

Introduction

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Mosaic 52.3 is a general issue and, in keeping with the diurnal course of lyric investigated in the exceptional first essay by Jeremy Davies, the issue is punctuated at regular intervals by special insights into hallucinogenic regression, landscape gardening, African speculative fiction, a theory of reading, Canada's Parliament Buildings, the Japanese Canadian experience, and much more. The focus of specific essays includes Margaret Atwood's *MaddAddam* trilogy, the *sharawadgi* in and of Horace Walpole's vision of the British landscape, the poetics of Gustaf Sobin, the complexities of domesticity in post-Yugoslav writing, and George Orwell's *Keep the Aspidistra Flying*.

But listing off the disparate contents of the issue as functions of waking life or the *diurne* is the easy path, here. More interesting is thinking the nocturnal relationships that exist between these periodic and discontinuous moments, and more interesting still, seeing this entire repetitive pattern in proximity to the rhythms of the earth. This is partly what Davies does when he strips back the mysteries of geological time to the time stamps and scales that we all know and live by, "sleep, regular meals," seasonality, and so on.

We live to the beat of “deep time,” and that “roving” does not perfectly rhyme with “loving” in Byron’s “So We’ll Go No More a Roving” is where I think many will be struck the hardest by this geological fact. In comparison to Byron’s time, it is clear that what Davies calls the “planet’s liveliness” is far more attuned to quarterly reports, closer to the twenty-four-hour clock of global capitalism than the standard nine to five of industrialism, and, like our cities, increasingly keyed to the dimensions of the 4 x 8 sheet of plywood, but the inhuman nature of our lives is no less discernible now than then. This is the melancholy gravity of the contemporary situation. The transparency of nature to number has never been more worrisome.