Afraid of Heights, Not Edges: Representations of Shoreline in Contemporary Prince Edward Island Poetry and Visual Art

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Jane Ledwell

Introduction

Prince Edward Island's shoreline extends 805 kilometres around its perimeter. The line of the coast is punctured by numerous bays, inlets, and estuaries. The landscape at the shore is marked by low red sandstone cliffs and, on the South Shore, by red clay beaches; on the North Shore, by white sand beaches and systems of aeolian sand dunes held in place by the tangled root systems of marram grass. No spot on Prince Edward Island is more than 16 km from this shore.

The island's shore is shifting, variable, liminal space, as geologically precarious as it is beautiful. The sandstone's dramatic red hue is created by iron oxide -- quite literally, the rock is rusted -- and the sandstone cliffs are prone to the same fragilities as anything marked by rust. The shore's instability in the face of the wind and water means that the Island loses an average 0.5 metre of shoreline a year. The shapes and faces of the dunes can be transformed overnight during a fierce fall storm. Spruces growing close to the edges of cliffs eventually fall into the sea. On the other hand, in winter, as the ocean freezes and the snow falls, the line between land and water becomes more and more indeterminate. You can walk on solid ice across spaces that were previously impassable.

Such is the landscape that Prince Edward Island poets and visual artists have felt compelled to inscribe in their work.

This paper will seek to explore what is distinctive in the representation of Prince Edward Island's shorelines in selected recent Island poetry and visual arts. Most particularly, the paper will ask: In recent work, what marks the representation of the island *as an island*? I will suggest that representations of the Island shoreline are distinctive because of the identities and exchanges of identity that are played out at or near the shores.

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A survey of poetry by Prince Edward Island writers whose work was published in the newspapers and popular magazines of the late 19th and early 20th centuries reveals a strange propensity: virtually every poem that purports to describe or address the particularities of the

Island describes the Island as "sea-girt." May Carroll offers the following example, from her poem "Two Scenes":

> 'Mid the rocks and cliffs I met a maid,
> Peerless as the white-winged gulls
> That circle round her sea-girt home (Carroll n.p.)

Throughout the poem, Carroll implicitly evokes locality and, by her examples of figurative language, suggests that the locality is Prince Edward Island; however, her use of the conventional language of traditional British song and ballad, for instance her evocation of the "peerless maid," reveal other forces at work. Likewise that notable use of "sea-girt."

According to Brewer's 1898 *Dictionary of Phrase and Fable*, "sea-girt isle" invariably refers to

> England. So called because, as Shakespeare has it, it is "hedged in with the main, that water-wallëd bulwark" (King John, ii. 1).
> > "This precious stone set in the silver sea,
> > Which serves it in the office of a wall,
> > Or as a moat defensive to a house,
> > Against the envy of less happier lands."
> > Shakespeare: King Richard II., ii. 1." (Brewer's n.p.)

The designation "sea-girt" defines Prince Edward Island as a colonial space, its colonial status defined, in part, by its shoreline. Prince Edward Island poets found, in the English language of the colonial near-past, a means of inscribing or imposing British literary tradition on the Prince Edward Island landscape that was at that time, in literary terms, largely inchoate. The fact of Prince Edward Island having a shoreline was a geographical fact that linked it with Britain. Referring to the Island's "islandness" served as a means of connecting Prince Edward Island to those original and originary islands of the Empire -- and connecting an emergent literary culture to the best of the tradition of the British Isles.

The Prince Edward Island literary culture of the 20th century seemed to maintain this colonial point of view longer than many other parts of Canada; certainly, Island writers wrote in a tradition continuous with older British and American styles and resisted modernism.[1] Writers only gradually relinquished colonial language as they sought to describe Prince Edward Island in its own terms and to find a vernacular for Prince Edward Island's shoreline as a space that could be defined and discussed in its own right.

It is important to recall, however, that it is more than just the encompassing completeness of a shoreline that defines an island. Shorelines are common features of much of Atlantic Canadian poetry and visual art, and representations of those shorelines feature importantly in visual art and poetry around the region. In fact, a new anthology of Atlantic Canadian poetry just published is called *Coastlines: The Poetry of Atlantic Canada*.[2]

I've argued elsewhere[3] that in Prince Edward Island literature and culture since the mid-19th century, the metaphor of the island as an island has been deployed under identifiable

circumstances. First, the idea of islandness appears at historical moments of threat or crisis such as high outmigration, political strife, externally devised or imposed development plans, or threats of annexation or absorption. Second, it appears when the writer or other artist wishes to critique the government of the time, and to this purpose the idea of "the island" is often used satirically, and especially in images of the island as a metaphor for the body politic. Third, the island comes into artists' focus when they attempt authentically to name the particularity of *this* place and space, to create a definition for it, to bestow it with identity. Fourth, the island is seen as an island when it is seen from a distance, particularly when it is seen from the point of view of an emigrant or exile, from whose vantage point a wider (and sometimes more generalizing or totalizing) view becomes possible. Such past representations of islandness inform the current artistic and cultural thinking about the island; however, they do not tell the whole story. Other stories come into play when we examine representations of the Island's encircling shore.

Milton Acorn's Island

The most important Prince Edward Island poet of the 20th century was Milton Acorn, and his work's profound expressions of Prince Edward Island as an island offer up themes that resonate through contemporary visual art and poetry. In Acorn's poem "The Island," he describes the island as "precise / as if a mumbly old carpenter . . . laid it out." Its shoreline provides its definition for those who love it: there is "no direction I couldn't walk / to the wave-lined edge of home" (Acorn 53). For the purposes of this paper, I will suggest that three themes from "The Island" that have significant bearing on contemporary readings of the Island shoreline are as follows: the idea of home as a definable space; the idea of an island as knowable on the *human* scale -- knowable, in this instance, by "walking" and "measuring by hands"; and deeply identified with the self and individuated identity. In the final stanza of the poem, Acorn tells us "a musical God / took up his brush and painted it" (Acorn 53). The commingling of a variety of artistic media in the poem and its imagery suggests the conclusion that the Island's beauty was created from aesthetic motivations, the impulse to create beauty -- and that the Island demands and necessitates a creative, artistic response.

Such strongly human, individual, creative identification with landscape is not without problems for the artist. As we have seen, the shoreline is a place of uncertainty and instability. It is visibly a movable, shifting space, geologically and morphologically changeable due to shifting dunes, eroding cliffs, vicissitudes of wind and weather, and changing tides. And so it remains in the artistic psyche. In her essay, "The Ecological Poetics of Milton Acorn's Island Poems," Anne Compton skilfully traces the complex development of Acorn's response to the landscape, reminding us, in the end, that "liminal space will do that -- disturb certainties" (Compton 38).

Defining an Island Aesthetic through Landscape

Some representations of the Prince Edward Island shoreline call upon certainties. Realist or representational depictions usually present views of the Island we might expect to see in a photograph or picture postcard: particularly, the unpeopled landscape, or the landscape with only a few puddling children or dreamy lovers, in pairs; cliffs and beaches bathed in sunshine; the

ocean calm, or if agitated then essentially non-threatening. Many of these are beautiful, imbued with rich detail or with a sense of spiritual connectedness -- a sense of rhythm. Many of them are in watercolour. Many of them are painted by women -- Joan Savage, Joan Creamer, Ambika Gail Rutherford, Julia Purcell. Many of them are dismissed for the same reasons women's artistic work and watercolours have too often been rejected. Some may be excluded from formulations of "high art" because they are too much like "folk art" or because they are suspiciously "close to nature" rather than safely distance by abstraction and idealization; others because they are too prosaically commercial. While some of the realist watercolours of the PEI shoreline are indisputably amateurish or commercial, at its best, the watercolour medium captures the mutability and impermanence of the shoreline.

Figure 1: Paintings by Ambika Gail Rutherford
Reproduced with the artist's permission at the Website "Women Artists in Canada":

Approaching the shore through abstraction can create a different form of romanticization. One of the most distilled, abstracted images of the Island landscape and shoreline is the screen print "Earnscliff" by Erica Rutherford.

Figure 2: "Earnscliff" Erica Rutherford
Reproduced with the artist's permission

The painting includes fundamental images that have come to be associated with the Prince Edward Island landscape: long red lane, farmhouse, barn, fields, furrows, hedgerow, trees, sandbar, dunes. These irreducible elements of landscape are translated by Rutherford into geometric forms and into irreducible elements of colour and composition. We see in her screen print several features that appear to be characteristic of many representations of shoreline in contemporary Prince Edward Island visual art. The print features bands of colour and is marked by a summer pallette of red, green, and blue.

The shoreline is, conventionally and aesthetically, where the picture planes in the composition meet and are defined, and where the horizontal (sky) meets the vertical (furrowed fields). Taken on its own merits, "Earnscliff"'s drastic simplicity is, of course, an oversimplification of the scene that erases anything we might not expect to see in the landscape. It highlights what is most noticeable and notable, particularly to outsiders, taking a first glance at the land. Abstraction in this instance reduces to essences -- which is powerful, but in the end reductionist.

The landscape that Rutherford selects is known also by Prince Edward Island's contemporary poets. In his poem "The Trees Return," Brent MacLaine captures the same lines as Rutherford: the "one-hundred- / acre farms ruled lengthwise to the shore. / Farmhouses, shingle white and steeply pitched, / roofed in asphalt black. These shapes and lines "still announce / their history." MacLaine acknowledges from above the handle of a hoe that wrangling with this landscape for the long-standing Islander is inevitably wrangling with the past, negotiating with long-dead. Others, who strike as new arrivals, "now thrive on scenery": "and watch their well planned wilderness return" (in *Landmarks* 94-95).

Perhaps because of the aesthetic layout of the Island and the visual appeal of the palette already afforded by nature, perhaps because of the necessity of commercial artists to respond to the lucrative summer tourist market, Prince Edward Island visual artists (and, to a lesser extent, poets) focus most frequently on the summer landscape. One notable exception is Christine Trainor, who creates extraordinary monochromatic Island landscape paintings, particularly of winter scenes.

Figure 3: "Expect Some Ghosting" Christine Trainor
Reproduced with permission of the artist.

Where the red furrows of fields mark others' summer paintings into horizontal and vertical space, snow-covered downhill fields and charcoal hedgerows of ragged spruce define the diagonals in Trainor's work. And in her cut-on-the-bias landscapes, distance is nuanced by varying shades of gray or blue, and the shoreline is not discernible as a specific point in the visual field. Snow and ice could cover an ocean as easily as a field. The ambiguity of land and water is especially evident in two works entitled "Mistakes About Water," both of which raise the question of the uninterpretable shore. What could be water *might* be ocean, but is undoubtedly snow. In winter, the Island is, in fact, *under* water, not surrounded by it. In poet Catherine Matthews' words: "ice mimics sand hills in a tensile / jagged dune cutting edge of periphery" (*blueSHIFT*, Summer 1998 29)

Trainor's painting and Matthews' writing demonstrates an intimate knowledge of the Island shore. In my opinion, the best contemporary poetry and visual art arises from deep and detailed observation and lived experience. In Karen Gallant's recent "Greenwich" series of paintings, the shoreline is the point at which symmetry and harmony emerge, creating a moment of stasis in the activity of an ecosystem that is rife with life. Living organisms such as dragonflies, foxes, and birds, circle small pond islands rich with vegetation. The idealized landscape -- the idealization of a land not only as a *view* but as a *habitat* -- underscores the importance of preservation of the shoreline, as a place of relationship among animal, mineral, vegetable, subject to forces of change, but with a strength built on balance and recognizable, in its artistic transformation, as beauty.

Among poets, a profound, intimate knowledge of the shoreline tends to be expressed in very personal terms. The aesthetic of describing the landscape accurately combines with the imperative to make metaphor: the result, frequently, is the identification of self with landscape, through the idea of poem-making -- creating -- and through identification with processes of land and geology -- breaking. Through imagery of the shoreline, creating and breaking become quite literal in many recent PEI poems. These themes and images are well illustrated in a number of poems published in the poetry journal *blueSHIFT* published out of Charlottetown in the late 1990s. Hence, Catherine Matthews tells us, in "On the death of strong men", "Words erode in the sea / create havoc in the red mouth / of the harbour" (*blueSHIFT*, Autumn 1998 16), and Shauna McCabe reminds of the geological in "physical geography": "I am this right through / red soil crumbling sliding / into seas" (*blueSHIFT*, Autumn 1998 19).

Exile, Out-migration, and Identity

If identity is bound up with Island space and island shores, in no case does this become clearer than when the artist is "away" in a self-selected, self-imposed, or economically (or otherwise) enforced exile. The sense of difference becomes acute in the face of comparison, particularly comparison from another shore. In a poem called "Exile," Thomas O'Grady documents the pangs of longing for home that do not strike "until I walk this stony / foreign shore." Reflecting on how at home "the russet strand gives way / beneath soft feet," the poet's "brittle bedrock / heart erodes" in sympathetic response. Separation from home serves as a dual metaphor for alienation from a landscape and separation from a lover. From Canada's West Coast, the poet John

MacKenzie "remembers another shore where your mouth, wet tidal / brought me close -- before our hair, full of sand, carried / the taste of salt inland" (MacKenzie 13).

For other Islanders, the experience of coming "home from away" unleashes bound memory. In the poem "On Vacation," Andrew Griffin skinnydips into memories, the naked self a perfect identification with the landscape, but emerges with a new sense of the shoreline as boundary: "Clothes / Like border guards, / Reappear . . . Enforce the distinction / Between / Sea and shore, / Me and this island / My once upon a time home" (*blueSHIFT*, Spring 1998 6)

The annual ritual return of exiled islanders to Prince Edward Island for their vacations is richly parodied in Stephen B. MacInnis's wry painting, "Islanders Away." While inspired by the quotidian realities of life on Prince Edward Island (where MacInnis has lived his entire life), MacInnis's paintings, according to curator Tom Smart, "contain a mania of images prodding viewers to see the gags in real life. To enter one of MacInnis' paintings is to give oneself over to viewing the day-to-day dramas through a hyperbolic gloss" (Smart 35).

Figure 4: "Islanders Away" Stephen B. MacInnis
Reproduced the permission of the artist.[(4)]

"Islanders Away" communicates the bifurcated identity and Janus-faced reality of the Islander coming home from away. In the painting's background, we see that the idea of the island is more prominent even than the island landscape itself, with an idealized "island" that is part temple, part promontory, in the background. Coming "Home from Away," one's ability to "place" oneself becomes submerged, and what was once known and loved personally and intimately becomes an idea -- as in the image of the "island" -- or a symbol disconnected from its environment -- as in the fish on the top of the car.

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Home and the Working Landscape: Expressing Locality

For Islanders writing and painting here, the working landscape is a lived landscape, where identity is connected to what is built and made and fought for. When poets and visual artists describe the island according to its working landscape -- and its workers -- the island becomes distinctive through accumulation of detail. It is the specificity and particularity of landscape and language, person, occurrence, and event that identify the place as Prince Edward Island. As such, the shoreline features as an identifying, where things look a particular way and where things happen that could not happen anywhere else.

How we work our landscape has changed, or our work has changed and our landscapes have been marked by the changes. An island whose economy was once based on small-scale farming and fishing now employs its people in government and a service sector that serves tourism. The landscape of our expression has also changed. Social historian David Weale has marked the period following the Second World War as "the break" in Island culture, when an oral-based, rural-based culture was challenged by the homogenizing forces of television and radio. Poetry and visual art that evoke farming and fishing or that bring to life traditional oral culture often take on a nostalgic or elegiac aspect in their particularity.

The problem of the contemporary Island landscape is interestingly present by Nigel Roe, in a recent exhibition entitled "Land Over Time." Roe's show at the Confederation Centre of the Arts uses linear perspective and the symmetrical "V" of an estuary to create contrasts of positive and negative space in a series that here suggests the presence, there the absence, of water and that abnegate the distinction between solidity and fluidity in a suggestive and disconcerting set of works. The play of opposites is brought about by atypical colour work.

More typical of contemporary representations of the changing landscape, however, is Karen Gallant's painting "Sunburst" depicts a time when fishing was done on a human scale, from a dory, from a shore where hanging fish to dry and salt-cure was as ordinary as hanging laundry. That it is a somewhat nostalgic painting is only underlined by the fact that Georges Arsenault selected the painting as the cover of his book of Acadian oral culture: *Acadian Legends, Folktales and Songs from Prince Edward Island*.

Figure 5: "Sunburst" Karen Gallant
Reproduced as the cover of Acadian Legends, Folktales and Songs from Prince Edward Island,
by Georges Arsenault. Trans. Sally Ross. Charlottetown, PEI: Acorn Press, 2002.

Gallant's work captures the rhythm of life, nature, and the working life at the shoreline where they all meet. Interestingly, Gallant approaches by sea. Whereas the PEI landscape is most frequently seen *from the land* looking out to sea, Gallant's work brings you into the picture by way of the sea, as is appropriate to the idealized fishing village scene in her painting. The shoreline is not where the farm ends; rather, it is where the boats come home.

Sadly, one senses an absence in Gallant's unpeopled village. The shoreline has been abandoned to the weather.

It is valuable to contrast two poems of the Island's North Shore, both of which take a minute and careful look at the "wave-lined edge of home." In both there are people, and in bother there is a sense of comfort and ease -- of being at home with the ocean, at the shore. In Anne Compton's "North Shore, PEI" we see "the Island women of long ago" and "men whose fieldwork's finished" and hear "the sea-sounding speech of women naming men"; in Frank Ledwell's "The North Shore of Home," men are "salt-cured and rakish" and the "women and children come down / to gather in the cranberries and bayberries / and mushrooms in season." Each poem captures a moment in which disquieting movements are quieted. But both poems present old-fashioned pictures, the *past* allowing the poets to frame the brief moment of stasis and stability. The movement of the seasons is integral to both: the landscape changes, but the scene remains fixed in memory -- or in dream.

In Compton's poem, and in Ledwell's, the shoreline also reminds us that something geographical is at stake in an *Island* identity. For Ledwell, "MacIntyre's Cove / Naufrage and Sutherland's landing" are "Places passed over / even by detailed maps, / but places nevertheless." The men, also, are "passed over by detailed humanity," as they go about their work at the shore. The

Island's people and places live in defiance of map-makers. Compton's poem goes further in its defiance, as the speaker expresses deep envy for what ghosts know, what the past knew. But hers is no "sea-girt" isle like that of May Carroll, for "What they know must be as limitless as the sea (vocal) / that rolls to Europe / off the Island's North Shore." The old assumptions about geography are reversed by intimate knowledge of place; the once-colonial space can tell what it knows to Europe. The tide is after shifting.

Women and Men at the Shore

In both of the previous poems, we see an intimation of another theme that is important to understanding contemporary Prince Edward Island representations of the shoreline: at the shore we find men and women in relationships with each other, in search of defining identities, negotiating the understanding of the land and the water.

At the shore, we see represented the disruptive convergence of "masculine" and feminine" principles and roles, but the changeability of the shore challenges binaries of traditional gender, engendering radical uncertainty about how to negotiate selfhood in the face of relationships. As we have seen implicitly, above, in the poetic identification of self with the island, the masculinist Western tradition has often stated or implied that individual identity and individuation require separation, and are marked particularly by *separation* from the mother or the feminine. In this formulation, each man *is* an island, despite Donne's assertions to the contrary.

There is much at stake in relationships that we see at the shore, where male and female principles meet, commingle, and cause each other to metmorphose. At the shore, we see fear and insecurity that the delimited self, so often identified with the land of the island, will be absorbed, crumbled, changed, or dispersed amid the disruption of the liminal shoreline space.

Fear of loss of individuated identity is evident in John MacKenzie's "Do Not Write Love Poems Near the Sea," a warning against the lover or poet who would be absorbed by the sea herself: "on a night of the new moon / / she is an ocean of desire / / her kiss deeper than the sky" (MacKenzie 78).

Those contemporary visual artists whose work is most preoccupied with individual identity heed the warning that landscape might overwhelm the individual. Artists such as Brian Burke's figures stand, sit, or float in a murky, half-lit, unidentifiable ground. Hilda Woolnough's figures exist in a densely layered elemental space; time, not space, is the most important background. Figurative paintings whose concern is relationships offer another view. In Erica Rutherford's recent work, in a series exploring the "Human Comedy," figures of indeterminate species and gender interact on a golden ground that suggests a sandy shoreline.

Stephen B. MacInnis, as we have seen, delights in presenting "Typical Island Scenes," in which the unexpected, the ridiculous, and the impossible converge. MacInnis's work confounds stereotyped assumptions about the Island's space, re-creating the Island and its headlands as spaces where anything can happen. Images of women ambiguously float, fall, or fly above the

landscape; half-transformed people and animals cavort, with the mermaid appearing frequently as the emblematic merged, sexualized, seaborn identity. As curator Tom Smart notes, "At the moment that one is about to imprint a master narrative on the creative landscape of Prince Edward Island, hysterical and enigmatic elements [pop] up" (Smart 35).

The origins of such atypical Island images are more imaginative than enigmatic. One of the Island's greatest champions of the imagination is Elaine Harrison, who is both a poet and a visual artist, and whose identification with the land is so strong that her poetic magnum opus is entitled "I Am an Island that Dreams." After beginning her painting career with images of the Island's shores, after moving here from Nova Scotia and after establishing a group of women landscape painters who are driving forces in the arts scene, Harrison's work has gradually receded into interiors. Her paintings, now, are most often rich evocations of interiors: be they domestic interiors or intimate scenes from the hearts of the woods or yards.

Figure 6: by Elaine Harrison
Reproduced with permission of the artist.

For Harrison, "the Island" has become less a headland composed of red sandstone and more a "head space." In her work, the limits of identity, and of self, contain the limitless imagination, the endless and boundless possibility, within a yet definable and identifiable space inside the body. It's not an island's -- or a head's -- size that matters. It's what one does with it. The shoreline, for Harrison, may be a container, but it is not a limitation.

Poet Laurie Brinklow, in a visit with Harrison, intuited Harrison's key lesson: that the path to the imagination is through passionate, engaged relationship with a lover and the world. (And, indeed, the lover and the world are sometimes inextricable.) Not surprisingly, Brinklow figures forth Harrison's relationship at the shore.

Eleanor's Eyes

She'd have a fit if she knew I was writing about her. About the egg and ham sandwiches, the coconut cream pies that the cat licked in the box on the table. *Have another sandwich*

dear. Shut up, dog, you've already had four. Good thing we were having sandwiches. If I'd cooked you supper I'd have thrown it out. That's what happens when you come late.

Fierce guard of privacy, she'd rather talk of ideas than herself. Poets she hears on the radio, politicians who won't pave her road. And Eleanor. Eleanor who would have stopped her last Sunday from talking to those journalists, Eleanor who lived with her for fifty years, the last fifteen of them blind, Eleanor who loved classical music and cats and her, Eleanor who died last Christmas.

Her paintings hang on crooked walls: cats with crazed eyes, forests with trees that sway to Eleanor's music. Colours dance til she traps them with the sharp tongue of her knife, edges not so subtle blend to sunset

and time for a walk on the headland where Eleanor went every day, shows us where she scattered Eleanor's ashes across the point, ashes that left michaelmas daisies in their wake, tiny purple stars that wink at the lobster boat slicing in front of the sun as it dangles, day's hold tenuous as it shivers then slips behind the line that marks the edge of the sea, the last boat, silent, glides home.

Back inside her house I feel I've grown to fill my skin. Beside her I'm six feet tall, music sings in my veins. Think how we shouldn't be afraid of heights, just edges.

(Poem reproduced with permission of author, from *Landmarks*)

"The edge" is deliciously ambiguous in this poem, just as the shoreline is ambiguous as it is represented in Prince Edward Island contemporary poetry and visual art. The edge to be feared is the all-too-literal line that marks where the land falls away into the sea; but, the poem suggests, we must also fear those figurative edges that separate the land and the sea, the self and the other, the present and the past. The role of the poet and visual artist is to show us the literal edge, and to fear it, but not to fear the immersion of self, not to fear the blending or melding of one identity with another, not to fear the possibility of expansion of being through a relationship.

It is in this sense that I titled my paper "afraid of heights, not edges," a misquote of Brinklow's poem, but not, I hope, a misunderstanding of it. In presenting themes of exile and return, work and nostalgia, and women and men at the shore, contemporary poets and visual artists on Prince Edward Island are exploring identity in a way that is uniquely island-based and that is amply illustrated in their representations of Prince Edward Island's shoreline.

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1. For a fuller discussion of this argument as it relates to Prince Edward Island's women writers, see the module on "Literary Writing" by Jane Ledwell, part of the public project "First Hand: Arts, Crafts, and Culture Created by PEI Women of the 20th Century" <http://www.gov.pe.ca/firsthand/>.

2. *Coastlines: The Poetry of Atlantic Canada*. Ed. by Anne Compton, Laurence Hutchman, Ross Leckie, and Robin McGrath. Fredericton, New Brunswick: Goose Lane Editions, 2002.

3. "Standing for Itself: 'The Island' as a Metaphor in Prince Edward Island Literature and Culture." Lecture by the author, 20th Annual Island Lecture Series, 2002.

4. The author acknowledges a special bias for MacInnis's work, since he is her husband.

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