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Editor's Note, Volume 2

Kathleen Ellis

University of Maine, Orono

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EDITOR'S NOTES

As summer approaches, natives and tourists alike begin heading to Maine's Downeast coast to seek relief from the inland heat and their busy urban routines. As they explore the beaten and unbeaten paths along Route 1, they seek "to know the whales that spin and dive and die off the rocks of Maine," as Sarah Harlan-Haughey writes in her essay "On the Whale Road." For Harlan-Haughey, "From Orono to Frenchman Bay . . . on the boat with the tourists, we all scan the horizon, expecting—no, demanding—revelation."

In our second issue of *The Catch*, the knowledge of place again prevails in the offering of poetry, memoir, and creative nonfiction, as these writers reveal the natural world as something familiar, not sentimentalized, along with the themes of hard work versus leisure, the meeting of land and sea, and the continuity of life's processes—both human and in nature.

In her poem "Dirt," Bianca Lech asks what is knowledge, and what is its place in poetry. Poet Carolyn Locke in "At Jasper Beach," considers "this fickle seam of land and ocean's edge," while Matthew Bernier's poem "Impassable Dream (Surry, Maine)" follows the journey of anadromous alewives from the mouth of Patten Stream.

Anne Witty's poem "Now, Old Boat" honors the worn-out boat which still has a few good years left, as she celebrates the intrepidity of the skipper and his boat as they heed "The call of the next horizon, / and the next, and the next." And in Peter Spectre's short memoir, "A Postcard in Time," the author takes us back to the "fish-house days," when he learned "the language of the sea" by hanging around the fish houses and "reading Nares' *Seamanship* nights."

And finally, among the gems in this issue is Rob Rich's poem "Return," in which the poem itself, like the stone it describes, is made from the accretion of words and sounds and images. Reverently, the speaker returns a "stone of world" back to the sea from where he has plucked it, realizing its value to all who would "see" it.

Like so many of the revelations in these works, Harlan-Haughey's whale that "curls, spins, dives, and returns" and Rich's "stone of world" invite us to escape the linear thinking of modern solipsistic society and recognize the value of "the other," whatever is beyond the trajectory of our own lives.

Kathleen Ellis

Editorial Board, *The Catch*