever would know what has happened to Patrick A. Crogan?"

- p.29 "Do seals come into the bay!" power
 "You'll see them. Sea-lions breed on
 that island out there."
 "If you shot a seal, how would you get
 it in this water?"
 "Easy. You see the waves breaking? The
 fourth wave out starts showing white.
 You hit a seal this side of that wave
 and he'll roll ashore. You hit him the
 other side and you're out the price of
 your bullet. He sinks. You don't get
 him."
- p.34 "Nothing more substantial than water was fear
 between him and Japan and the thought gave monster
 him a feeling of uneasiness. He put it down
 to the circumstance of his being born and
 bred on the prairies. Seventy-five feet of
 loose, granular earth seemed hardly a
 guarantee that he would not be clutched,
 pounded, swallowed by some curling,
 white-capped monster."
- p.100-1 "On the west coast, sad things had often death
 happened. There have been so many bodies on
 the beaches, the American sailors of the
 John Bright at Nootka, all on the beach, all
 with smashed heads, and the men of the
 Hawaiian barque *Maura Kea* at Quatsino, and
 those of the *Narramissic* right here in
 Barkley Sound, and the *Emma Utter* blown from
 Oregon to Clayoquot and boarded, and the men
 of the *Florencia*, the ship from Peru, had
 lain on the sand where Inkster's shack was
 now, all, all, with smashed heads. Charlie
 would have heard the stories from his father
 who must have helped at several of the
 smashings. And the solitary men, the
 castaways, the ship jumpers, the gold seekers
 from California, how long had they lasted?

To kill or enslave the intruder was the custom..."

- p.177 "...or did Hogashima just drown and Inkster of his own volition go away? Crogan asked, 'What happened to Inkster, Charlie?' 'I hear he's dead, Pat.' 'What happened, Charlie?' 'I hear he's dead, Pat.' 'Did he die on the beach?' His skull grotesque and rubber to the touch, flies in his matted hair, little crabs exploring face and fingers, stone-battered, dead, like the sailors of the barque *Florencia*, like other intruders before him. 'Did he die on the beach, Charlie?' 'I hear he's dead, Pat.' Beyond the cliff crows cawed. Waves, born as ripples off the coast of Japan, breaking, assaulting the open shore, made the noise of summer thunder. All the world was in front of Crogan, only presentiment, silence, finality were in the shack behind him. He said, 'What happened to Hogashima, Charlie?' 'There was an accident.'

death

PERRAULT, E.G. (1972) *The Twelfth Mile*, Toronto, Doubleday.

- p.2 "On this coast with its 14-knot tide rips, its sudden gales and hurricanes tearing in from Japan, its murderous outcroppings of hidden reefs, and the everpresent danger of shipping lanes shrouded in fog; on this far Pacific edge of Canada, tugboat crews picked a good skipper over a good friend every time."
- p.23 "The big windows, port and starboard on the bridge, were half open to let in the sounds of the Narrows. The music of the fog bellowed and rang around them; foghorns and bell buoys marking the passage of *Haida Noble*; first Brockton Point, then the giant buttresses of the Lion's Gate Bridge arching invisibly above them; then the towering cliffs of Prospect Point, each with its own hoarse or clanging warning, all of it as familiar to them as a popular tune. From time to time Lindstrom checked the radar, but the fog had slowed traffic down to a shuffle

danger

warning
impending
danger

and they cleared the port of Vancouver without having to alter course.

Far to port they heard the bray of the Point Grey horn, answered by the warning from Point Atkinson equally far to starboard. The powerful Point Atkinson light was still lost in fog, but Westholme's eyes registered interest as a sudden, fresh breeze whipped gray mist through the wheelhouse."

p.85 "A ship at sea would have been scarcely aware of the wave's passage. Because of its relatively low contour and because of its velocity it would pass a ship's length in a second or less. But in shallower waters approaching coastlines, something else happened. The wave began to drag in the shallows, reducing its speed but increasing its height, as though the ocean bottom were thrusting the tsunami into view to reveal its awesome presence to the land it would engulf."

danger

p.87-8 "In the aftermath of the tsunami and the hurricane it would take weeks for the Coast Guard and Air-Sea Rescue teams to record the last official death. On that long list would appear hunters and late season campers, a group of seventeen dedicated hippies huddled in a shelter on Long Beach where they had come to pay their respects to Indian summer, and entire families riding out the hurricane in pleasure boats anchored "safely" in the shelter of inlets. The true death toll would never be known because the retreating waves of the tsunami took with them vast quantities of debris intermingled with the dead and the dying. Most of these were never found. In the reports they were listed as "missing presumed dead." The presumption was correct in almost every case.

death

The wave station at Tofino was unable to alert the town of Port Alberni to the tsunami's arrival because the station was totally destroyed in the first explosion of the hurricane-tidal wave encounter. The wave continued on down the narrow, 40-mile passage cutting into the heart of Vancouver Island, its speed diminishing to 140 miles an hour, its crest rising to almost 50 feet-contributed to by a lunar high tide made even higher by the pressure effect of the hurricane."

power

p.88-9 The estimated time of arrival of the tsunami at Tofino, as supplied by the Honolulu Observatory, was 0427 Pacific Standard Time, and the calculations were remarkably accurate. At 0431.4 the Wave Station at Tofino ceased to exist. Entering the Alberni Canal, its speed reduced, its crest more than tripled, the tsunami raced the forty mile length of the channel in seventeen minutes and slammed into the center of the town like a 50-foot wall of black, whitecapped granite. Entire streets exploded and were hurled to the surface of the speeding wave. Boats, automobiles, and entire houses torn loose from their foundations were catapulted as far as 2000 feet inland.

danger
death

...The town was murdered and carried back to sea by that second wave. And there would be five more in the next six hours, each diminishing in force and size, but each exacting its own toll. After that the living would return and try to find the places they had known."

p.135 "'Distress!'" the deckhand called.
"'There's a ship close in to Amphitrite.'"
..."'They're in real trouble, George. Another hour and they'll be on the rocks. Sooner than that if they come up against the north edge of George Fraser Island or some of the smaller stuff in there.'"

danger

SCHROEDER, A. (1972) "The Tree" in *The Late Man*, Sono Nis Press, Port Clements, pp. 23-7.

p.25 "Now, in the afternoons, the reef lay exposed for miles in every direction, baring an ever-increasing expanse of formerly concealed and mysterious sealife."

life

p.26-7 "'He has chosen a foolish place. Tonight the winds will be angry from the west, and the tides will leap high. He will drown.'"

death

I hooded my eyes and looked back at the strange tree of Katunga, standing improbably where in a few hours the ocean would return and find him there, a giant plant in a sea-meadow, clutching grimly to the rainbow molluscs and rubbery brain-coral underneath.

'He will be swept away' the tribesman muttered again. 'It was a foolish place, he does not know the sea; he will be swept away.'"

power

THOMAS, A. (1974) "Kill Day On the Government Wharf" in Schroeder, A. and Wiebe, R. (eds) *Stories from Pacific and Arctic Canada*, Toronto, Macmillan, pp. 57-68.

p.63-4 "Everywhere there were fish in various stages of life or death. Live cod swam beneath the decks of the little boats, round and round, bumping into one another as though they were part of some mad children's game, seeking desperately for a way out to the open sea. Then one of the men, with a net, would scoop up a fish, fling it onto the wharf where it would be clubbed by another man, and disemboweled swiftly by a third, the guts flung overboard to the raucous gulls. Often the fish were not dead when they were gutted, she could see that, and it should have mattered. The whole thing should have mattered; the clubbing, the disembowelment, the sad stupid faces of the cod with their receding chins and silly chinamen's beards. Yet instead of bothering, it thrilled her, this strange Sunday morning ritual of death and survival."

life

death

THOMAS, A. (1984) *Intertidal Life*, Toronto, General Publishers.

p.4 "The fog was so thick that only the slight sound of water lapping against the pilings indicated that the channel in front of her was still there. The other islands, the small ones nearby, the larger beyond and the distant mountains of Vancouver Island -- all had disappeared. Alice had the feeling if she took one more step she might walk right off the end of the earth. Perhaps that wasn't the foghorn after all but the bellowing of those fabulous sea beasts who used to decorate the corners of old maps. What if this white curtain parted now, revealing dragons covered in glittering green scales, thick golden ropes between their teeth, towing the island away to --

edge of
the
world
fantastic
enchanted
mystical
place

where? What a strange white swaddled world it was this morning, everything covered in a blanket of thick white wool, soft and wet and smelling strongly of the sea."

p.213 "'Since we came here and I've been taking Flora down to the rocks to play in the tide pools I've become fascinated by all that stuff. The little crabs, and the hermit crabs, and tiny fish. Even the barnacles. I never knew they were alive before. And all the different kinds of seaweed. I've used a lot of seaweed on the garden, a Raven-and-Selene tip.'"

life

WESTON, G. (1950) *Legacy of Fear*, New York, M.S. Mill Co. and William Morrow Co.

p.1 "There was almost no sea, but the ship's passage set up a dismal current of cold air which brought the breath of winter from the mysterious northwest coast."

myster-
ious

p.6 "This, then, must be the first sight of his destination. It was at that time between afternoon and evening when a light will shine far out to sea with a liquid purity never equalled in the night. There were lights along shore now, widely spaced and sparkling. They might have been cheerful in the summer-time, but on this November afternoon they seemed to emphasize the loneliness of sea and sky, the brooding quality of a sea-girl solitude."

desolate

p.6-7 "The western sky off the port bow was stained with scattered petals of rose where the sun was going down behind a barrier of clouds. It was the first time since he passed the great coastal ranges that he had seen anything of brightness. It was beautiful with the primitive wildness of the north."

splendor
magical

p.159 "It was ahead and a little to the right--the steady wash of water and the grind of pebbles drawn down the beach by tiny waves. They went toward the sound eagerly and felt the ground rising underfoot. Presently they left the salt-water grass behind and climbed a steep end bank. They came to the summit of a low ridge and heard

power
guide

below then the restless chaffing of water. The air current, which had been cut off by the ridge, flowed against their faces once more, bringing its burden of mist."

- | | | |
|---|--|--------------------|
| p.160-61 | "Presently they were walking beside the sea with the little waves stirring pebbles and matted seaweed at their feet. At intervals they came to pockets where their eyes had a moment's freedom before they were prisoned again by mist. Giant logs buried in sand, and piles of driftwood made progress slow." | energy |
| p.161 | "They moved away from the shadow of the driftwood pile. Even with the mist wrapping them in wet obscurity they had gone half a mile before Catleigh thought it safe to rest. While he smoked, Catleigh listened for any sign of movement along the sands. The presence of a ship on this lonely coast in such thick weather was not a normal thing." | lonely
desolate |
| p.208 | "But her eyes had a far-off reaching expression as if she saw something far beyond the lonely coasts of Clonaleur." | lonely |
| WILSON, E. (1990) "The Window" in <i>Mrs. Golightly and Other Stories</i> , Toronto, McClelland & Stewart. pp. 196-211. | | |
| pp.196-7 | "Sometimes he stood with his hands behind him looking through the great glass window; seeing the wrinkled or placid sea and the ships almost at his feet and beyond the sea the mountains, and seeing sometimes his emancipation." | freedom |
| p.197 | "At the extreme left curve of the window an island appeared to slope into the sea. Behind this island and to the north, the mountains rose very high. In the summer time the mountains were soft, deceptive in their innocence, full of crags and crevasses and aretes and danger." | danger |
| p.198 | "Immediately across the water were less spectacular mountains, pleasant slopes which in winter time were covered with invisible skiers. Up the dark mountain at night sprang the lights of the ski-lift, and ceased. The | beauty |

shores of these mountains were strung with
lights, littered with lights, spangled with
lights, necklaces, bracelets, constellations,
far more beautiful as seen through this
window across the dark water..."

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