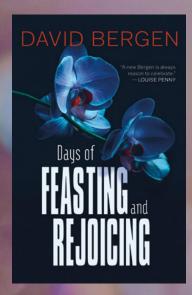
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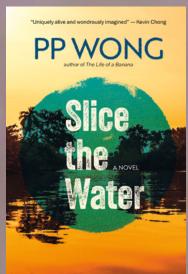


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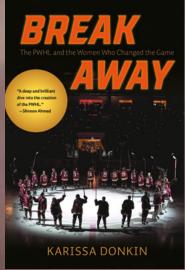


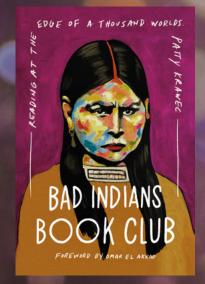


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Goose Lane Editions is located on the unceded territory of the Wəlastəkwiyik whose ancestors along with the Mi'kmaq and Peskotomuhkati Nations signed Peace and Friendship Treaties with the British Crown in the 1700s.

We acknowledge with gratitude the assistance of the Canada Council for the Arts, the Government of Canada, and the Government of New Brunswick.















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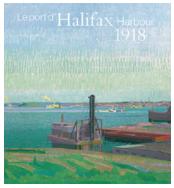
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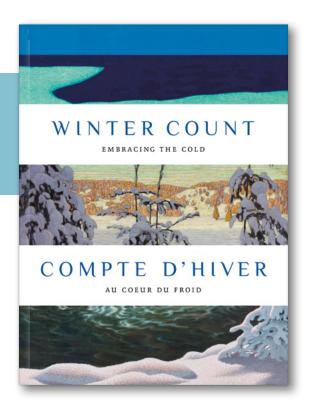
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- Accompanies an exhibition at the National Gallery of Canada running from November 21, 2025 – March 22, 2026.
- The winter count was a Plains
 First Nations practice of recording significant events from the past year on animal hides.
- Winter Count features work by Pitseolak Ashoona, Beau Dick, Marja Helander, Prudence Heward, Duane Linklater, Camille Pissarro, and Marc-Aurèle de Foy Suzor-Coté.





Winter Count | Compte d'hiver

Embracing the Cold | au Cœur du froid KATERINA ATANASSOVA, WAHSONTIIO CROSS, ANABELLE KIENLE PONKA, and JOCELYN PIIRAINEN

Winter Count draws inspiration from the Plains First Nations practices of recording significant events each winter, a visual reminder that helps structure histories and traditions passed down to future generations. This handsome volume explores how winter has long shaped Indigenous, Canadian settler, and northern European art, uniting different cultural perspectives through such diverse topics as storytelling, effects of light, physical adaptation, and community and isolation.

Presenting a selection of works spanning from the early 19th century to the present day—including artists such as Kenojuak Ashevak, J.E.H. MacDonald, Claude Monet, Kent Monkman, Megan Musseau, and Jin-me Yoon—Winter Count features approximately 170 plates, along with illustrated essays by curators from the National Gallery of Canada. The result is a book that invites readers to see winter anew—not as a season to be endured, but as a source of invention, connection, and mutual respect across time and place.

KATERINA ATANASSOVA is Senior Curator, Canadian Art, at the National Gallery of Canada. WAHSONTIIO CROSS is Associate Curator, Indigenous Ways and Decolonization, at the National Gallery of Canada. ANABELLE KIENLE PONKA is Senior Curator, European, American, and Asian Art, at the National Gallery of Canada. JOCELYN PIIRAINEN is Associate Curator, Indigenous Ways and Decolonization, at the National Gallery of Canada.





clockwise from left LAWREN S. HARRIS, Snow II, 1915, oil on canvas, 120.3 \times 127.3 cm. National Gallery of Canada, Ottawa. Purchased 1916 Photo: NGC

PRUDENCE HEWARD, *Anna*, c.1927, oil on canvas, 91.6 × 66.4 cm. National Gallery of Canada, Ottawa. Purchased 1928 Photo: NGC

ROBERT C. TODD, The Ice Cone, Montmorency Falls, c. 1850, oil on canvas, 34.3 \times 45.9 cm. National Gallery of Canada, Ottawa. Purchased 1957 Photo: NGC



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Anchorage Press and | et Beaverbrook Art Gallery | Musée des beaux-arts Beaverbrook

- The visual arts program at Mount Allison was founded in 1854.
- Through Alex Colville's leadership, the school became the centre of Maritime Realism.
- Accompanies two major exhibitions at the Beaverbrook Art Gallery and the Owens Art Gallery in late 2025 and early 2026.



Leaders in the Field

The History and Legacy of Art at Mount Allison Edited by JOHN LEROUX and THADDEUS HOLOWNIA

Leaders in the Field: The History and Legacy of Art at Mount Allison show-cases the vitality and significant contributions of Mount Allison University's Fine Arts department to Canadian visual art and culture. Founded in the mid-19th century, it was the first fine arts department in Canada and has been home for many of Canada's most important artists, either as students or faculty members. The legacy has been remarkable.

The extensive list of artists includes such luminaries as Herménégilde Chiasson, Alex Colville, Michael de Adder, Evergon, Tom Forrestall, Lawren P. Harris, Susan Low-Beer, Danica Lundy, Christopher Pratt, Mary Pratt, and Janice Wright Cheney, among many others.

This handsome volume includes essays by curators and art historians Ray Cronin, Mireille Eagan, and Jane Tisdale on the history of Fine and Applied Arts at Mount Allison. Also included are over 350 reproductions of work by a broad sweep of artists who studied or taught in Mount A's Fine Arts Department over its 170-year history.

JOHN LEROUX, ONB, is Director of the Marion McCain Institute for Atlantic Canadian Art at the Beaverbrook Art Gallery. He has curated numerous exhibitions and authored or edited more than 20 books.

THADDEUS HOLOWNIA ONB, MSRC, ARC, is a visual artist, letterpress printer, and publisher. He is professor emeritus in the Pierre Lassonde School of Fine Arts at Mount Allison University, where he taught for over forty years.











clockwise from left | à partir de la gauche
THADDEUS HOLOWNIA, Wichita, KS, 1975
from the series | de la série Headlighting
silver gelatin contact print from paper negative | imprimé de contact
gélatine argentée de negatif sur papier
20.3 × 50.8 cm | 20.3 × 50.8 cm
Collection of the artist | Collection de l'artiste

MARY PRATT, Glassy Apples, 1994 oil on canvas | huile sur toile 46 × 61 cm Beaverbrook Art Gallery | Musée des beaux-arts Beavebrook, bequest of | legs de Harrison McCain

ETHEL OGDEN, *Handpainted Porcelain Vase*, c. | v. 1895 14.5 × 14.5 × 14.5 cm Owens Art Gallery | Galerie d'art Owens

Un appel artistique

Le rayonnement des beaux-arts à Mount Allison Sous la direction de JOHN LEROUX et de THADDEUS HOLOWNIA

Un appel artistique: le rayonnement des beaux-arts à Mount Allison célèbre la vitalité du département des beaux-arts de la Mount Allison University et sa contribution remarquable à l'art visuel et à la culture, au Canada. Premier du genre au pays à sa fondation, au milieu du xix^e siècle, le département a accueilli et accueille encore, comme étudiants et professeurs, un nombre impressionnant de figures de proue du monde canadien de l'art, et parmi eux, beaucoup de précurseurs tels Herménégilde Chiasson, Alex Colville, Michael de Adder, Evergon, Tom Forrestall, Lawren P. Harris, Susan Low-Beer, Danica Lundy, Christopher Pratt, Mary Pratt et Janice Wright-Cheney.

Cet ouvrage, d'une grande élégance, propose des essais de Ray Cronin, Mireille Eagan et Jane Tisdale, conservateurs et historiens de l'art, sur l'histoire des beaux-arts et des arts appliqués à Mount Allison. Il réunit aussi 350 reproductions d'œuvres d'une grande diversité d'artistes qui ont étudié ou enseigné à « Mount A » depuis la création du département des beaux-arts, voici plus de 170 ans.

JOHN LEROUX, O.N.-B., est directeur de l'Institut Marion McCain de l'art du Canada atlantique du Musée des beauxarts Beaverbrook. Il a été directeur de plusieures expositions et contributeur de plus de 20 ouvrages

THADDEUS HOLOWNIA, O.N.-B., MSRC, ARC, est visualiste, typographe, éditeur et professeur émérite de la Pierre Lassonde School of Fine Arts de la Mount Allison University, où il a enseigné pendant plus de 40 ans.

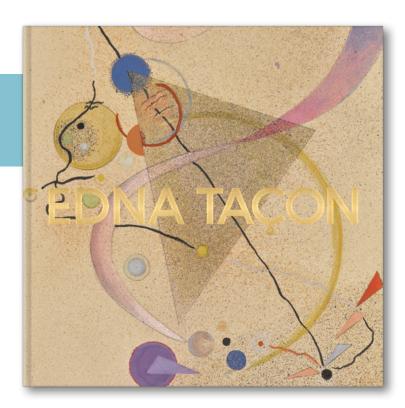
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March 3, 2026



with the Art Gallery of Ontario

- The Art Gallery of Toronto (now the Art Gallery of Ontario) purchased Taçon's watercolour Improvisation No. 2 in 1947, one of only a few works by women artists in the collection at the time.
- The Guggenheim Museum acquired three of Taçon's paintings in the 1940s.
- The publication of Edna Taçon accompanies an exhibition of the same name at the AGO from February 28 to August 30, 2026.
- The majority of works and archival materials in the exhibition belong to the artist's 91-year-old son, Paul Taçon, who is sharing them with the public for the first time since the 1980s.



Edna Taçon

RENÉE VAN DER AVOIRD

Edna Taçon became a prominent figure in Toronto during the 1940s, where she had a crucial impact on the development of abstract painting. Described as "Canada's leading proponent of non-objective art," she split her time between Toronto and New York, maintaining a practice that was in step with leading avant-garde artists.

While she was formally trained as a professional violinist, Taçon was also heavily influenced by the teachings of Wassily Kandinsky, and her understanding of music intertwined with her study of abstraction. She described her painting as an arena in which "verve and decorum collide" and where "unexpected devices of design dash into a bright rhythm." While pursuing her radical art, she navigated societal barriers and a profound entanglement of her identity as a musician, artist, and woman in a maledominated field.

Accompanying an exhibition at the Art Gallery of Ontario, *Edna Taçon* features twenty-four of Taçon's rarely seen oil paintings, watercolours, and paper collages, along with archival sketches, correspondence, and photographs of the artist. The publication also includes an essay by curator Renée van der Avoird and an interview with the artist's grandson, contemporary sculptor Carl Taçon.

RENÉE VAN DER AVOIRD is the Associate Curator of Canadian Art at the Art Gallery of Ontario, with specialties in postwar Canadian art as well as modern and contemporary Canadian women artists.





clockwise from left: EDNA TAÇON Ecstasy (Black Accent) 1944 oil on canvas 101.6 × 76.2 cm Collection of Paul and Susan Taçon

EDNA TAÇON Untitled
c. 1940
pen and ink and watercolour with graphite on paper
24.9 × 16.8 cm
Art Gallery of Ontario
Promised gift of Paul and Susan Taçon
170214

EDNA TAÇON Green Symphony 1945 oil on canvas 101.6 × 76.8 cm Private collection, Mississauga

(Photos by AGO, Craig Boyko)



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March 10, 2026



with the University of Maine Press

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- The dictionary contains almost 20,000 entries. Words can be looked up in either English or Peskotomuhkati-Wolastogey.
- This second edition is the result of almost fifty years of work by linguists.
- A comprehensive introduction provides an overview of the grammar and syntax of Peskotomuhkati-Wolastoqey.



Peskotomuhkati-Wolastoqey Latuwewakon

A Passamaquoddy-Maliseet Dictionary, Second Edition DAVID A. FRANCIS, ROBERT M. LEAVITT, and MARGARET APT

The first edition of *Peskotomuhkati-Wolastoqey Latuwewakon* that appeared in 2008 was the result of more than thirty years of collaboration among Indigenous speakers, educators, and linguists. Now, an enlarged, two-volume second edition is available, with more than 1,000 new entries as well as a revised introduction and updated charts of noun forms and verb conjugations.

A massive undertaking, the entries for this new edition illustrate the speakers' detailed knowledge of the physical, intellectual, social, spiritual, and emotional environments in which they live, while sample sentences in the entries, taken from both oral tradition and contemporary conversation, present details of Peskotomuhkati–Wolastoqey thought and culture, personal attitudes, humour, and linguistic ingenuity. An extensive introduction also provides a grammatical sketch of the language, a pronunciation key, and a guide to using the dictionary.

DAVID A. FRANCIS (1917–2016) was a Peskotomuhkati speaker from Sipayik (Pleasant Point) who served a term as tribal governor and later was Community Action Program director, housing commissioner, and language curator and translator at the tribe's Waponahki Museum and Resource Center. ROBERT M. LEAVITT is professor emeritus of education at the University of New Brunswick in Fredericton, where he was director of the Mi'kmaq-Wolastoqey Centre for fourteen years. MARGARET APT is a language and cultural preservationist of the Peskotomuhkati First Nation and a Peskotomuhkati speaker.





CONTEMPORARY PESKOTOMUHKATI AND WOLASTOOEY COMMUNITIES Motahkomikuk, Sipayik, and Qonasqamkuk are Peskotomuhkati communities; the other communities shown on the map are Wolastoqey.

"The dictionary represents a Sacred Bundle containing ancestral teachings, values, beliefs, and world views. The dictionary also symbolizes a 'language bank,' complete with savings, investments, and assets for present and future generations."

- IMELDA AND DAVID PERLEY

his compliation of Peskotomulatat and Wolatotopy place names based on his work with elders at Pleasant Foint and Indian Township.

Peskotomulatat and Wolatotopy Speakers: The men and women who worked with Margaret Apt, including those whose contributions come from recordings and writings, and from the memories of contemporary speakers, are listed below. The initials shown are those used in the dictionary entries to indicate the source of example sentences. The authors have made every effort to acknowledge the source of the example sentences in the dictionary entries, where possible.

Peskotomuhkati Contributors at Sipayik (Pleasant Point)

Fredda Paul (FP) Rita Altvater (RA) John P. Homan (JPH) Gracie Paul (GP) Margaret Apt (MA) Frank Atwin Hilda Lewis (HSL) Sandy Paul (SP) Clara Polches (CP) Horace Lola (HL) Horace Lola (HL)
Lewis Mitchell (IM)
Andrew Moore (AndM)
Antoinette Moore (AM)
Fred Moore (FM)
Raymond Moore, Sr. (RM)
Jimmy Neptune (JN)
Noel Neptune (NN)
Adelaide Newell (ASN)
Annette Newell (AN)
Roland Newell (RN) Joan Barnes (JB) Lester Bassett (LB) Roberta Richter (RR) Grace Roderick (GR) Mary Bassett (IB)
Mary Bassett (MB)
Shirley Cogswell (SC)
Andrea Dana (AnD)
Jeff Dana (JeD)
Joyce Doten (JD) Grace Roderick (GR)
Frances Smith (FS)
David Sockabasin (DaS)
Dick Sockabasin (DS)
Russell Socoby (RS)
Madonna Soctomah (MS) Elizabeth Sopiel (ES) Cyril Francis (CF) David A. Francis (DAF) Helen Stanley (HS) Reggie Stanley (ReS) Seraphine Stevens (SS) Christina Taylor (CT) Deanna Francis (DF) Roland Newell (RN) Marian Francis (MNF) Rose Newell (RoN) Susan Newell (SN) Melvin Francis (MF) Mitchell Francis Ralph Francis (RF) Bernice Greeley (BG) Mary Lou Tomah (MLT) Newell Tomah (NT) Mary Yarmal (MY)

Albert Dana (AD) Albert Dana (AD)
Irene Dana (ID)
Mary Mae Larrabee (MML)
Elizabeth Newell (EN)
Blanche Sockabasin (BS)
Wayne A. Newell (WN)

Lola Sockabasin (LS) Patricia Nicholas Sockabasin (PN) Raphael Sockabasin (RaphS)

Mary Ellen Stevens Socobasir Donald G. Soctomah (DGS) George "Big John" Soctomah John Stevens (JS) Frank Tomah (FT)

ELEWESTUHTIYEK-THE WAY WE TALK

Kulankeyutomoniya latuwewakon, kwinpasultiniya ktokehkimaniya macekultihtic, ktopitahatomonya elihc-ona nekomaw cuwi-ihihtit. Take good care of the language, male an effort to teach the next generation, think about how they too will need to have it. - Joseph A. Nicholas, Peskotomuhkati Elder

I. HISTORICAL CONTEXT

The Peskotomulskait (Pasamaquods)) and Wolastoqey (Malseer) have lived in the region which now includes eastern Maine (United States) and western New Brunswick (Canada) for thousands of years. Among the first Native peoples to have contact with Impopare volagers to North America, the Redstomulskait general Samuel de Champlain at the mouth of the St. Cross River in 1601. Feskotomulskait territory embraced the watershed of the single-ent St. John River watershed, to the east, and extended northward into present elsa Quellect. The two peoples' names for themselves indicate their origins in these territories the Feskotomulskaity are people who spear pollock' a fish abundant in coastal waters; the Wolastoquevika ære 'people of the St. John River.' Today there are 'Peokotomulst' and Wolastoque communities on both wisks of the border. Although they share a common language, the two peoples and established and Wolastoque of the distinct political entities.

language, the two peoples are distinct political entities.

The Feskotomulatia and Wolstopey had close relations with the early colonists and were among the first Native peoples converted to Roman Carbolicism by French missionaries. Despite the early, devastating effects of European discuss on other populations—displatis 'mullipose' is a word of Acadan French origin, from la prote wave—the people of both tribes continued to live throughout the region and were instrumental in helping the earliest European settlers adapt to the local environment. Offers, though, they from different weight between the competing economic and political interests of the French and English. Though most of the armed conflicts between colonists and Native peoples took place to the worst of their terretirors, in the mid-1700 of the Peskotomulhitat and Wolstopey did become directly involved in a number of clashes with the English. During the Revisional Carbon of the C

on the St. John Ruse; in New Brumwick. Later that same year, the Peckotomulhain, with help from the Wolastoqey, repfeld on attack at Machia, Whaliant and Wolastoqey, together with the Mrimaq, Perobocit, and Abrahak, formed the Walanak Confederacy to counter aggression from European colonists and the Inequosi. While the exact dates of its origin are unknown, the Confederacy lasted into the 1890s. Its main achievement appears to the abe been maintaining peace with the floogous, particularly the Mohawks, who in oral history are still spoken of as the traditional enemies of the Peckotomulhait and Wolastoqey. The protocols of the Confederacy were first written down from Peckotomulhait and cit artations by levels with kind-lik entries representative to the Maine legislature, in the 1880s. In his Wajmin Rossil, he teld how peace was maintained and offers insight into the traditional governance of the Peckotomulhait, Wolastoqey, and other nations of the Confederacy. According to Mitchell, for example, the nations helped choose one another's chiefs by sending delegates to a village when the chief there had died. Though their languages were closely related, they would have relied on bilingual or multilingual interpreters in these deliberations.

The remotences of the region allowed the Perbonomiata.

preters in these deliberations.
The remoteness of the region allowed the Peskotomuhkati and Wolastospey to keep control over most of their territory until after the French and Indian War, 1784-1763, when the English began to expand settlement in the area, By the last 1790, Massachusetts was administering Peskotomuhkati India, these foll under the prindiction of Maine when it gained separate statehood in 1820, Final determination of the border between Maine and New Brunwerk, with the signing of the Weblert-Adherton Treasty in 1824, doubted how Peskotomuhkati and Wolastospy territories between the United States and Canada.
In Maline, the state continued to our Peskotomuhkati affairs, generally without consulting the leaders or

members of the tribe, although from 1842 on the tribe had a non-voting representative in the state legislature to express its concerns, and the two state-created reservations elected their own governors and tribal leaders according to the terms of a state statute. Maine was the last state to grant voting rights to reservation Indians, in 1954.2 Th

Roseanne Clark (RC) Raymond Nicholae (RaN) Raymond Nicholas (Raix) Imelda Perley (IP) Mae Perley (MP) Mildred Paul (MiP) Peter Lewis Paul rec. by Lloyd Leland (PP/LL) Walter Joe Paul rec. by Lloyd Leland (WP/LL) waiter for ratif rec. by Lloyd Leland (B/LL) John Sacobie rec. by Lloyd Leland (JS/LL) Christine Saulis (CS) Doris Tremblay (DT) (see also Tales from Maliseet Country, below)

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Joan Barnes Shirley Cogswell John Holmes John P. Homan Wayne A. Newell Joseph A. Nicholas

Wolastoqey and Peskotomuhkati Contributors to Kolusuwakonol. These speakers contributed to the dictionary in the 1970s and were acknowledged as a group in the 1984 publication, rather than by name in individual entries; the symbol * indicates those who also contributed to the present dictionary or to Tales from Maliseet Country

Audrey Cote *Albert Dana Peter Gabriel Simon Gabriel Albert Harnois Anna Harnois Estelle Neptune *Wayne A. Newell *Joseph A. Nicholas George Sockabasin
*Mary Ellen Stevens (Socoba
Eleanor Muwin Aloysius Sopie Beverly Sopiel Maxine Toma *David A. Francis

Contributors to Tales from Maliseet Country (recorded in 1963)

Contributors to *late from smitter contact* in 1985). All excepts from these tales are identified in the entries sing the attribution MT, for "Maliseet Tales." The sentences in dictionary entries were taken from an early pre-publication drift and reviewed by David A. Francis. Consequently they may differ from those found in the published edition (2007). Any errors or omissions are the dictionary authors' responsibility. The Wolattoqey storytellers recorded by Karl V. Teeter were the following.

Charles Laporte Solomon Polchies William Saulis Madeline Tomah

Other Acknowledgements

Other Acknowledgements

Publishers Michael Alpert and Betsy Graves Rose, of the University of Maine Press, worked dosely with us at every stage of the delting and design of this publication. We thank them for their trust, their spirit of collaboration, and their careful attention to every detail. Jim Behop, of the University of Maine, insightfully elided the Introduction to the dictionary, Cartographer Michael Hermann of Purple Lizard Maps (purplelizard.com) provided the map facing the first page of the Introduction.

Speaking Place, in Rockland, Maine, has been instrumental in the video-documentation of natural group conversation in Peckotomulikati-Wolstodey, contributing new works to the dictionary and providing the online video clips seen in the Pedetoemulikati-Wolstodey Language Portal. Project directors Ben Lewine and Julias Achiz filmed and delined the videos, Joan Starres and Margarent Apricated Shingual Transcriptions, delited by Robert Leavitt. These video transcriptions provided many of the example sentences in dictionary entries.

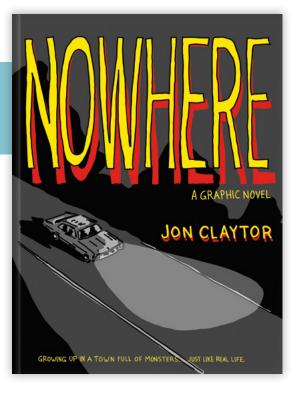
9781773104584 pb | \$29.95 452 pages, 6 × 8 | World

March 17, 2026





- Claytor co-founded the SappyFest music festival in Sackville, in 2006.
- Claytor has created comics to help bring focus to addiction and toxic drug supply on his website, ruralharmreduction.com.



"Like a tender horrormovie of small-town
childhood and its
everyday apocalypse
—part Greta Gerwig's
Lady Bird and Gary
Larson's The Far Side.
Claytor tells a story
that's gruesome and
tender, shining with
heart, humour and the
hard glint of memory."

- Sean Michaels

Nowhere

JON CLAYTOR

"What if the most terrifying thing has already happened?"

Drawn by a mysterious force, 12-year-old Joel and his terrible parents have just arrived in yet another nondescript small town. There's a diner, a movie theatre, a motel, and a bar. But this time, things seem different, especially when suddenly, out of nowhere, a giant cube appears on the edge of town.

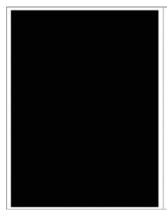
And...just as Joel starts to make friends and navigate a new school, which is hard enough, Beauséjour is beset by nightly appearances of zombies, demon landlords, therapy-seeking vampires, and depressed clowns. One by one, the citizens of Beauséjour begin to disappear. When his parents vanish, Joel and his friend Charlie seek to shelter themselves from the strangeness all around them.

A hilarious and sinister reflection on growing up in a world where monsters are real, *Nowhere* is a dreamlike meditation on adolescence and the absurdity of small-town life. Illustrated with Claytor's expressive, richly textured visuals, wildly echoing the offbeat world of Beauséjour, *Nowhere* signals the arrival of a profound and vital voice.

JON CLAYTOR is a Sackville-based artist, painter, and writer. His work ranges from oil painting and watercolour to filmmaking and graphic journalism. *Nowhere* is his first graphic novel, following on the heels of his 2022 graphic memoir, *Take the Long Way Home*.

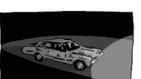


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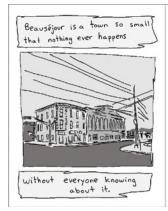






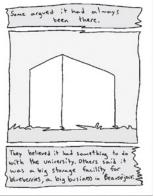


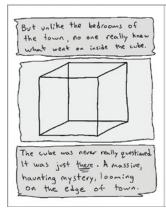


















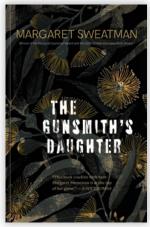
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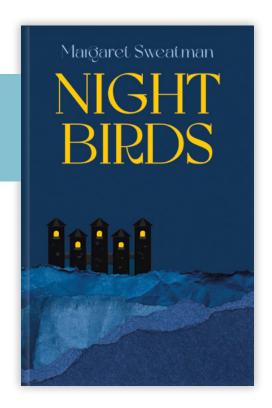
- Sweatman digs deep to draw realistic portraits of the worlds of mining, blacksmithing, and resource extraction.
- An accomplished musician, Sweatman performs with the Broken Songs band and other ensembles.

From the author of



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Night Birds

MARGARET SWEATMAN

A catastrophe on a mountain in Transylvania sends toxic cyanide hurtling through rivers and streams, destroying an ecosystem and killing hundreds. As the impact of the mining breach stretches beyond the country's borders, it ensnares Farrar and Clio, a couple living on another continent, who begin to understand that their business interests are intertwined with enterprises more sinister than they'd realized.

Fearing the wrath of Peter Zugravi, a criminal with international reach, Farrar sends Clio and their daughter Sydney to a remote island where he hopes Zugravi will never find them. It's here that Clio finally unlocks the family secrets and the mysterious origins of her family's wealth.

With characteristically razor-sharp prose, Margaret Sweatman mines the dark caverns of global capitalism in this new addition to the resource "noir" canon. Intense, visceral, and agile, *Night Birds* is an all-absorbing thriller, whose morally complex characters are called upon to reckon with the power than runs beneath their feet and the consequences of their own complicity.

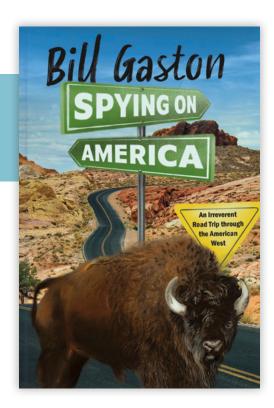
MARGARET SWEATMAN is a novelist, playwright, poet, and performer. Her work has won the Rogers Writers' Trust Fiction Prize, the Sunburst Award for Canadian Literature of the Fantastic, the Margaret Laurence Book Award, the Carol Shields Winnipeg Award, and the McNally Robinson Book of the Year Award. *Night Birds* is her seventh novel. She lives in Winnipeg.

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April 7, 2026



- Gaston's ancestors played a crucial role in setting up the westernmost hub of the Underground Railroad and gave shelter to the abolitionist John Brown
- Gaston's take on the American road trip offers a fresh and sometimes comic perspective on the American west and those who discover themselves "on the road."
- During the road trip, the Gastons visit American writer Thomas McGuane and discover Marilynne Robinson's links to Tabor.



Spying on America

BILL GASTON

On a June morning in 2022, Bill Gaston drives off the Victoria-Port Angeles ferry in a rented Dodge Charger with his two sons. Born in the USA but "Canadian through and through," Gaston is on a road trip to Tabor, Iowa, the town founded by his great, great, great-grandparents as the westernmost hub of the Underground Railroad.

The Gastons' eleven-day trip to Tabor and back takes them up and down and across a swathe of rural red states. Motivated equally by a curiosity to find out what really makes Americans tick and the motto *ya gotta stop*, the Gastons explore the American west, navigate unmapped dirt roads, eat too many French fries, overnight in clapped-out motels, visit a Buddhist mountain monastery, marvel at spectacular landforms, and enjoy unlikely conversations with real Americans.

Both a sideways glance at contemporary American culture and a mordant yet tender account of the true meaning of ancestry, *Spying on America* is an unpredictably insightful exploration of family, Canada's neighbour, and the "American bald ego."

BILL GASTON's books have won the Ethel Wilson Award and the Victoria Book Prize and have been shortlisted for the Giller Prize and the Governor General's Award. He lives, with the writer Dede Crane, on Gabriola Island in the Salish Sea.

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March 24, 2026



Climate Lament

More snow. Banks of it, as tall as or taller than us.

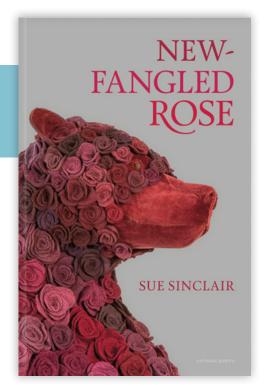
It crept down overnight, clings to the streetlights — as though trying to turn into a pelt, transform like a Greek heroine.

It wants to alter its fate.

What does the last time look like? Is it any different from the first?

I keep waiting for beauty to leave.
That it might outlive us is what I both dread and dream.

The sun clots in the clouds, trapped in a wound it can't feel as pain.



New-Fangled Rose

SUF SINCLAIR

Like a rose blooming out of season, the poems in Sue Sinclair's newest collection are unexpected, unforgettably beautiful, and an unwavering gesture toward the slow emergency of climate crisis. With the lyrical brilliance and keen eye trained on beauty that's characteristic of Sinclair, *New-Fangled Rose* reaches toward the light with reverent hands, photosynthesizing it into poems that are deft, musical, and unquestionably alive.

These poems cast a wide gaze over a fragile world, offering vibrant elegies to luna moths and crab apples, fireflies and trilliums. They examine what it is to build relationships in a world that feels increasingly precarious, like at any moment, something may end; like at any moment, something may begin.

SUE SINCLAIR (she/her) grew up in Newfoundland on the ancestral homelands of the Beothuk. She is the author of six previous collections of poetry, including most recently *Almost Beauty: New and Selected Poems* (Goose Lane Editions, 2022), winner of New Brunswick's Fiddlehead Poetry Book Prize. *Heaven's Thieves* (Brick Books, 2016) won the Pat Lowther Award for the best book of poetry by a Canadian woman. Sue teaches creative writing at the University of New Brunswick on Wəlastəkwey territory, land of the "beautiful and bountiful river."

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March 24, 2026



Copycat

You get mad at me for driving like an American, then you become one too

assume my stops à l'américaine, the honking you deem illegal, sauf lorsqu'il y'a une urgence

Laugh 'cause I call the lights *les feux*, but I wasn't

making a joke this time.

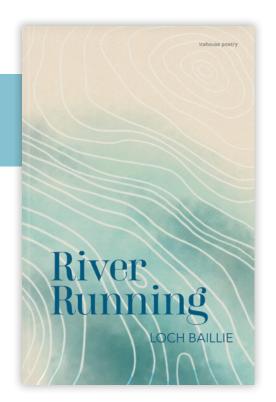
*

I think of all the people who have undressed me in cars

not to spite you but to find the pattern

My finding: the passenger's a critic till he embodies what he critiques

And isn't that intimacy?



River Running

LOCH BAILLIE

In his highly anticipated, breathtakingly intimate debut, Loch Baillie pens an unfiltered queer Bildungsroman that traces both a geographical and emotional journey from his birthplace in New England to where he comes to settle in Quebec.

Raw and confessional, *River Running* dives gracefully into the intangible concept of home, be it person or place. "No more metaphors tonight," writes Baillie, "I come to tell you nothing / but the truth." This collection probes at memory and love, identity and grief, with achingly gentle hands, sifting through the fragments one both leaves behind and becomes.

Originally from Worcester, Massachusetts, LOCH BAILLIE (he/il) is a queer writer and editor now based in Quebec City. He is the author of two poetry chapbooks, *ice*, *dove*, *parachute* (Cactus Press) and *Citronella* (Anstruther Press). *River Running* is his first full-length collection.

Bestselling Art Books

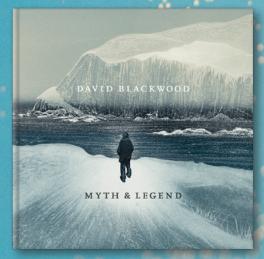


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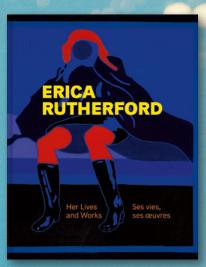
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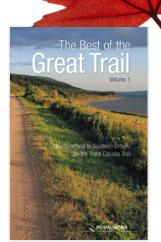
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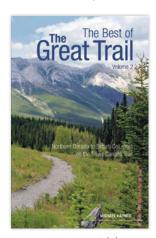


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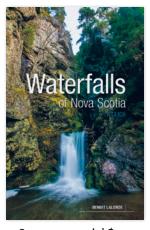


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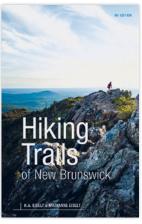
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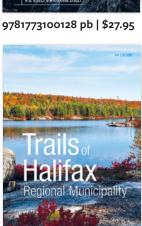


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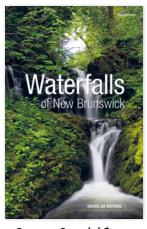


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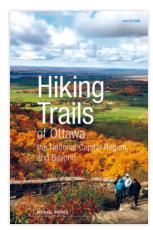
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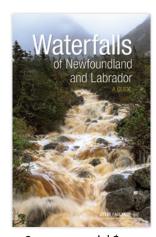
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