

# Place and Memory: Rethinking the Literary Map of Canada

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Our poetry, our fiction, our drama is itself  
a mapping of the world.

*Malcolm Bradbury*

**L**LITERATURE AND MAPS have had a long, and sometimes fraught, relationship. Despite cosmopolitan movements that have challenged the relevance of geopolitical boundaries to literary culture, canons continue to be organized according to nation and region: writing comes to us packaged as British, Canadian, American, or Caribbean, as Prairie writing or literature of the Irish bogs. Cartographers plot the residences of authors and the settings of texts on literary maps. Writers incorporate maps into their work as illustrations or metaphors, by turns embracing and troubling the territorial imperatives that maps represent. And writing itself becomes a form of cartography when the landscapes and spatial experiences that writers describe engender mental or cognitive maps in the reader. These complementary practices of literary cartography, which David Cooper and Ian Gregory divide into two categories, “writerly mapping” and “readerly mapping” (91), run through Canada’s literary history. This essay is a medi-

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tation on the relationship between the two and what they reveal about the imaginative and mnemonic production of space and place.

While the role of geography in Canadian literary studies appears to be increasing in the wake of the “spatial turn” in the humanities, as the editors of *Studies in Canadian Literature’s* special issue *Writing Canadian Space* point out,

One only has to think of some of the foundational studies of Canadian literature—Northrop Frye’s *The Bush Garden*, John Moss’s *Patterns of Isolation in English Canadian Fiction*, Laurence Ricou’s *Vertical Man/Horizontal World*, Dick Harrison’s *Unnamed Country*, and Margaret Atwood’s *Survival*—to understand that in the Canadian literary context space and place have always mattered. (Warley, Ball, Viau np)

Canadian writers have long negotiated the shared and contested spaces of the map, charting and re-charting the contours not just of identities and communities but also of geographical spaces and places. With—or perhaps because of—the varying degrees of national and regional affiliation that accompany their Indigenous, settler, immigrant, and diasporic imaginaries, they reveal the persistent relevance of Northrop Frye’s famous question “Where is here?” Both individually and collectively, literary texts help to give that “here” its shape and character. Reflecting regionalist as well as nationalist strains in Canadian culture, anthologies jostle to define not only the country as a whole but also its regions, provinces, territories, and cities. As “little worlds” that frequently refer back to real geographical places and spaces, anthologies invite “a literary understanding of the country” (Lecker 93). Scholars, for their part, have deepened this understanding, exploring the many dimensions of Canada’s literary geography. From the thematic studies to which Warley, Ball, and Viau refer to D. M. R. Bentley’s investigations, not just of literary site poems but also of the “ecologies” and “legible spaces” of Canadian literature more broadly (see “Literary Sites,” *Gay]Grey Moose*, and *Mnemographia Canadensis* in particular), to Graham Huggan and Marlene Goldman’s analyses of maps and mapping metaphors in Canadian fiction, to W. H. New’s wide-ranging discussion of “space, presence, and power” in Canadian writing and Laurie Ricou’s literary deep maps of the Pacific Northwest, literary scholarship is increasingly attentive to questions of place as well as of culture.

Dovetailing with what scholars have recently called a “geocritical” approach to literature—an approach that is grounded in geography rather than literary movements or the oeuvres of individual authors and that

emphasizes the referentiality of texts (see Westphal xiv)—both literary scholars and geographers (such as Amy Lavender Harris in *Imagining Toronto*) explore literature as a means of unearthing the rich imaginative textures of real, lived places. The idea that to read the writing of a particular locale is, in an important sense, to “read” the place itself is made explicit in the titles of a number of recent anthologies and critical studies (Judith Maclean Miller’s *Reading/Writing Canada*, Laurie Ricou’s *Arbutus / Madrone Files: Reading the Pacific Northwest*, and Jenny Kerber’s *Writing in Dust: Reading the Prairie Environmentally* are cases in point). In short, writing and mapping have come to signify many of the same things.

A geocritical impulse lies behind a recent online exhibit entitled “Canada: A Literary Tour,” currently archived on the Library and Archives Canada website. In addition to outlining regional and civic literary histories and landmarks, the exhibit features a number of literary maps that illustrate the interconnectedness of geographic and literary spaces. Inscribing the names of authors and texts over the regions, cities, towns, and streets with which they are associated, they attest to the strength of our impulse to organize and understand literature spatially, as well as our longing to endow places with literary significance. Among them, William Arthur Deacon’s *Literary Map of Canada*, drawn by the artist Stanley Turner and published by the Macmillan Company in 1936, and David Macfarlane and Morris Wolfe’s revised version published by Hurtig in 1979 stand out as the only two to represent Canada in its entirety. Of course, the nation represents one of many possible geographical frameworks for thinking about literature: the exhibit also includes literary maps of Alberta, Ontario, New Brunswick, Toronto, and Winnipeg. Beyond the exhibit’s purview, cartographic projects such as *A Stó:lō–Coast Salish Historical Atlas* and Christi Bellcourt’s painting series *Mapping Roots: Perspectives of Land and Water in Ontario* fill in the uncharted terrain of Indigenous cultural relationships to place. Endowing space with imaginative and mnemonic value, such projects root cultures in the physical world, underscoring that what is at stake is a sense of place as well as an understanding of culture.

Beginning with Deacon’s *Literary Map of Canada*, in part one I explore the ways in which literary maps and guides emplace writers and their works, forging connections between literature and location that at once reflect and shape how we understand both literature and place. Limited and incomplete though they may be, for all mapmakers select and simplify, they remind us that literature happens *somewhere* and that every “somewhere” is at once real and imaginary—that “places themselves are changed by what is written of them and take some of their meaning and mythic

character from literature” (Bradbury np). Yet, while they contribute to the significance of places by layering stories and characters into their mnemonic textures, writers also frequently draw attention to the messiness and complexity of place as an imaginative construct. Places, they remind us, are imbricated not only with stories but also with memories. The task of charting literary geography becomes far more complicated when we consider the border crossings—both physical and mental—that have characterized Canadian literature from its inception and that are increasingly prevalent in our globalized, transnational, and postcolonial culture. In part two of this essay, I move from literary maps and guides to the multi-layered “text maps”<sup>1</sup> of literature itself. Drawing from a wide range of works that are set in Canada but that reveal the limits of two-dimensional cartographic models, I outline a more fluid literary-cartographic sensibility that emerges from texts that defy the map’s rigid borders. Attentive to the complex weave of geography and memory, reality, and imagination of which places are formed, the texts on which I focus highlight the need for multidimensional literary mapmaking. As new methods of digital cartography are beginning to represent more complex spatial experiences, the time is ripe for a re-examination—if not also a redrafting—of the literary map of Canada.

### Literary maps

Deacon’s *Literary Map of Canada*, and its offspring, Morris and Wolfe’s 1979 version, deserve more scholarly attention than they have yet garnered as expressions of literary nationalism and repositories of cultural memory that connect writing explicitly to place in Canada. The first attempt to “put Canadian literature on the map” (Colombo 11), Deacon’s creation is an appealing *objet d’art* as well as a window onto a particular moment in Canada’s literary history. Its whimsical illustrations are reminiscent of those that fill the blank spaces of early modern maps, yet they are drawn here from a stock Canadian iconography of characters, objects, and wildlife: E. J. Pratt’s *Titanic* sinks off the shore of Newfoundland, Ralph Connor’s Sky Pilot rides toward the Rockies, a polar bear perches on Victoria Island in what is now Nunavut, craning his neck as though looking for stories in a land whose apparent emptiness marks the uncharted edge of Deacon’s early twentieth-century literary canon. The south, by contrast, is crowded with names, illustrations, and titles. Its textures are woven of the

1 I borrow the term “text-map” from Lisa Brooks, who uses it to designate an array of indigenous textual materials that refer to the physical world (see xix–xlvi).

likes of Audrey Alexandra Brown’s poetry collection *A Dryad in Nanaimo*, James McIntyre’s “Ode on the Mammoth Cheese Weighing over 7,000 Pounds,” Antoine Gérin-Lajoie’s *Jean Rivard*, to Frederick Philip Grove’s *Settlers* [misspelled “*Setteers*”] *of the Marsh*, and Louis Hémon’s *Maria Chapdelaine*. While it depicts a recognizable geography, outlining the contours of the country and many of its major lakes and rivers, Deacon’s literary map—like all literary maps—points to a doubly-imagined place: it represents a Canada written into being in long poems and tall tales and distilled in the imagination of a reader cultivated in the colonized cultural centres of English and French Canada.



*A Literary Map of Canada*. William Arthur Deacon. 1936. Library and Archives Canada.

Deacon was Canada’s first full-time literary journalist and an outspoken literary nationalist. A popular critic and editor, he saw himself as the “herald” and “prophet” of Canadian literature (quoted in Thomas 1, 108). He edited the literary pages of *Saturday Night* magazine, the *Mail and Empire*, and the *Globe and Mail*, and his book reviews were thought of as

key to the success of many budding Canadian authors, including several writing in French. “A nation lives by its literature,” he declared upon his retirement in 1965, “and the rise of Can. Lit. since 1920 has been my pride and joy” (quoted in Thomas and Lennox 5). Deacon’s literary map was one of many manifestations of his desire to nurture Canada’s cultural and political potential in the anxious cultural climate of the Depression and the interwar period (174). It also followed on the heels of a burst of literary mapmaking in Britain and the United States: in 1929, Rand McNally of Chicago had published *A Pictorial Chart of English Literature*, following with *A Pictorial Chart of American Literature* 1932 (both of which were compiled by Ethel Earle Wylie and illustrated by Ella Wall Van Leer). In the latter year, M. R. Klein also published his own *Map of American Literature, Showing Points of Interest with Backgrounds and Facts that Influenced American Writers*. If nothing else, Deacon’s map provided immediate visual confirmation that there also existed a *Canadian* literature: readers could see it—*locate* it here, and here, and here.

As Clara Thomas and John Lennox remark, Deacon’s map was “a graphic celebration of the nationalism he had articulated in *My Vision of Canada*,” an “anti-imperialist, pacifist, and socialist” statement of his hopes for the nation in the year 2000 (186, 183). Published in 1933, the widely reviewed and much discussed book occupies the centre of his map, in the otherwise empty space between Great Slave Lake and Lake Athabasca, right next to the compass rose. The book’s position is telling, not just of how Deacon framed his socialist ideals in relation to the geopolitical space of the nation but also of the extent to which all maps are oriented to the subjective visions of their makers. In their call for a “‘literature’ of maps,” critical geographers have underscored the stories that maps tell (Harley 53). Alongside their selective text and iconography, the blank spaces and silences of maps remind us that cartography is not a mirror of the world so much as a representation of a way of seeing it (58). Deacon’s map offers a glimpse of the literary tastes and concerns of his particular era, and its omissions are characteristic of narrow and shifting canons and definitions of the literary. The writings of explorers are nowhere to be found, nor are a few texts that have since risen in importance, such as Oliver Goldsmith’s now widely anthologized long poem *The Rising Village* and John Richardson’s *Wacousta*. While Deacon’s brand of literary nationalism sought to unite English- and French-Canadian cultures, the dearth of Indigenous voices other than the half-Mohawk poet Pauline Johnson and the accounts of anthropologists such as Diamond Jenness and Marius Barbeau suggests the gaps that cartographic projects like the *Stó:lō–Coast Salish Historical*

*Atlas*, which charts fifteen thousand years of Coast Salish cultural history, have begun to fill in.

All maps are by necessity partial and incomplete. Literary maps, much like literary anthologies, do not systematically represent culture so much as tell stories about changing tastes and cultural politics. Some forty years after Deacon's map was published, Morris Wolfe, in the midst of editing *The Canadian Encyclopedia*, noticed a copy of the map hanging on the wall of Mel Hurtig's office in Edmonton and suggested that it needed updating (Wolfe). Along with David Macfarlane and in consultation with Douglas Daymond and Leslie Monkman, Wolfe compiled the second *Literary Map of Canada*, which Hurtig published in 1979. In the process of modernizing its selections, this map cast a wider generic net than its predecessor, granting explorers such as Samuel Hearne, David Thompson, John Franklin, and George Cartwright the privilege of defining literary spaces and resurrecting historical figures such as Goldsmith and Richardson. Nevertheless, when John Robert Colombo published his *Canadian Literary Landmarks* five years later, he dismissed the map as a "trick" that represented little "more than a move in the right direction" (7, 11). Colombo's book is a far more ambitious and comprehensive guide than a single, two-dimensional graphic map could ever be (7). It is "something of a 'native odyssey,'" as he put it: three hundred odd pages in length, it contains "over 1,200 references to more than 750 places associated with some 500 authors" (9). Still, Colombo admits that even this dense volume only "scratches the surface—the literary surface—of the country. Like a relief map it indicates heights and depths, it shows areas of concentration, and it reveals unexpected shapes and contours, colours and textures" (10). Guides such as Colombo's and Albert and Theresa Moritz's *The Oxford Illustrated Literary Guide to Canada*, which followed three years later, draw attention to the immense challenges of mapping the increasingly diverse and complex literary culture of Canada.



*A Literary Map of Canada.* Morris Wolfe and David Macfarlane. 1984. Library and Archives Canada.

Fruitful time might be spent comparing these literary maps and guides in order to think through what they reveal about canon formation and shifting ideas of what constitutes Canadian literature. My objective here, however, is not to delve into the imaginary landscapes that these maps chart so much as to explore the relationship between space, place, and literary culture to which they draw our attention. Among other things, they are powerful expressions of the mutually constitutive nature of literature and places. The names of writers that congregate in particular regions, cities, and towns invite us to contemplate how these places have nurtured literary culture, while the titles of texts remind us that the physical world is full of imaginary life—that places are inhabited not just by real people but also by fictional characters (some of whom may indeed seem more real than their authors). Moreover, inscribed on the surface of the country itself, novels, plays, and poems, these maps suggest, have sprung from the land as naturally as the moose, bighorn sheep, and beaver that decorate the

blank spaces of Deacon's map. Thus, cartography implicitly substantiates Deacon's belief that "Canadian literature ... had a high and holy mission in the building of Canada and her people" and that "the printed word could change the world" (Thomas 13–14). If this sounds like literary mysticism, that is because it was: Deacon was a committed theosophist, and he perceived his labours on behalf of Canadian writers as an expression of his own, as well as the nation's, great spiritual destiny.

Forty years later, Macfarlane and Wolfe were more reticent; the cartouche illustration of their *Literary Map of Canada* gently parodies the idea of the writer as nation-builder. Evoking the iconography of a bygone age of exploration, the illustration caricatures writers in the authoritative stance of discoverers of a New World. Despite this element of tongue-in-cheek, however, the 1979 map no less than its predecessor gives a select group of writers the power to define Canadian spaces and places. The inscription of authors' names over geographical locales anticipates the language of ownership with which Colombo directs readers to "Margaret Laurence's Neepawa," "Jack Hodgins' Nanaimo," "Al Purdy's Pangnirtung" and so on (7). The idea that writers take imaginative possession of the places they write about is a pervasive one; as D. M. R. Bentley argues in "Literary Sites and Cultural Properties," writers who write about particular places effectively engage in a Lockean process of perceptual annexation through literary labour (100; see also note 10 at 121). Maps have long served as powerful tools of territorial appropriation. Literary maps are no different: just as the symbols, lines, and toponyms on a geographical map stake out a set of socio-political claims on the land, so too does the identification of literary sites stake a cultural claim that embodies certain desires for a national or regional literary space. Which authors and stories define the cultural textures of the country is a question that each mapmaker answers to powerful effect. Deacon's conviction that "Canadian literature can only be produced in Canada by Canadians and for Canadians" embodies a desire that can be read in the inscriptions of his map (quoted in Thomas 24). That the North, which is almost empty on Deacon's map, in Macfarlane and Wolfe's version belongs to the likes of Purdy, John Franklin, George Cartwright, Samuel Hearne, Earle Birney, Farley Mowat, and F. R. Scott—in other words, not Inuit and Indigenous voices but explorers and literary dreamers from elsewhere in Canada—is as symptomatic of the power of cartography as it is of these writers' imaginative renderings of the landscape.

These choices are significant because literary maps nurture the idea that writers have privileged access to the essence of a place. As Colombo

explains his own project, “The impetus behind compiling this book is the belief that there exists in this country as elsewhere on this planet the ‘genius of place.’ Each place has its own character. Artists are especially sensitive to such characteristics, and it is through literary and artistic works that these become apparent” (9). In a similar vein, the makers of a recent *Digital Literary Atlas of Ireland* quote Seamus Heaney, who, in his book *The Place of Writing*, addresses the notion that writers possess an almost unconscious ability to channel a particular landscape or region:

The usual assumption, when we speak of writers and place, is that the writer stands in some directly expressive or interpretative relationship to the milieu. He or she becomes a voice of the spirit of the region. The writing is infused with the atmosphere, physical and emotional, of a certain landscape or seascape, and while the writer’s immediate purpose may not have any direct bearing upon the regional or national background, the background is sensed as a distinctive element in the work. (20–21)

As Heaney goes on to show, writers do not just interpret, they also create the places they write about. Scholars with geocritical inclinations share a conviction that writers—not unlike architects, city planners, artists, and cinematographers—shape our experiences of the physical world (Westphal and Tally Jr). By creating images that readers incorporate into their own mental maps, writers help to determine how we perceive and understand particular places. In an essay on New York, Jonathan Franzen accordingly eschews the dry, factual descriptions found in Kenneth Jackson’s *Encyclopedia of New York City* (a book with all “the heft and ambition of a monument” but whose descriptions of everything from sewers to intellectuals have “a numbing sameness”) and looks instead to literary descriptions (187). “A city lives in the eye, ear, and nose of the solitary beholder,” he writes, and in the novels of Melville and DeLillo, he argues, we can glimpse “the interior point of intersection between subject and city” and find “a living connection to New York’s history,” an intersection and connection all too often left out of the historical or encyclopedic accounts that he mentions (188, 189). Pointing us to fictions that are richer with imaginative life than facts, literary maps serve as guides to the subjective nuances of place.

By gesturing outward to the text-maps of literature itself, literary maps seem to relinquish the power of defining places—they orient readers, and that is all. They direct us to canons and to places that we might not think of visiting but for their connection with a favourite writer or story. Nevertheless, there is in the spare language of cartographic lines and landmarks a

forceful, defining gesture of rooting-in-place. The map fosters an illusion of stability. As the next part of this essay will show, it is this very sense of rootedness and stability that so much Canadian literature undermines. There is an interpretive gap, then, between the mnemonic landscapes of literary maps and text-maps that I seek to highlight in the remaining discussion. The writers whose sense of place is crisscrossed with migrations, displacements, and dislocations, steeped in the remembered sensations of other places, have much to tell us about how we map not only our literature but also ourselves.

### Canadian text-maps

The distinction between space and place is central to my understanding of how literature functions as a geographical guide. The work of Yi Fu Tuan is helpful here, particularly his equation of space with movement and place with pause, “each pause in movement mak[ing] it possible for location to be transformed into place” (*Space* 6). Art, which Tuan describes elsewhere as “clarity and enduring presence,” can effect this transformation both by arresting “the stream of life” and making “transient subjective feeling objective and enduring” and by contributing to the “definition and meaning” that are necessary attributes of place (*Passing* 221; *Space* 136). In fact, in *Place, Art, and Self*, Tuan suggests that “the arts themselves are places—virtual places”: “Isn’t it true,” he asks, “that we pause before them, rest in them, and are, in one sense of [*sic*] another, nurtured by them, as we rest and are nurtured by the towns and cities and landscapes we live in or visit?” (20, 3). In addition to imbuing spaces with meaning, literature initiates a form of pause and imaginative dwelling that deepens our experience of place.

While the dots on the literary map, like the landmarks that Colombo identifies, are suggestive of how literature roots people in place, it is important not to mistake literature’s “pause” for the kind of stasis that such dots and landmarks also imply. After all, as Tuan goes on to underscore, “The self . . . is not fixed” either psychically or geographically (4). The sketched maps that Grove sent to Deacon in aid of his literary mapping project—maps of his semi-autobiographical novel *A Search for America* as well as of *Settlers of the Marsh*—suggest a messier, more complicated engagement with space and place than either Deacon’s or Macfarlane and Wolfe’s maps, necessitating a clean and orderly presentation, could ultimately convey (see Lennox and Lacombe 169, 173).<sup>2</sup> The possibilities of graphic literary mapping have

<sup>2</sup> Among other considerations, Deacon was concerned that the map show “as much geographical spread as possible” in its selection of authors and texts so that it

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extended beyond single sheet maps to atlases that attempt to capture the more dynamic geographical experiences of literary texts. Franco Moretti's *Atlas of the European Novel*, for example, along with the aforementioned *Digital Atlas of Ireland*, charts the movements of characters through space, revealing not only the roots but also the routes of literary geography. This evolution in literary mapping might be summed up as a move from the dot to the line. Such maps help us to visualize not only the "alternation of stillness and motion, stability and change, place and space" that characterizes an individual's geographical experience according to Tuan (*Place, Art, Self* 4) but also the way in which places are themselves experienced and constructed—*plotted* in effect—through both the location and the circulation of characters and events. These literary atlases thus allow for an unfolding—an opening up—of place.

Place unfolds even further, however, for any given locale is itself a fluid, heterogeneous construction that ultimately eludes the kind of "directly expressive or interpretative" relationship that Heaney momentarily envisions for the writer. As Sue Ellen Campbell writes in "The Layers of Place," places are "astonishingly complex. They are finely and intricately laminated, not only with the immediate and personal, but also with what we don't see that is present, with what is past and future, even with what is somewhere else" (179). Campbell's words gesture to a multi-dimensional, deep mapping that might do justice to the accretions of meaning that coexist, frequently in conflict with one another, making places neither dots nor lines but palimpsests. Like Tuan's vision of the self, places are far from fixed entities; they are always in flux. Moreover, in so far as they take on layers of significance that come from other times and even other places, they are rarely, if ever, only themselves.

Text-maps complicate our reading of literary maps by inviting us to see the nuances and fluidity of our experience of places. As writers repeatedly show us, memory blurs time and space, unmooring place from its present, earthly coordinates. This phenomenon is, of course, the subject of one of the best-known Canadian poems about place: Charles G. D. Roberts's "Tantramar Revisited." Fearing that it will no longer conform to his memory, Roberts's speaker wishes to remain at a distance from the locale that he describes with such intensity. That he would "rather remember than see" attests to the instability of the place itself, which both is and is not the

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not appear crowded or imbalanced: "The idea of this is that a whole mass in one spot will ruin the graphic harmony, and that where literary works are too thick, we shall have to select rigidly, whereas greater hospitality can be shown in districts otherwise blank" (quoted in Lennox 178).

place of his memory (210). Roberts's poem (which is featured on Morris and Wolfe's map) draws attention to the strange effect of locating ourselves in a place that the poet tells us cannot ultimately be found.

But it is when what is remembered is not just another time but another place—when “here,” in effect, evokes somewhere else—that memory makes mapping the world especially difficult. Scholars of settler and immigrant writing continually bump up against the imbrication of place and memory that can make “here” and “elsewhere” difficult to distinguish, confounding the literary critic's search for “an indigenous Canadian aesthetic” (Kambourelis 17). In Adam Hood Burwell's 1818 long poem, *Talbot Road*, which, as I discuss elsewhere, charts the geography of the Talbot settlement in what is now southwestern Ontario,<sup>3</sup> a versified list of place names conjures an English landscape as much as it maps a Canadian one. Toponyms such as Middlesex, Norwich, and Kent inscribe the so-called “New World” with the memory of the “old,” the metaspace of Burwell's poem pointing to both simultaneously (487–522). Thus did William Kirby write, in *The U.E.: A Tale of Upper Canada* (1859), about “The fertile West”

whose boundary ever flies  
Before the axe th' advancing woodman plies;  
Where wave on wave, the sons of Britain's Isle,  
Spread through the forests, and possess the soil;  
Where England's manly speech is only heard;  
Her laws transcribed and her names transferred,  
Which her proud Colonists, on every hand,  
Plant as memorials of their native land.

(Canto Second 417–24)

The manner in which Burwell and Kirby, along with so many other emigrant writers, transplanted the conventions of English poetry and landscape aesthetics produces a similar effect. Early poets writing in English could make Canada look and sound a lot like Britain, rendering the “New” land not just an extension of the colonial centre but a memorial to it. While on the one hand making early Canadian poetry into “a repository of monuments” to Britain (Kambourelis 17), on the other these imported names and conventions, rather than estranging the emigrant poet from his immediate world, are profoundly implicated in his engagement with it, for they underscore the extent to which places are constructed through acts of remembering. The very term “emigrant,” whose Latin origin, “migrat-

<sup>3</sup> On the cartographic aesthetics of this poem, see Krotz “From Geographic Night.”

ing from,” emphasizes the homeland rather than the adopted country, encapsulates the act of looking back that characterized the experience of place in colonial Canada.

Writers show us that memories of places are physical; they cling to us like so much dust and gravel. Our visions of the world are filtered through this residue of other places—the remnants of places dreamed, passed through, and left behind. In Susanna Moodie’s *Roughing It In the Bush*, we encounter the reverberations of memory as a profound homesickness. The “jaundiced eyes” that afflict Moodie’s perception of the landscape in the middle of a Canadian thaw also serve as an apt metaphor for how her perspective of Upper Canada is continually clouded by an intense longing for the home to which she would never return (183). The “hearse-like gloom” of the forests where she felt as though trapped in a “dark prison” has at least as much to do with her sense of being “a stranger in a strange land” (31, 109) as it does with the forest itself. The lost landscapes of her Suffolk home—“Home! The word had ceased to belong to my *present*—it was doomed to live for ever in the *past*; for what emigrant ever regarded the country of his exile as his *home*?” she writes (32)—form a spectral landscape underlying her representations of Canada but erased by the literary map. The extent to which migrants of all kinds can find themselves “haunted by the persistent ghost of an earlier place” (Ondaatje 139) suggests the gap between literary maps and text-maps in a place like Canada, where so many of us are, or are descended from, newcomers. Those hauntings may take on many different forms and meanings, but they are a necessary part of a writer’s answer to Frye’s proverbial question, “Where is here?” (222).

Reflecting on the revision of *A Literary Map of Canada*, Wolfe has written that “It was still possible to ‘plot’ Can Lit on a map in 1979, because to a large extent the literature was about specific places. A new map would need to add a layer of imaginary places and places outside Canada.” Gesturing to how, unlike Deacon, we have come to recognize work set in other places as in some sense still Canadian, Wolfe’s comment acknowledges the increasingly porous boundary between here and elsewhere as well as between real and imagined landscapes. The literary maps of 1936 and 1979 are articulations of a national literary sensibility that it has since become necessary to deconstruct. Their thick outlines tell us one story about national borders. Writers—both current and historical—often tell us another.

The Trinidadian-Canadian poet and novelist Dionne Brand has become emblematic of the proliferation of Canadian writers who resist

“the notion of cartographic enclosure and ... the imposed cultural limits that notion implies” (Huggan 124). Much of Brand’s work conveys the burden of memory that makes it impossible, and even undesirable, for the diasporic subject to feel rooted in place. As Peter Dickinson once observed, “Brand’s race, gender, and sexuality necessarily preclude full participation in national citizenship and, thus, prevent her from ever ‘being’ a Canadian writer. In this sense, then, Brand remains a ‘borderline case,’” in Marshall McLuhan’s sense of the term (117). Yet, our ideas about the nature of Canadian literature have shifted considerably since the days when Brand, along with fellow Trinidadian-Canadian poets Claire Harris and Marlene Nourbese Philip, “had some of her writing rejected by Canadian publishers as not being ‘Canadian enough’” (Carol Morrell, quoted in Dickinson 117). Brand’s status as a Governor General’s Award winning Poet Laureate of Toronto (a position to which she was appointed in 2009) is indicative of widening notions of what constitutes literary citizenship. Moreover, if Brand is a “borderline case,” so too is Canada, as McLuhan so pithily pointed out; the result is enabling if also, at times, disorienting.

Brand’s writing pushes at the borders that maps tend to draw so boldly, showing that they are permeable, if not altogether a chimera. While many of her settings can be plotted on a map, to do so would be to risk obscuring the ways in which traditional ideals of rootedness and belonging are undercut, compromised, and destabilized by diaspora and migration in her work. That Canadian spaces are defined not by stable points and borders so much as by the trajectories that slice across them emerges with particular clarity in the opening pages of her novel *What We All Long For*. Here, Toronto takes shape not as a rooted civic entity but, rather, as a node of routes, an accretion of other places:

There are Italian neighbourhoods and Vietnamese neighbourhoods in this city; there are Chinese ones and Ukranian ones and Pakistani ones and Korean ones and African ones. Name a region on the planet and there’s someone from there, here. All of them sit on Ojibway land, but hardly any of them know it or care because that genealogy is wilfully untraceable except in the name of the city itself.

...

In this city there are Bulgarian mechanics, there are Eritrean accountants, Colombian café owners, Latvian book publishers, Welsh roofers, Afghani dancers, Iranian mathematicians, Tamil cooks in Thai restaurants, Calabrese boys with Jamaican accents, Fushen deejays, Filipina-Saudi beauticians; Russian

doctors changing tires, there are Romanian bill collectors, Cape Croker fishmongers, Japanese grocery clerks, French gas meter readers, German bakers, Haitian and Bengali taxi drivers with Irish dispatchers.

... In this city, like everywhere, people work, they eat, they drink, they have sex, but it's hard not to wake up here without the certainty of misapprehension. (4–5)

Mapping Brand's Toronto would not only entail tracing her characters' movements in this novel along Queen Street and Spadina Avenue and through St Jamestown; it would also necessitate attention to the almost infinite and tangled convergence of routes that connect the city with every other "region on the planet," a charting of the near-collapse of "there, here" that marks its globalized space.

As a descendant of the Black Diaspora, Brand writes of experiencing such a space as at once everywhere and nowhere, an effect that she reveals with particular poignancy in her memoir, *A Map to the Door of No Return*. Subtitled "Notes to Belonging," in this book perhaps more than any other, Brand writes from many different places at once. The memoir's fragmentary structure renders it virtually impossible to read descriptions of any given place as discrete from the others or even as a point on a linear trajectory through time and space. Brand's nowhere and everywhere spaces are on some level mapped places: the multicultural neighbourhoods of Toronto, for instance, or the liminal strangeness of rural Ontario. Defined by "a rupture of geography," the diasporic subject's experience of mapped places is an experience "of belonging and unbelonging," a collapse for which the map—fixed, static, and bounded—can ultimately only serve as an ironic symbol (5, 6).

Although Brand focuses on the longings of newcomers, dispossessed Indigenous peoples also haunt her Canadian landscapes. Writers as diverse as Richard Wagamese, Jeanette Armstrong, Maria Campbell, Tomson Highway, Minnie Aodla Freeman, and Joseph Boyden have shown us that indigeneity is also marked by dislocation and rupture. Joseph Boyden's novel *Three Day Road* invites us to think about how Aboriginal homelands have also become complicated realms of belonging and unbelonging, both because of their colonial histories and because they are part of an increasingly interconnected world. In this novel, the vividly realized landscapes of Mushkegowuk Territory—lands predominantly inhabited by the Ojibway and Cree in northern Ontario—are overlain with the remembered spaces of the trenches, barracks, and no man's lands of the First World War in which the novel's protagonists, Xavier and Elijah, have just fought. Even as

he returns home, Xavier continues to dwell in these places, remembering their horror as acutely as he feels the ghostly pain of his amputated limb. Boyden weaves Xavier's memories of the war through the description of his journey, by canoe, downstream to "The Great Salt Bay" with his aged auntie, Niska. Their route along "the river" (which is never named in the novel) likely begins at the railway line at Kapuskasing and follows the Kapuskasing and Mattagami Rivers to the Moose. Less easy to map, however—although it is profoundly geographic—are the overlapping experiences of place and memory as bodily trauma in this novel.

Cartography nevertheless emerges as an important expression of the corporeal experience of place. At one point in the novel, we are told about a way of divining the location of moose: Niska's father places the shoulder blade of a moose carcass on the hot coals of a campfire and waits until a map appears in the cracks of the bone, revealing the moose's migratory path. This path is held deep in the body—an innate memory of place that will guide the hunter who can read such signs (39–40). Xavier carries a map of his own, more traumatic, migrations in his crippled body and in his addiction to the morphine that travels through his veins. But his home is held there too: to heal Xavier, Niska appeals to memories of this place, stories of their family's history on the land. Full of "magic ... that is as real, as alive as the flashing glow of the *Wawahtew*." Although redolent, too, with its own traumatic history of colonial encroachments, Mushkegowuk is a place of complicated comforts (83). Nonetheless, it must overtake Xavier's memories in order for him to heal. In the intermingling of home and away, however, we see the astonishing collapse of place, memory, and the body in the novel. It is a collapse that indeed reveals (to return to Franzen's words) the "interior point of intersection between subject and place" and a "living connection to its history." In the story of Xavier Bird, the history of Mushkegowuk territory is also the history of Europe and the Great War. As Niska observes: "No one is safe in such times, not even the Cree of Mushkegowuk. War touches everyone, and *windigos* spring from the earth" (45). Boyden gives this idea geographical as well as psychological resonance as "the river" traverses at once the burned-out muskeg of Mushkegowuk territory, bright with new growth, and the corpse-strewn mud and waterlogged craters of Flanders and St Eloi and Ypres.

No less than Deacon's *Literary Map of Canada*, Boyden's river from Kapuskasing to Moose Factory is part of the literary cartography of this place, as is Brand's Toronto, Moodie's Upper Canadian bush, and Burwell's Talbot Settlement. To these we need also to add war-ravaged Europe, Trinidad and Tobago, the western shores of Africa with its lost and reimagined

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histories, Britain with its Enclosure Acts and economic crises that turned its citizens into colonial settlers. These, like so many shifting and proliferating geographical points of origin, passage, and loss that make up the spatial experiences of so many Canadians and are remembered in so much of their literature, are part of the imaginary construction of its places.

Together, they prompt us to think more deeply about the role that literary maps might play in the interpretive process, the gaps between them pointing to the limits of any single cartographic representation. As Robert T. Tally Jr underscores, “the idea of *completing* the geocritical analysis of a place is as false as the idea of fixing it in a permanent, unchanging, static image” (xi). From maps on paper and maps on bone to the maps, shifting and fragmentary, real and imaginary that form in the reader’s mind from the words on a page, the literary cartography of this country is a richly variegated assemblage of geographical imaginings. My foray into these places is intended not as a systematic exploration so much as a suggestion of the many and variegated dimensions of geographical memory that call for new forms of literary mapping. Maps are not merely illustrations; they are critical tools that help us to understand, even as they invite us to interrogate, the spatial dynamics of narrative and the territoriality of literary texts. We have yet to create a literary map of Canada that might allow us to explore, cartographically, the imbrication of place and memory that so much Canadian literature traces. With the potential to illustrate both quantitative and qualitative data, however, digital mapping technology is creating new ways of visualizing the kinds of “subjective geographies” and “phenomenological experience[s] of being-in-the-world” that writers articulate (Cooper 89, 92). Cartographic projects such as the aforementioned *Digital Literary Atlas of Ireland, 1922–1949* and Sally Bushell and Ian Gregory’s *Mapping the Lakes: A Literary GIS* use digital platforms to explore “the possibility of more abstract and subjective literary GIS” (94). Layering maps and text in diverse ways, these projects harness the power of cartography to express the individual, “finely laminated” (to return to Campbell), and dynamic spatiality of literary texts. Such projects suggest that, far from abandoning the literary map, we might further thicken its textures and expand its capacity to engage the cartographic imagination. In the context of Canadian literature, this means playing with maps in order to conjoin roots with routes, here with elsewhere, place with memory.

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