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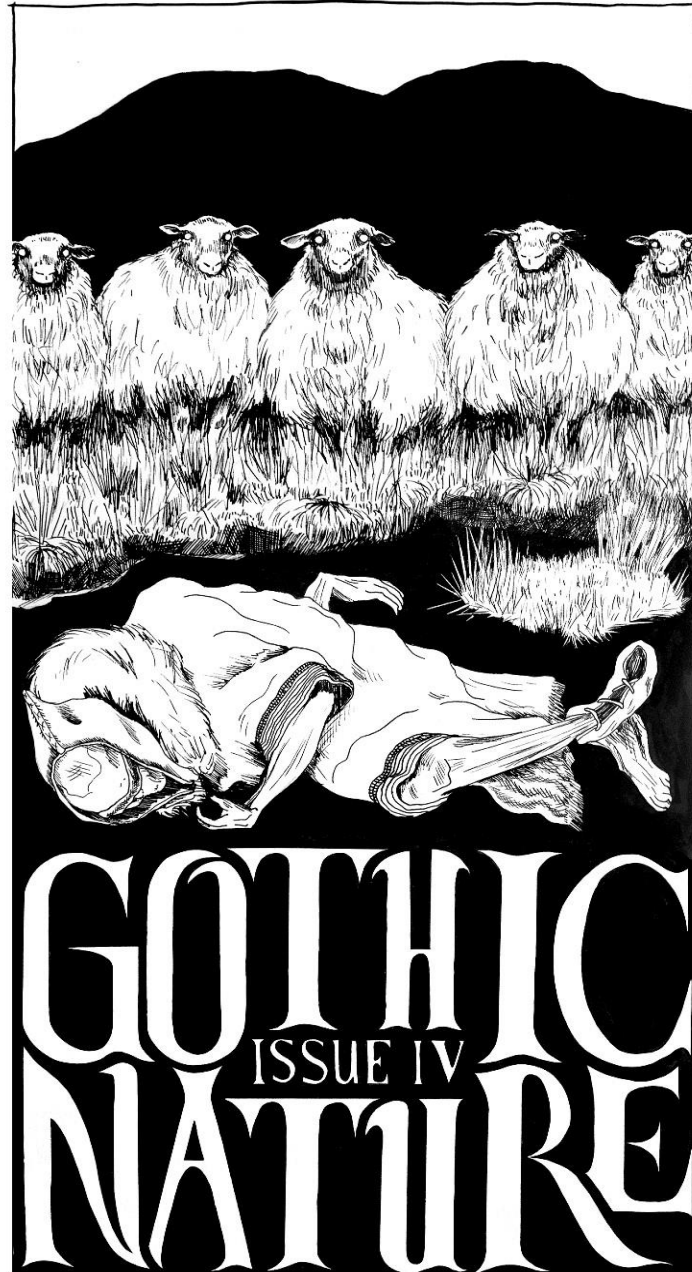
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GOTHIC NATURE

NEW DIRECTIONS IN ECOHORROR AND THE ECOGOTHIC



ISSUE FOUR

FOUNDED BY: ELIZABETH PARKER
EDITORS IN CHIEF: ELIZABETH PARKER & HARRIET STILLEY

COVER CREDIT:

Title: Watching and Waiting

Medium: sumi ink on paper

Artist: Lydia Rose

Lydia Rose is an illustrator working with British landscapes and their stories, working primarily in ink through drawing and traditional printing processes.

GOTHIC NATURE: ISSUE FOUR

NEW DIRECTIONS IN ECOHORROR AND THE ECOGOTHIC

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ABOUT THIS JOURNAL

Gothic Nature is a peer-reviewed and open-access academic journal seeking to explore the latest evolutions of thought in the areas of ecohorror and the ecoGothic. It welcomes articles, reviews, interviews, and original creative pieces interrogating the darker sides of our relationship with the more-than-human world. The journal includes research from new and more revered scholars alike, working at the intersections of ecocriticism, Gothic and horror studies, and the wider environmental humanities and sciences.

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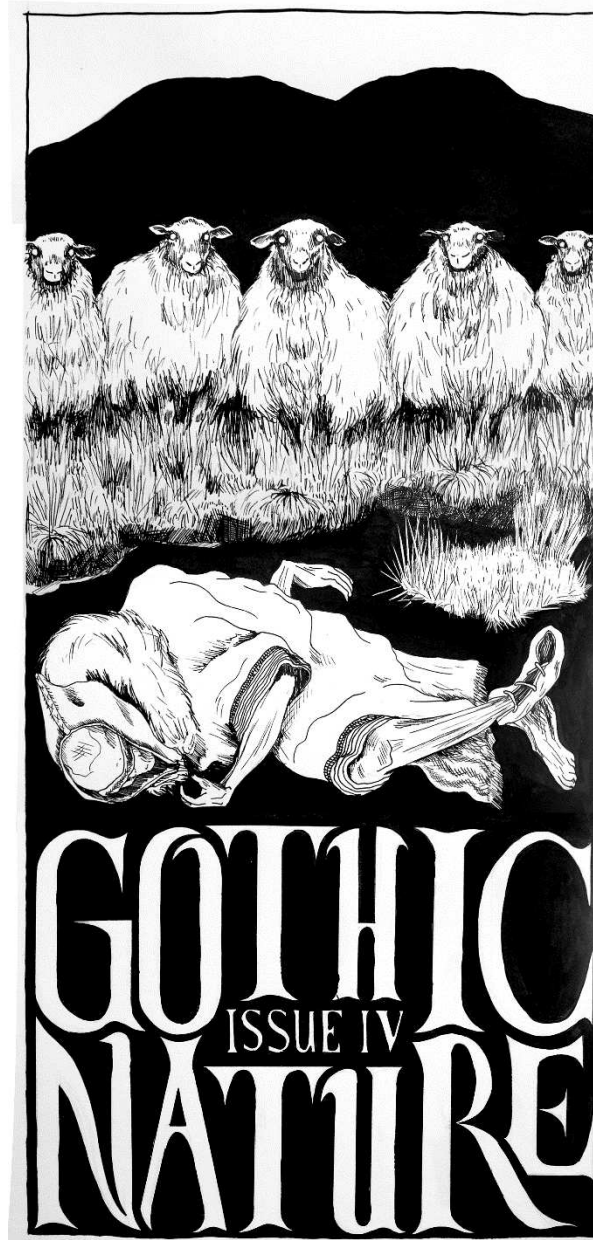
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GOTHIC NATURE



GOTHIC NATURE IV

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WEB DESIGNER:

Michael Belcher

Three Poems from *Siberian Spring*

Catherine Greenwood

*'Did they mourn their dead
as elephants do?'*

Stories

Huntsmen and herders say
mammoths still walk the earth,
have witnessed the immense
shadows moving like slow shaggy
storm clouds across the horizon,
tree-stump feet shaking the taiga.

Like the blade hoisted by the hero
from its hiding place, or the hag-ridden
hut that stalks the woods on living stilts,
the things raised by their tellers

shake off the glacial ice melting
on matted pelts and live as legends

live: *spell-borne, as clouds
are carriers of rain.*

Mammoth Graveyard

Relics from a reckless dig,
their luckless bones
are wreckage,
hasty slagheaps piled

in the minefields of churned muck;

rarer, skeletons entire
wrapped in the worn woolly
rugs of themselves.

Memories long as their tusks
are stored in the blasted strata
of the mud-face, corrupted

irretrievable data:

*Did they mourn their dead
as elephants do?*

White Gold

A mammoth tusk is a fairy-tale
giant's nicotine-brown fang.

The weight of it alone
is humbling. Awe is encoded
in the cross-hatched marks
inscribed like scripture in the ivory core.

A buyer offering money enough
to pay the petrol bill / replace
the truck / repair the roof / open
a restaurant / send the eldest
to plumbing school / surprise the wife
with a washing machine / fix
those teeth / dine on caviar and drink
the best vodka / is waiting

in a Siberian village.

In China the glorious tusk will be whittled by an artisan
into a bough blossoming with an intricate froth of fancies

that will never
wither, die and disappear.

BIOGRAPHY

Canadian poet **Catherine Greenwood** is a PhD candidate in Creative Writing Poetry/Gothic Studies at the University of Sheffield, working on a dissertation titled *Gothicising a Poetics of Displacement: Immigrants/Effects*. In Canada her poetry has received recognitions such as a National Magazine Gold Award and a *Kiriyama Prize* Notable Book Citation, and her work has also appeared in publications in the UK and USA. Her poem titled ‘The Grolar Bear’s Ballad’ was a 2019 finalist for the CBC Literary Prize and is included in the anthology *Poetics for the More-than-Human World*. Another eco-gothic piece, ‘Lenskaya Horse’, was selected for inclusion in the 2020 *Ginkgo Prize* anthology. Other poems from a manuscript-in-progress titled *Siberian Spring* are forthcoming in *Reliquiae* and *Canadian Literature*’s special *Poetics and Extraction* issue.