

Toward the end of the book, Hollars paves the way for future thought and discussion regarding our role in extinction. While the book did focus on extinct birds, it brings into question the status of all species still present today and how human desires often shape their futures. However, Hollars noted it best when he said, "What we often fail to realize... is how their futures shape our own" (p. 176). This circular narrative is what I enjoyed most about this book. Many of the insights,

from both Hollars and others in his book, make us value not only what we could travel to see, but also what is in our own neighbourhood. It reminds us that while we need to strive and protect species that are at risk, we must also place value on keeping common species common.

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Fireflies, Glow-worms, and Lightning Bugs: Identification and Natural History of the Fireflies of the Eastern and Central United States and Canada

By Lynn Frierson Faust. 2017. University of Georgia Press. 376 pages, 32.95 USD, Paper.

This book has a cool cover (a firefly courting in the dark, leaving a glow-trail), reflecting the overall cool of this book (go ahead, read the book and judge for yourself). Second impression: the front cover and opening end paper both unfold to reveal a key to flash/glow patterns and colours of more than 60 species (who knew there were that many?). Very cool.

This book is set up very much like many other family-level monographs; that is, several introductory chapters precede the species accounts. Terminating this book is not only an extensive references section (as in other monographs), but a glossary (not rare, but sadly not universal) and, uniquely in this book, The Selangor Declaration, which briefly explains the issues fireflies (and other species) face, and proposes to governments to encourage more understanding of fireflies and to take steps to protect them.

The first introductory chapter is an introduction to the genera. This is useful, but in my mind, should have ended with a key. The target audience of this book seems to be serious naturalists who may want to explore the fireflies more deeply, and to them a key to specimens would be necessary. In this chapter, we are also introduced to the railroad-worm, *Phengodes*: another glowing insect, but not a firefly. Yes, we are told what it is not, but never told what it is. (Just so you know, it is part of the glow-worm beetle family, Phengodidae, and they are closely related to the fireflies, Lampyridae.)

Further introductory chapters cover diversity, development, survival, predation and parasites, and research advice. There was also a "Frequently Asked Questions" chapter: I've never seen such a treatment outside the internet. I found it an odd collection of miscellanea and, as with similarly-named internet pages, I wonder if all these questions truly are "frequently asked", or if the information presented just didn't fit nicely anywhere else.

The "Species Accounts" are the meat of this book. They are organized by genus, well-described, and profusely illustrated. Just as I lamented the lack of a key to genera, keys to the species are notably absent. I do realize that there are species groups of uncertain compo-

sition, but a key could then justifiably end in, for example, "*Photuris versicolor* group" or "*Pyrractomena linearis* complex". That aside, all the classic sub-headings are here: appearance, range (maps would have been better than text), habitat, similar species, a synopsis of some of the key research, and other notes. The flash pattern is reproduced here, which is convenient despite the patterns being on the front pullouts. Reproducing them meant that no continuous flipping back and forth was required.

As with the great majority of insects, most fireflies do not have common names. However, Faust has included names for each species, most coined by her, a few by others. Some I can live with (e.g., Shadow Ghost, Little Gray) whereas some just seem silly, perhaps intended to catch the attention of children (e.g., Loopy 5, Mr. Mac, Low Slow Glows). I just can't imagine saying some of those names out loud in front of other adults. However, giving a creature a common name brings it an important step closer to being cared about by the general public, so I do applaud that this has been done.

It is conventional in scientific writing to write the formal species name in full (e.g., *Homo sapiens*) the first time it's used, thereafter abbreviating the genus (*H. sapiens*). A problem arises when one deals with two genera, each starting with the same letter. In this book, there are seven genera of fireflies beginning with the letter 'P' (as well as the railroad-worm, *Phengodes*). Despite this, Faust abbreviates the genera in the text, leaving the non-expert unsure of the genus.

Within the "Species Accounts" is a section, "Similar Species". Perhaps just a minor point, but when a similar species is mentioned, the reader will likely want to have a quick look, so a page reference would have been convenient.

Many personal anecdotes describe interactions with dangerous wildlife, traipsing through marshes, the discovery of a new population; all of these should intrigue the novice and bring a sense of déjà vu to those of us who engage in such pursuits. "If you think you can remember everything [that happened in the field], well you can't, and you won't" (p. 66). Truer words

were never spoken about a field biologist, one that bears repeating over and over (Randy, are you listening?).

Despite there being a glossary of over 100 terms (which is great!), words are routinely parenthetically defined (and not infrequently redefined over and over) within the text of the book, creating annoying speed bumps in one's reading. Also, the author ignores some standard anatomical terminology and uses alternates that are confusing. For example, Faust uses the phrase "lower margin" of a sternite (a ventral body plate) to mean the "posterior margin". She does this because the photos for which this term is used show a ventral aspect of the specimens with heads pointing to the top of the book, thus making the posterior margin low in the photograph. Why not just use the standards that many read-

ers know, and not introduce non-standard terminology to the new folks?

Despite my few critiques, I enjoyed the book and, more importantly, was inspired by it. I will go to my museum and find out more about our local species, their phenologies, and develop a stronger appreciation for them. Everyone who's seen fireflies aglow is pleased, comforted, or amazed with what they've seen. Who dislikes fireflies? This book will be with you outside at night, with your book light attached, while you try to identify your first flashing firefly to species.

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OTHER

Mourning Nature: Hope at the Heart of Ecological Loss and Grief

Edited by Ashlee Cunsolo and Karen Landman. 2017. McGill-Queen's University Press. 332 pages, 37.95 CAD, Paper, 110.00 CAD, Cloth.

I went out of my usual comfort zone to review this book, feeling that it might be too intellectual for me, but wanting to extend myself a bit. The subject is grief and mourning for environmental change and I have had a share of that, so I felt somewhat qualified. Pamela Banting opines on the cover that, "while scholarly in nature, it [the book] is accessible to general readers who might be struggling with ... environmental loss, geographical displacement and activist burnout". There can't be many thinking people who don't qualify in one or more of those categories.

The material in the eleven main chapters covers a huge range of topics, from the fairly obvious (in this context) – mourning in different traditional societies (Chapter 2, Menning) and the ramifications of the decline of sparrows in the United Kingdom (Chapter 4, Whale and Ginn) – to the much less obvious: the way that extinction affects natural soundscapes (Chapter 1, Krause), the role of art in ecological grieving (Chapter 8, Barr), and podcasting environmental grief (Chapter 9, Mark and Battista). A thread that seems to hold many of the chapters together is the idea that grieving is a necessary process in the context of loss, that some sort of catharsis will help us to move on from the source of our grief. The problem with environmental grief is that it seems endless. We are besieged by bad news at every turn: coral bleaching, melting permafrost, species extinctions, particulates in the air, plastic in the ocean: the bombardment never relents. As Arundhati Roy says, in *The God of Small Things*: "...the less it mattered, the less it mattered. It was never important enough. Because Worse Things had happened... Worse Things kept happening".

Krause's chapter on natural soundscapes added another grief for me. Krause suggests that these soundscapes form the basis for human music, surely our greatest achievement and one that impinges very little on the environment. If the gradual fading of nature's sounds – the songs of birds, whales, and frogs, everywhere much diminished, the wind in the trees, the bubbling of free streams, already everywhere channeled and impounded, and the lapping and crashing of the ocean waves, soon to be tamed by wave-power installations – impinges on our ability to create and sustain music, the loss for all of us will be catastrophic.

A much more relevant subject is the role of public grieving via ceremonies, songs, monuments, blogs, and art installations in helping to raise awareness and hence change behaviour towards an ecologically sustainable lifestyle. Most of the chapters touch on this topic, and the authors describe many ingenious ways in which consciousness is being raised, but it is hard not to recognise that after several decades of increasingly shrill warnings, nothing much seems to change.

Who will enjoy reading this book, apart from the obvious audience of similarly interested academics? Actually, enjoy is not the right word here. It is impossible not to be touched by sadness when reading many of the chapters. Perhaps the act of reading the book can become part of our grieving process? I think it will appeal to those who appreciate the sweet sorrow of melancholia, and have some useful and perhaps counterintuitive lessons for those involved, professionally or by avocation, in conservation messaging. However, don't pick it up for a light read. Both in terms of content and of style, this is very heavy going.

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