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The Oxford Handbook
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provides a broad

survey of the

longstanding

relationship between

literature and the

environment. The

moment for such an

offering is opportune

in many respects:

multiple

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environmental crises are increasingly inescapable at both transnational and local levels; the role of the humanities in addition to technology and politics is increasingly recognized as central for exploring and finding solutions; and the subject of ecocriticism has

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reached a kind of critical mass, both within its Anglo-American heartlands and beyond. From its origins in the study of American Nature Writing and British Romanticism, ecocriticism has developed along numerous theoretical, historical, cultural and geographical axes,

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the most incomparable contemporary and exciting of which will be represented in the Handbook. The contributors include eminent founders of the field, including Michael Branch and Richard Kerridge, a number of key 'second-wave' ecocritics, and the best up-and-coming

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scholars. Topics covered include: Renaissance anxieties about nature; the challenges of representing climate change; the racialization of the environment in the early 20th century; language and the concept of biosemiotics; and the possibilities for

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environmental
humour.

At the heart of *The Land's Wild Music* is an examination of the relationship between writers and their

Interviewing four great American writers of place — Barry Lopez, Peter Matthiessen, Terry Tempest Williams, and James

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Galvin □ author Mark Tredinnick considers how writers transmute the power of nature into words. Each author is profiled in a separate chapter written in rich, engaging prose that reads like the best journalism, and Tredinnick concludes with his own thoughts on what it takes to be

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"an authentic witness
of place."

The Oxford Handbook
of Early American
Literature is a major
new reference work
that provides the best
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of original scholarship
on early American
literature. Comprised
of twenty-seven
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Karen F. Stein

University of Rhode
Island, Kingston, USA

Rachel Carson is the

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twentieth century's
most significant
environmentalist. Her
books about the sea
blend science and
poetry as they invite
readers to share her
celebration of the
ocean's wonders.
Silent Spring, her
graphic and
compelling exposé of
the damage caused
by the widespread

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aerial spraying of persistent organic pesticides such as DDT, opened our eyes to the interconnectedness of all living beings and the ecological systems we inhabit. Carson's work challenges our belief that science and technology can control the natural

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world, asks us to recognize our place in the world around us, and inspires us to treat the earth respectfully. She calls us to rekindle our sense of wonder at nature's power and beauty, and to tread lightly on the earth so that it will continue to sustain us and our descendants. This

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book guides readers on a journey through Carson's life and work, considers Carson's legacies, and points to some of the continuing challenges to sustainability. It provides a listing of resources for reading, learning, or teaching about the environment, about

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nature writing, and
about Carson and the
crucial issues she
addressed.

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Offers a
comprehensive
introduction to the
environmental
humanities. It
addresses the 21st
century recognition of

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an environmental
crisis.

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In this book, editors
Karen E. Waldron and
Robert Friedman
have assembled a
collection of essays
that study the
interconnections
between literature and
the environment to
theorize literary
ecology. The

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disciplinary perspectives in these essays allow readers to comprehend places and environments, and to represent, express, or strive for that comprehension through literature.

Contributors to this volume explore the works of several authors, including Gary Snyder, Karen

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Tei Yamashita, Rachel Carson, Terry Tempest Williams, Chip Ward, and Mary Oliver. Other essays discuss such topics as urban fiction as a model of literary ecology, the geographies of belonging in the work of Native American poets, and the literary ecology of place in

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new nature writing. Investigating texts for the complex interconnections they represent, this book suggests what such texts might teach us about the interconnections of our own world.

When Thoreau ventured into the Maine woods in 1846,

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he was one of a handful who did so simply to see what was there. Now, hundreds of thousands of people pursue "the wildest country" either for itself, as Thoreau did, or as the terminus of the Appalachian Trail. Using Mount Katahdin as his lab, Eric Pinder contemplates what

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draws people to the mountains. Are the urbanites trekking the trails with cell phones, synthetic fabrics, and GPS units having remotely the same experience that Thoreau did? Pinder's interviews with these hikers create a vivid portrait of the communion with nature they seek, and

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of the world they are
trying to escape.

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