



Unlovely Seeds:

Human/Nature/Wilderness in Isabella Valancy Crawford's *Winona; or, The Foster-Sisters*¹

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Abstract: In 1872, Isabella Valancy Crawford answered a call printed in George-Édouard Desbarats's weekly story paper the *Hearthstone* seeking: "narratives, novels, sketches penned by vigorous Canadian hands, welling out from fresh and fertile Canadian brains, thrilling with the adventures by sea and land, of Canadian heroes" (Early and Peterman 25). Crawford's winning submission to the *Hearthstone's* call, *Winona; or, The Foster-Sisters*, reaps the materials for its narrative from "inexhaustible fields" of both "fact and fancy" of a burgeoning Canadian national imagination (25). This paper is interested in exploring the specifically Canadian anxieties expressed by the novel, as this paper examines the manner in which the displaced occupants of the novel's Howard lodge act as uncanny avatars of the natural world and of a wilderness as they resist (or, are denied) a place in the domestic space established by the "national family" (167). In this paper, I argue that Crawford's *Winona*, with its attention to both domestic and natural spaces, provides a productive site through which to interrogate the vexed relationship of a newly Confederated country with its own "native materials" (Johnson 7; Early and Peterman 10).



What shapes occupied the mind

That has since occupied the landscape?

– Don McKay, "The Base," *Vis à Vis*, 41

In June 1857, Thomas D'Arcy McGee, politician, orator and one of the "Fathers of [Canadian] Confederation," in his burgeoning tri-weekly newspaper, *The New Era*, called for the growth of a "literature purely Canadian in its identity," a literature "racy of the new soil to which it is adapted" (41, 42). McGee, in a later editorial, "Protection of Canadian Literature," published in June 1858, proposed that such a literature should draw from the nation's "glorious fields," going on to argue that this "National" literature "must assume the gorgeous coloring and the gloomy grandeur of the forest [...] partake of the grave mysticism of the Red man, and the wild vivacity of the hunter of the western prairies [...] [and that]

its epics be as solemn in beauties as our great rivers” (44). Cynthia Sugars posits that “settler Canadian literature has from its beginnings been haunted by its efforts to ‘story’ itself” (50). These efforts to narrativize the settler nation-state, through the *cris de cœur* like McGee’s for “indigenous literary productions,” which take as their “materials” the land’s forest, fields, and its aboriginal inhabitants, are analogous to other such calls found in the essays, editorials, and manifestos of the period both proceeding and following Confederation (Dewart 51; McGee 44).¹

In 1872, Isabella Valancy Crawford answered just such a call printed in George-Édouard Desbarats’s weekly story paper the *Hearthstone* (Early and Peterman 21). The *Hearthstone*, “attuned with [...] cultural initiatives” that sought to further foster “a national consciousness,” called for:

narratives, novels, sketches penned by vigorous Canadian hands, welling out from fresh and fertile Canadian brains, thrilling with the adventures by sea and land, of Canadian heroes: redolent with the perfume of Canadian fields and forests, soft as our sunshine, noble as our landscapes, grand as our inland seas and foam girt shores. What inexhaustible fields in the realms of fact and fancy lie open to your industry and genius, women and men of Canada! (Early and Peterman 24, 24, 25)

Crawford’s *Winona; or, The Foster-Sisters*, is the first-prize winning answer to this call, one that reaps the materials for its narrative from “inexhaustible fields” of both “fact and fancy” (25). While Crawford’s text is keenly attentive to the “native materials” she employs in the narrative, *Winona* is by no means a text that operates according to the tenets of realism. Instead, as editors Len Early and

¹ See David Chisholme’s 1823, *Introduction to The Canadian Magazine and Literary Repository* “Introduction”; Daniel Wilson’s 1858 “A Review of Charles Sangster’s *The St. Lawrence and the Saguenay*,” John Gibson’s 1843 “Introduction to the New Series of the *Garland*”; Edward Hartly Dewart’s 1862 “Introductory Essay to *Selections from Canadian Poets*”: in *Towards a Canadian Literature: Essays, Editorials and Manifestos*, edited by Douglas Daymond and Leslie Monkman. Tecumseh Press, 1984.

Michael A. Peterman have noted, it is a text that begins as a “dime-store romance” rooted in “wilderness adventure,” that, as “the scene shifts to the more ‘civilized’ (and domestic) settings,” increasingly takes on the “the lineaments of the sensation novel” (Early and Peterman 10, 31). Sensation fiction, as Ailsa Kay notes, is a genre that “worked by exposing the fissures in society, rather than celebrating its coherence” (166). In *Winona*, we can trace “specifically Canadian anxieties” as the novel “sensationalizes the confederation of Canada” (167). This paper, too, is interested in the national anxieties expressed by the novel but is particularly focused on the manner in which the displaced occupants of the novel’s Howard Lodge act as uncanny avatars of the natural world and of wilderness, as these avatars ultimately haunt, resist (or are denied) a place in the domestic space established by the “national family” (167).

Like Turner and Freedman, in “Nature as a Theme in Canadian Literature,” I will be using words such as “natural, nature, and the environment in allusion to the predominantly non-human world, which may include reference to plants and animals, wild ecosystems, and even weather and rocks” (170). In order to theorize wilderness, I turn to Don McKay, who in *Vis À Vis: Fieldnotes On Poetry and Wilderness* (2001) proposes that “wilderness” be understood not as “just endangered spaces but the capacity of all things to elude the mind’s appropriations,” as “the placeless place beyond the mind’s appropriations” (McKay 21, 21, 87). I argue that nature and wilderness, as they find embodiment in *Winona*, Androsia and Andrew Farmer/Harold Macer/Malcolm Lennox, function as uncanny forces that trouble the text. In Sigmund Freud’s *The Uncanny* (1919), Freud examines the linguistic usage of *das Unheimliche* [the uncanny] as emerging from its opposite *das Heimliche* [‘homely’] (224). For Freud, the uncanny is not that which is “new or alien,” but that which is “familiar” and “which has become alienated ... through the process of repression” (224). The uncanny is thus that which has been unsuccessfully unhoused, as repression fails to effectively do its work. In its

interrogation of the ecology, or “the relationships between living organisms and their environment,” and of the “house” (“eco” coming “from the Greek root *oikos*, means ‘house’), I argue that Crawford’s *Winona*, with its attention to both domestic and natural spaces, provides a productive site through which to interrogate the vexed relationship of a newly Confederated country with what it understands to be its “native materials” (Johnson 7; Early and Peterman 10).

While the “wilderness adventure” that is played out in the opening chapters is quickly subsumed by “the more ‘civilized’ (and domestic) settings” with their focus on the romantic doings of Cecil Bertrand and the Frazer sisters, the freshly displaced denizens of the woods continue to trouble the text as both their presence and absence disrupt the rapidly concretized national family space (31). While Androsia and Farmer/Lennox/Macer have both spent extended periods of time in the backwoods and, to varying degrees, are described in terms that situate them within nature and as wilderness, it is Winona who consistently serves an embodiment of both nature and wilderness (Crawford 83). As Terry Goldie documents in *Fear and Temptation*, “the indigene is often used to present the possibility of nature in human form,” and in Crawford’s novel, this possibility is explored extensively as Winona is alternately, or simultaneously, the personification of the animal, weather, and water (19). Winona, who is intimately linked with members of the lodge as foster-sister, love interest, and foster-daughter, “provides the white characters with an entry into the symbolic power of nature” as they adopt “the Indian tongue” and themselves become strikingly liminal figures (Goldie 22; Crawford 87). In the opening chapter, this capacity to speak in “the Indian tongue” serves to clearly mark Archie Frazer as an outsider, presenting a “barrier to communication” that “clearly delineate[s] Other from self” (Crawford 87, 85; Goldie 125). Though bilingual, Winona and Androsia frequently communicate through a silence that announces “presence” and what is “unsaid” (Goldie 125). This verbal reticence foregrounds powerful physical

presence, as all three are often described as endowed with remarkable physical beauty and “burning” eyes often described as celestial, elemental, or abysmal, but always evocative of a wilderness. This wilderness is brought into the domestic space, as the Frazers offer their home to those who have been unhoused. While, as McKay argues, “home makes possible the possession of the world, [through] the rendering of the other as one’s interior,” the resistance, disruption, and uneasy adoption of these others into the “national family” home throw into question the efficacy of this allegorical home’s appropriative capacity (Kay 167). In what follows, I trace this movement from forest to the domestic space, arguing that while the novel works to exorcise its wilderness, the process is left unresolved, as “the hard unlovely seed,” which Winona imagines she becomes, continues to extend resistant tendrils (Crawford 265).

In Crawford’s biography, we may trace an analogous movement from backwoods to “civilization.” In 1857, at the age of seven, Crawford began her life in Canada (then Canada West) in the small village of Paisley. As Elizabeth Galvin explains in *Isabella Valancy Crawford: We Scarcely Knew Her*, at the time of the Crawford’s family arrival, “Paisley was little more than a cluster of log houses, and most of these log houses were shanties,” a “rugged (albeit beautiful) backwoods Canadian hamlet” (13). From here, the Crawford family would move to Lakefield (1862), then Peterborough (1869), and finally, after the death of her father, Dr. Stephen Dennis Crawford, in 1875, to Toronto (1876). As a witness to “the every-day events of a country emerging from the wilderness,” many biographers and critics point to Crawford’s early experiences as proffering “the ‘stuff’ of her narrative poems” (Galvin 25). Margot Dunn, examining the fairy stories Crawford wrote while a juvenile in Lakefield, documents a “passionate involvement with both the natural and the supernatural environment,” arguing that in the “stock characters” who inhabit these early works, it is possible to discern the characters who, in her later works, will become “archetypal Canadian

persons who combine natural and magical attributes” (22, 32). In Crawford’s novel, it is Winona, the eponymous Huron heroine, who serves as the most striking amalgam of Crawford’s “largely imaginary” world convened from popular myth, literature, the natural, and supernatural (Dunn 20). While we are introduced to Winona as the “daughter of a once celebrated Huron chief” (88), beyond this there is, as Early and Peterman point out, a “paucity of detail about Winona and her heritage” (43-44). They argue that this suggests “distinct limitations in Crawford’s personal knowledge of Native peoples” and demonstrates no real interest, on Crawford’s part, “in differentiating her heroine in terms of a particular tribal identity” (43-44). Although Galvin suggests Crawford’s imagination was “fuelled” by contact with Paisley and Lakefield’s neighbouring Ojibway bands, Early and Peterman point to the abundance of allusions in *Winona* to American poet Henry Wadsworth Longfellow’s work, particularly his popular narrative poem *The Song of Hiawatha* (1855), as an important source for much of her “Native material” (Galvin 24; Early and Peterman 42-43).

Winona, divorced from anything but a nominal cultural heritage, is an amalgam of a host of “popular stereotypes of ‘the Indian’” in many respects (Early and Peterman 45). Pauline Johnson, in her 1892 article “A Strong Race Opinion: On the Indian Girl in Modern Fiction,” calls for a critical examination of “the book-made Indian,” or “the inevitable Winona,” a recurring character in popular fiction and myth, who is either named Winona or bears some other appellation with a “‘Winona’ sound about it,” a character who is denied all but a token tribal identity, is renowned for “the inevitable doom that shadows her love affairs” and for her suicidal tendencies (Johnson 301-302). While, as Peterman and Early note, Crawford’s Winona does not conform entirely to the “mould that Johnson delineates,” as she is endowed with “attributes more commonly associated with the “savage” warrior than just the Indian Maiden,” they argue that Winona is

largely framed “romantically and heroically in the familiar lexicon of colonial representations of other” (47, 47, 45). Crawford is aware that she drawing on popular conventions, as Sidney Frazer, in her assessment of the recently arrived houseguest, complains, “Her eyes blaze in the dark like furnaces, she walks about with that long, silent, shadowy step that one reads in novels, and when she sits thinking she shows her white teeth like a wolf,” but cheers herself by stating that hearing Winona describe her ordeals will likely provide entertainment, “as good, no, a great deal better than a novel” (180). Here, Winona’s gait is not the only strikingly clichéd element in Sidney’s description. Goldie, examining representation of the indigene in literature, notes that the figure of the indigene is often described as an “emanation of the natural,” framed through “organicist” metaphors, whether “positive or negative,” in which “nature becomes human [...] [and] human becomes nature” (Goldie 19–21). In Sidney’s self-consciously clichéd description of the family’s “uncomfortable guest,” Winona is both elemental, possessing the epithetic burning eyes, and animal, described as wolfish (208). Elemental and animal, Winona’s heroic departure from the Frazer home is described in organicist terms, as she “sprang into the driving rain [...] with the agility of a panther,” “glided to the river’s edge, and disappeared among the darkness. A desolate phantom-like form, flitting into the mysterious mists that rose from the mighty stream that flowed, silent in its vastness, through leagues of shadows, like some gigantic vision of a solemn and inexplicable dream” (186–187). Here, Winona becomes both mist and stream, as the muddled use of pronouns challenges easy distinction, moving her into the wilderness beyond the frontier (McKay 87). Often described as a “wild, dusky child of the woods,” a description that disregards her Huron heritage, Winona is imagined as the progeny of liminal space or wilderness between human and nature (Crawford 176).

While Winona moves across the border that delineates wilderness from colonized space, Androsia is a character repeatedly described as inhabiting a threshold. When Archie first encounters Androsia at her father's backwoods lodge, she "paused on the threshold," possessed of eyes that are described as "shadowy and burning yet tender" and exuding "a warm crimson [that] glowed through the lucid bronze of the delicately rounded cheek" (85-86). Here, the epithets used for Winona are present yet moderated, as her eyes, while burning, are tender, and the bronze of her skin belies a racial androgyny. While she is "clad in the full dress of a squaw," in Archie's mind "her costume impressed him with the idea that she was in a masquerade for his benefit" (86). Androsia, who has "never been within three miles of the outskirts of civilization," is described by her father as "completely savage" and as "uncultivated as her foster-mother" and by extension her foster-sister, remains, in her father's eyes "an empty page to be written upon," a *tabula rasa* upon which a man may write his "mind upon her soul" (83, 92, 92, 122). Just as Colonel Howard has inscribed his mind upon the land in order to establish his "lodge in the wilderness," so too is Androsia figured as a space to be cleared and cultivated (83). While such an act of clearing is thought to be an impossibility in the case of Winona, as Archie imagines that she is inextricably born of "the dark recesses of many ages of custom and superstition," Androsia, in Archie's estimation, presents less of a challenge: her "cultivation" would simply entail "a resumption of the habits of her people" (176, 237, 176). Like Winona, Androsia is described as "a child of nature," but unlike Winona, who embodies a wilderness, Androsia is figured as nature, or land that may be cleared, cultivated and settled (237). As Goldie argues, the phrase "child of nature" also "implies a lack of evolutionary maturity" and "leads easily to the assumptions that the indigene has an innate understanding of the parent" (Goldie 28). While, as Kay notes, Winona is cast as "the anachronistic savage" in

the novel's Canadian allegory, Androsia, who occupies the threshold, proffers an indigenous knowledge without the resistant wilderness (Kay 171).

While Androsia is aligned with nature ripe for cultivation, but Farmer/Macer/Lennox, very much the “unscrupulous imposter” of the sensation novel, is indigenous to neither the land nor the settler community (Wynne qtd. in Kay 173). He is instead a predatory and liminal presence whose nomination and outward appearance is in a state of flux throughout the narrative. Like the novel's other backwoodsmen, Lumber Pete, Billy Harty and Bill Montgomery, who have been “through the tannery,” Farmer, who claims a four-year absence from the city, is described as “bronzed” (Crawford 81,178). Like Mike Murphy, who dons a “coon-skin cap,” he dresses for the back settlements in the opening chapter, “well, even carefully, in the picturesque doeskin jerkin and gaily embroidered leggings and moccasins of a trapper” (85). Despite this evidence of adaptation, Farmer's costume, devised from the skins of woodland creatures, is distinguished as “of the best and most elaborate description” (85). While Farmer puts on the show of having “gone native,” an appropriative pun that claims “it is only by going native that the European arrivant becomes native,” his careful attention to dress points to yet another level of artifice in the colonial performance (Goldie 16). Farmer, while noticeably other to the backwoods community, is aligned with a threatening and animate wilderness. As he considers his plot against the Frazers, he imagines himself a “kite,” a bird of prey (209). Similarly, Winona describes him in predatory terms, as a “wily” and “white-hearted fox” (271-273). In the Frazer home, after saving Sidney from her fall through the ice, Macer is again aligned with the natural world and a sublime wilderness: “dreadfully tanned” in the depths of the Canadian winter, he's described as having “the appearance of a dripping river-god” and, like Winona, possesses eyes that “burned” (201-202). While he is other to both the backwoods and bourgeois communities, he moves with a high degree of fluidity between, and apart from,

both worlds. Macer, as Early and Peterman point out, “displays urbanity and an aesthetic sensibility,” taking pleasure in aesthetic appropriations found in Captain Dick Frazer’s “unconventional” library, particularly the maple escritoire with “fanciful carvings of wreaths of maple leaves, squirrels and beavers” (Early and Peterman 35; Crawford 197). It’s within this space, with its eclectic gathering of Canadian, French and British artifacts serving as what McKay terms as “an intersection of axes” offering an aesthetic articulation of a Confederated Canadian identity that Macer asserts, “one can almost fancy oneself gifted with a sudden virtuous love of domesticity in such a room” (McKay 23, Crawford 203). This statement is qualified by the word “almost,” as Macer, while admiring of Captain Frazer’s skillful appropriations, remains partial to liminal or wilderness space and repeatedly vanishes from both the narrative and the gaze of those like Pat, the disguised Detective Fennel who would police him, as he disappears like Winona “amongst the pine trees” (237).

The displacement of Winona, Androsia, and Farmer from Colonel Howard’s backwoods lodge, a space that Tracy argues represents a “partial civilization” in an “incomplete battle with the wilderness,” haunts and troubles the denizens of the novel’s emerging “civilized” society (Crawford 90; Tracy 88). Archie, believing Winona and Farmer dead, and in pursuit of Androsia, who may have met a similar end, vividly sees their faces transposed onto the landscape:

The dazzling yet pensive face of Androsia as he had seen her for a few brief moments, flashed on him from the white mists that curled on the banks, where swamps or morasses stretched back from the lake, and amongst the reflected stars over which his canoe rushed, the burning eyes of the noble Indian girl flashed up at him, or the perfect face of Farmer went drifting by in the unfathomable purple abyss beneath the prow, with dead, wide-open eyes, and a golden beard swayed by some unseen influence, and a mocking smile carved on his ivory lips. (Crawford 102)

It's from this natural world of mist, stars, and water that Winona, Farmer/Macer/Lennox, and Androsia return from presumed death. The uncanny return makes up one of "a battery of familiar tropes" employed by the sensation novel, and in devising these returns Crawford calls on the tropes of "a lost woman, a ghostly apparition [...] [and of] a son long presumed dead" (Kay 166). With the exception of Dolly Frazer's humorously blasé response to the uncanny return of Winona to which she says, "vaguely," "I thought she was drowned or something," (Crawford 180), these returns from death in the wilderness inspire dread. Freud documents the uncanny feeling as akin to "the sense of helplessness experienced in some dream-states" and arising from "doubts whether an apparently animate being is really alive" (236; 225). In Archie's first encounter with Winona, in which she appears from "empty space" as "a pair of immense dark eyes, burning like stars in a dusky face, shrouded by a pall of raven hair," only to disappear "like a shadow," he is left wondering whether the "weird and unearthly" eyes have been "a creation of his fancy" (88). Winona, who is more often than not witnessed emerging from shadows, is repeatedly described as "incomprehensible to the outside observer" (Goldie 127). Goldie, who examines how the indigene is figured through the "commonplace" term "mystical," argues that "it would perhaps be better to use some overtly defamiliarizing term, such as 'the unnameable,'" which speaks to "that essence which seems beyond capture by a white semiosis" (127). Winona renders characters mute as Archie is "unwilling to betray his uncertainty" over what he has witnessed, and Joe becomes "so absorbed in staring at Winona that he was found to be quite impervious to lingual remonstrances," challenging articulation and nomination with her physical presence and her "profound silence" (Crawford 88, 152, 155). While Winona meets Archie's entreaties on the ship by "neither heeding nor answering," Androsia answers in "low negatives," preferring a linguistic threshold that neither prohibits nor encourages knowing, continuing to inhabit the "mists"

(178, 120). In contrast, Farmer/Macer/Lennox possesses a verbal dexterity that allows him to establish a kind semiotic control, as demonstrated in his initial conversation with Archie, in which he delineates Archie as a man bearing a “stamp,” and thus marks him as an other to the backwoods community, a charge that Archie, in the moment, is struck incapable of defending against (85). While Farmer/Macer/Lennox is articulate, his verbosity serves as another means of disguise, and, like the silence of Androsia and Winona, this eloquence confounds and evades epistemic inquiry. Macer, in his uncanny and ever shifting presence, preys on and haunts the novel’s backwoods and bourgeois settlements but has no intention of staying. While Winona, Macer, and Androsia are “assuredly alive,” “neither dead nor spectral,” they are uncanny figures that the novel must contend with before a new nationalism may be forged (Kay 170).

As Kay documents, Confederation called for a binding together of English and French Canada, and a “replacing of partisanship with national pride” (174). The formation of a national literature, for John Gibson, Edward Hartley Dewart, Daniel Wilson, McGee and other pre- and post-Confederation thinkers, was viewed as a powerful means of instilling national pride, and as “an essential element in the formation of national character” (Dewart 50). Gibson, in his “Introduction to the New Series of the *Garland*,” published in 1843, argues that in Canada, “the progress of literature has been co-equal with that of the settlement of the wilderness” (33), a sentiment echoed in Daniel Wilson’s “A Review of Charles Sangster’s *The St. Lawrence and the Saguenay*,” published 1858, in which he argues that as long as Canada stands amid the “charred stumps and [the] straggling snake-fences of [its] rough clearings,” it will remain inhospitable to what he calls “high civilization” (46). Implicit in these statements is the view that in order for the imported (and evolving) model of civilization and culture to thrive, nature must first be stripped of its wilderness. *Winona* is very much engaged with this project, as Howard’s wilderness lodge’s “rough kind of

cultivation,” quickly ceases to function as a means of containing its occupants (83). With the death of Colonel Howard, the lodge and its attending acreage become an asset to be bequeathed and are no longer considered a viable home (88). Displaced by sensational events and by a nation that was increasingly turning away from its hinterlands, Androsia, Winona, and Macer are all welcomed into the “national family” home (Kay 167). Even before Winona arrives at the Frazer home, Archie “could help not speculating curiously as to her future fate,” wondering at her willingness and capacity to endure the “the restraints of civilization” (176). Indeed, Winona shows no interest in assuming a place in the family home, but instead, in her first meeting with members of the Frazer on the wharf, pulled “her heavy veil down, and stood apart wrapped in her black mantle” (180, 179). Sidney and Dolly, complaining to Macer about their “rather uncomfortable kind of guest,” speculate as to the reasons for her unexplained flight from their home, with Dolly offering, “I don’t think she liked her new dresses” (208). While in this moment of dramatic irony, Dolly’s speculation is humorous, the flippant comment assumes a rejection on Winona’s part of settler material culture and ethics, a rejection that she concretizes on her death bed as she announces her return “to the hunting grounds of my father,” a place where “the spirits of the white men [will] not follow” her (270). While the prospect of Winona’s adaptation to the settler home is from the outset met with skepticism, it’s believed that Androsia, a creature of the threshold, “will rapidly acquire more than common style and grace” (180). Although Androsia rapidly acquires “the hidden” and silent “art of reading,” her assimilation is incomplete as she is described “not as yet sufficiently civilized to curb her restless mind” and wanting in “cultivation” (202, 237). Following her marriage to Archie, Androsia remains virtually silent, asking only “is it done?”. We quickly learn her question pertains to Winona’s marble statue, which she stands before “looking fixedly” before turning away (265). Here, her fixed gaze and reasons for turning away remain

enigmatic. Archie's earlier doubts about his future with Androsia, in which he laments "Ah, what a lovely mirage, the future!" (177), resonate in this final scene, as he leads her back to the domestic space, filling her silence with his imperative and wishfully performative words: "Our way lies through sunshine. Let us leave the shadows behind" (286). Androsia, who has throughout the novel been a figure on the threshold, remains ambivalent to these words as her eyes are described welling with tears of "joy and sorrow struggl[ing] together" (265). While Androsia is led "back to the home," Winona and Farmer/Macer/Lennox, who have articulated a resistance to the domestic space, are both relegated to the periphery shadows of the pine grove that sits at the edge of the "sunny lawn," where they are described in different instances as "gleaming whitely," their once bronze skin now marble (286, 285, 187). Here, "dread and horror," produced by the unhoused figures who emerge from death and wilderness, are again "repressed, into [an] anxiety" palpable in Androsia's silence, and Archie's attempts at a radical performativity (Freud 240).

In the novel's final scene, wilderness is made natural (a feature of the Colonial garden) and then abandoned in favour of the domestic hearth. The "hard unlovely seed" Winona imagines she becomes is planted in this space, dormant but capable of bursting forth again as her memorial stone celebrates this capacity for life and return, inscribed with the words "I am the Resurrection and the Life" (286). While wrought from a host of stereotypes, Winona, who is more myth than historical presence, largely inhabits the popular trope of the "indigene as land" (Goldie 19). Winona, who is not just of the land, but is the land, provides "white characters with an entry into the symbolic power of nature," as Androsia and even Farmer share her language and are described in terms that animate them with the natural and wilderness (22). Winona, Farmer/Macer/Lennox, and Androsia, unhoused by the movement of the plot, in their sensational returns from apparent deaths and in their ties to nature and wilderness, function as

uncanny forces that the national family must contend with. In Frazer family's work to house the unhomely, each avatar offers his or her own form of resistance: Macer, rejecting domestic space for the liminal; Winona, standing apart from the family and refusing productive communication; Androsia, maintaining her threshold through silence and resistance to a cultivation that would "curb her restless mind" (202). As the novel charts a movement from the wilderness lodge into the Frazers' domestic and representative sphere, the process of appropriation and cultivation is complete, as the wilderness and its avatars are moved to the periphery, troubling still, but suppressed.

Endnotes

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