

News from the Feminist Caucus, by Anne Burke, Chair

This month, exciting plans for a joint panel, "Women & Performance: Playwrights and Performance Poets" with the Playwrights Guild of Canada. The event will take place at the Toronto Harbourfront Centre during the Writers' Summit, next June 15-19. There are also an update on new titles in the Living Archives Chapbook Series; introduction to New Member Sharon Thesen; reviews of *He Leaves His Face in the Funeral Car*, by Arleen Paré and *Skeena*, by Sarah de Leeuw (both titles from Caitlin Press).

We are planning a joint panel, "Women & Performance: Playwrights and Performance Poets", for the very exciting Toronto Writers Summit. It will be held next June 15-19 at Harbourfront Centre, Toronto.

We last met at the Feminist Caucus Business Meeting, in Winnipeg, on Saturday, May 30, 2015, when, as a collective, the vote was cast for: "New Panel Topics for 2016. The subject/topic was of a) Performance Poetry: Spoken Word & Print (interdisciplinary/consisting of all the arts) multi-media collaborations: Poetry collaborations". Penn Kemp stepped forward as Panel Coordinator and immediately recruited contributors.

As the National Poetry Festival format will not be part of our 2016 AGM, we were told that there would be no "stand-alone" panels. The League was in touch with the Playwrights Guild of Canada and there would be a joint panel with the League's Feminist Caucus and the Women's Caucus of the Playwrights Guild of Canada, at the upcoming Writers' Summit in Toronto, June 2016. With this new perspective, Penn (who is both a League member and a Playwrights member) and I as Caucus Chair had to reassess how or if the Caucus plan could go forward. Rosie Fernandes, who is my counterpart with the Women's Caucus, was enthusiastic and supportive.

As a result, the Spoken Word component appeared to be fortuitous, because it could become the joint panel topic with Playwrights and there is now real hope to produce a CD in order to capture the performances in real time. Thus far, we have the League contributors and a call has gone out to the Women's Caucus for Playwrights panellists. All are invited to publish in our chapbook series.

The discussion for Playwrights might include the following subjects:

- a) What constitutes a play? How is the fourth wall opening out?
- b) Genres and boundaries are blurring and morphing into new hybrid forms of theatre. How has such a breakdown or breakout influenced your work?
- c) How is the playwright giving a reading of her work a performer as well?
- d) what is performance, how performance is important, what does feminism mean to you and how does it affect your work?

Attendees we hope will experience the excitement of new possibilities for the stage and for the performer.

*In addition* the contributors to "& Print (interdisciplinary/consisting of all the arts) multi-media collaborations: Poetry collaborations/elaborations" will have papers collected in the Living Archives Series. We plan to launch the title(s) during the 2016 Caucus Business Meeting. (So far, that will be an hour following the League AGM meeting and in the same room.) The information to date about performers and contributors *from Penn* follows.

**PERFORMING WOMEN: Women & Performance: Playwrights and Performance Poets. From Panel Coordinator and contributor Penn Kemp, who is a League Member and Member of the Women's Caucus, Playwrights Guild of Canada.**

Here is information on the panel participants from the League of Poets and myself. The Playwright Contributors will be added as soon as their names and topics are known.

Penn Kemp

**Bio:** Activist poet, performer and playwright Penn Kemp is a League Life Member and winner of their 2015 Spoken Word Artist of the year award. She is the inaugural Poet Laureate for London Ontario with twenty-six books of poetry and drama published; six plays and ten CDs produced as well as award-winning videopoems. See [www.pennkemp.wordpress.com](http://www.pennkemp.wordpress.com).

**Topic:** "How does multimedia give form to a poem's alternate expression and enhance a poem's reception? *The Triumph of Teresa Harris* explores my piece's expansion from commissioned poem into sound opera performance on cd/ video. Translated into drama, it opens a processional play performed in Teresa's historic London home, and now expanded to be presented on stage."

Catherine Kidd:

**Bio:** Catherine Kidd is a Montreal-based author of the novel *Missing the Ark* and the poetry collections *Sea Peach* and *Bipolar Bear*. Her newest poem series *Hyena Subpoena* was nominated for the QWF's A.M. Klein Prize for Poetry and tours to Singapore next year.

**Topic:** "Poetic Zoomorphology (or, Why I Write So Many Poems About Wildlife): In performance, the poem becomes itself an animal— an entity with a heartbeat, breath, voice, mortality. The poet eats the poem complete and discards the paper it is printed on, then a creature of sinuous phonemes springs into being." You'll witness this in *Hyena Subpoena*.

Susan McMaster

**Bio:** Susan McMaster's work includes poetry collections and recordings; cross-Canada performances with First Draft and Geode Music & Poetry; and productions with the

Great Canadian Theatre Company, NAC Studio, and Words Aloud 2015. She's a past president of the LCP and former chair of its Feminist Caucus.

**Topic:** "How does collaboration enhance performance poetry? *The Intimate Power of Co-Creation* examines the effect of my creative collaborations in the context of multi-voice wordmusic; spoken voice improvisations with musicians; performance based on artistic interpretations of my words; and staged poetry productions like the *Crossing Arcs: Alzheimer's, my mother, and me.*"

#### Sheri-D Wilson

**Bio:** Sheri-D Wilson is a Poet, Marriage Commissioner and La Directrice Artistique of The School of Thought: Languages Lost & Found (2016). She is the Founder & Director of Calgary Spoken Word Festival (2003-2014) and Spoken Word Program | The Banff Centre (2005-2012).

**Topic:** "Spoken Word Poetry as Political Act - as experienced most clearly in Sheri-D's most recent collection, *Open Letter: Woman Against Violence Against Women*. This collection was born out of improvisation."

#### **& Print (interdisciplinary/consisting of all the arts) multi-media collaborations: Poetry collaborations/elaborations**

Chapbook Contributors:

#### Di Brandt

**Bio:** Di Brandt has published numerous acclaimed and award-winning books of poetry. She has collaborated with numerous artists working in other media, including music, dance, theatre, film, and visual art installation. Inspired in part by Penn Kemp's pioneering video and audio poem experiments, she founded the first Canadian university Poetry Video Lab at Brandon University, Manitoba, in 2006.

**Topic:** "Experiments in Multimedia Collaboration: How to marry poetry with music and other media? Having grown up in a musical family, I have found it easy and natural to collaborate with musicians, and indeed all my poetry writing is musically based at some level. Collaborating with visual artists is more complicated for me."

#### Terry Ann Carter

**Bio:** Terry Ann Carter is the author of nine poetry collections and a writing guide, *Lighting the Global Lantern* (Wintergreen Studios Press, 2011). She is a member of the Canadian Bookbinders and Book Artists Guild and president of Haiku Canada.

**Topic:** Terry Ann Carter, poet and paper artist, writes of the creative process in designing hand-made art works/books for favourite poems in her essay "Poetry and the Artists"

Book: *A Perfect Marriage*". She teaches Japanese literary forms at Royal Roads University, Victoria, British Columbia.

### Penn Kemp

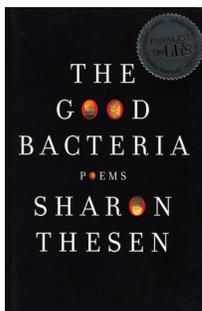
**Bio:** Editor, poet, and playwright Penn Kemp is a League Life Member and winner of their 2015 Spoken Word Artist of the year award. She is the inaugural Poet Laureate for London Ontario with twenty-six books of poetry and drama published; six plays and ten CDs produced as well as award-winning videopoems. See: [www.pennkemp.wordpress.com](http://www.pennkemp.wordpress.com).

**Topic:** Introduction and essay on Sounding.

### Jude Neale

**Bio:** Jude Neale was shortlisted for the Gregory O'Donoghue International Poetry Prize (Ireland), The International Poetic Republic Poetry Prize (U.K), The Mary Chalmers Smith Poetry Prize (UK), The Wenlock International Poetry Prize(UK), finalist for the Pat Lowther Memorial Award.

**Topic:** I am writing about my considerable experience collaborating with dancers, percussionists, flautists, song writers, cellists, jazz guitar, storytelling and singing. I'm a trained opera singer and always try to incorporate song into my two hour poetry show. Collaboration is one way to bring multiple art forms to a greater audience. It is a personal and collectively enriching experience.



- **New Member Sharon Thesen** is a B.C.-based poet, critic, and editor. Her eleven books of poetry include *Oyama Pink Shale*, *The Good Bacteria*, and *A Pair of Scissors*; and she has edited two editions of *The New Long Poem Anthology*. She has lived in the Okanagan since 2003; prior to that, she taught at Capilano College and was an editor of *The Capilano Review*. In Kelowna, she was Professor of Creative Writing at U.B.C's Okanagan campus, where she specialized in long-form poetics. At U.B.C.O. she also co-founded *Lake Magazine* with Nancy Holmes. She has edited two volumes of correspondence between Charles Olson and Frances Boldereff, *A Modern Correspondence* (1999) and *The Later Letters*

will be published early this spring by Talon Books. Sharon is currently professor emerita of Creative Writing at U.B.C.'s Okanagan campus.

<http://www.brocku.ca/canadianwomenpoets/Thesen.htm>

## POETRY

*News and Smoke: Selected Poems*. Talon Books, 1999.

*Artemis Hates Romance*. Toronto: Coach House Press, 1980.

*Holding the Pose*. Toronto: Coach House Press, 1983.

*Confabulations: Poems for Malcolm Lowry*. Lantzville: Oolichan Books, 1984.

*Radio New France Radio*. Vancouver: Slug Press, 1982.

*The Beginning of the Long Dash*. Toronto: Coach House Press, 1987.

*The Pangs of Sunday: Poems*. Toronto: McClelland & Stewart, 1990.

*Aurora*. Toronto: Coach House Press, 1995.

## OTHER WORKS

Thesen, Sharon, ed. *Selected Poems: The Vision Tree*, by Phyllis Webb. Vancouver: Talonbooks, 1982.

- **The Canadian Women Poets website is co-owned and maintained by Marilyn Rose and Erica Kelly, and is intended for the use of individual researchers.**

Awards: *Confabulations: Poems for Malcolm Lowry* (1984), a documentary poem sequence, exploring Lowry's twin demons of alcoholism and writing, was short-listed for a Governor General's Award. *The Beginning of the Long Dash* – 1987, from a long poem inspired by Virginia Woolf's *Mrs Dalloway*, was a finalist for a Governor General's Award. *The Good Bacteria* – 2006 was a finalist for the Governor General's Literary Award for Poetry, the Pat Lowther Memorial Award, the Dorothy Livesay Prize in Poetry, and the ReLit Award. *A Pair of Scissors* – 2000 won the Pat Lowther Award. In 2003, Thesen was a judge for the Griffin Poetry Prize. Thesen was a co-editor of *The Griffin Poetry Prize Anthology* (2003). Her *Weeping Willow* (2005) is a volume of twelve poems recalling her close friendship with the

late Angela Bowering, wife of fellow poet George Bowering. Thesen published *Oyama Pink Shale* - 2011

On May 30, 2015, as part of our National Poetry Festival in Winnipeg, the League of Canadian Poets held "Writing, Editing, and Publishing the Long Poem," a panel discussion. (Programme follows).

As this was about a genre that *The Malahat Review* has nurtured through their Long Poem Prize since 1988, the three conference papers are published on the magazine's website

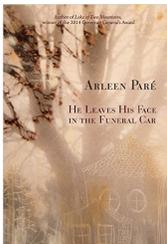
[http://www.malahatreview.ca/long\\_poem\\_papers/thesen.html](http://www.malahatreview.ca/long_poem_papers/thesen.html)

[Read Kate Braid's "Tending the Garden: The Fruits and Dangers of the Long Poem"](#)

[Read Cornelia Hoogland's "The Long Poem and the Shape of the Working Mind"](#)

[Read Sharon Thesen's "After-Thoughts on the Long Poem"](#)

2:45 pm–4:00 pm POETRY PANEL DISCUSSION—"ALL WELCOME Writing, Editing and Publishing the Long Poem –Ambassador H, 12th floor Long poems –often in the form of series, sequences, or thematically connected poems –are a Canadian tradition, notably commemorated with collections such as Michael Ondaatje's and Sharon Thesen's long poem anthologies (1979, 1991, 2001). At least two recently shortlisted poetry books for the GG awards consisted of long poems, and the CBC and various literary publications are known for Long Poem contests. Join Kate Braid, Sharon Thesen, and Cornelia Hoogland for a discussion on issues involved in writing, editing and publishing the long poem. What compositional and editorial questions, issues, approaches, difficulties and opportunities have these poets encountered?"



Review of *He Leaves His Face in the Funeral Car*, by Arleen Paré (Halfmoon Bay, B.C.: Caitlin Press, 2015) 96 pp. paper.

This collection of sixty poems is diverse and divergent. Paré's *Lake of Two Mountains* from Brick Books (which I previously reviewed) was awarded the 2014 Governor General's Award.

The opening poem ("If This Turns Into Story It's Gone Too Far") suggests the tension between narrative and poem, a recurring motif throughout. In this instance, the context is the anatomy of a prey animal gutted. Road kill a small dead animal ("Once"). The poet's

observations are unflinching. This mode will come full circle with "Ungulate Within", with a realization which admits, "Maybe I am/ a deer driving a car." (p. 77)

Similarly, a surgeon will cut open her mother's body for cancer "and closed her up again." The artificial teeth and mind-bending, engendering games reveal family cancer has "wrapped itself" as intergenerational secrets. (p. 16)

While the mother's stories are shared secrets, and the adult child the bearer, compare this to "she still has stories", in reference to a hospitalized, beloved aunt, "but the tubes get in the way". This mind moves "in unchartable directions". (p. 17)

So, is the observer removed from the family tableau, an impassive third-party reporter or enmeshed as an integral part of the emotional scenarios? That depends. A woman with shingles ("Ex-Mother-In-Law") was a family story teller, until she wasn't. In "Once", "My mother/ both smaller and larger than she was." (p. 28) Her radiation treatment precipitates a nostalgic tone, anticipatory, incipient grieving. ("My Mother Had No Winter Coat")

Is the grandfather fathered or unfathered? ("Man From Another Country") in regard to illegitimate birth, without marriage, in the Old Country. In her immediate family, the second wife and stepsisters depict a sense of abandonment. ("You Died Unsurrounded"). The title poem depicts how the second wife and her daughters are associated with the funeral cortège; while the speaker's father appears to be leading her sister and herself to his own cremation.

Of course, the ultimate story is "Her Name was Anna and You Should Know", a declarative poem based on "That" repeated thirteen times, followed by "You should know" three times (including the title), which climaxes with "You should know/ that this story is true." That story is italicized "*that she had allowed her father/ to molest her.*" (p. 59)

A room fills with water ("Once"). Water as an element is fluid, in motion, repetitive. The contemplation of rain depends on the axis of "to say" and "is to"; "tell me" with "but who". The association with sun brings together "yellow" and "orange". The poet is playing with "originality" and "original" sin. There are internal half-rhymes "surprises" and "dries"; "infinity" and "pins", precision and imprecision. The passive tense is effective with personification, in that "the street washes itself." ("After Sudden Rain", p. 14)

Water is personified and deified as an active agent whose various powers are transformative into matter (whether ice, steam, snow, or fog). In its multiple manifestations, the element of water: "weeps", "oozes", "waved", "stinks", is biblical, and even comprises three-fifths of a human body. ("These are the Trials of Water", p. 19)

As a result, there is a nautical twist to brave the waves ("On the Ferry Through Active Pass", p. 25) The ultimate inversion is "an upside-down ocean" ("This Particular Sky", p. 26)

The lushness of precipitation (in another instance, after autumn rains) leads the poet to celebration in naming the taxonomy of fairy cup, boletus, stropharia, ferns, inocybe, in mythic proportions. ("Not By Other Names", p. 22) The poet surveys: "Let your eyes", "Your feet", and "Your mind" (in "As Close To Water's Edge", p. 31) because of tall grasses, "eel, sword, sedge". An arbutus affords "curving...curving" in terms of a direction but "just out of reach", because we cannot know "its true name" whether plant or human emotions of desire, longing, for the unbearable, untouchable. ("Arbutus In the Sweet-Light", p. 41) Nature can be encrypted ("For the Garry Oak in Spring", p. 42)

The perspective expands to wide-angled, imagining cosmologies of ashes, dust, decay; for Dorval, Notre Dame, the Nile compare prairie storms. ("*In Nomine Dust*" there is a ritual or ceremonial component, given the Roman Catholic father (whose children must be baptised Catholic). The language is formal, Latinate, incantatory. The shift to Karma is combined with intimations of mortality, for plants as well as children. ("Fall in the Backyard")

The vegetative sphere of creation extends to bird-watching delights and the epic awe of "O" (p. 30). The alternative is devoid of birds. ("Vis-À-Vis Clocks") An homage to "the poet who asked for birds" ("She Asked for Birds", p. 70) compares with "Preparing the Way" (p. 36) The focus remains on the ornithological intention of human flesh, bird body, akin species. The poet as landscape resembles the bird as vegetation, all is in the becoming, knowing; and said poet "died/ into the lives of those around her." (p. 70) Paré shares her sensitivity about mallard ducks with her grandson, who, to her delight, prefers "the female /fiercer/in her dull streaky greys." (p. 85) The shroud or portent of death comes calling ("Black Eagles", p. 88)

The passive tense of "neck noosed" revealed to be a bell portrays time without and within. There are "twelve pears/pears like small lanterns" and the symmetry of light/woman/into a lake. ("Pear Tree in Winter, p. 15). This cycle comes full circle and self-referential ("Nine Reasons to Prefer the Pear", a still life, pp. 68-9)

The luminescence and fluorescence of a hospital (artificial light sources) underscore a patient's confusion of a hospital room with a ship, blurring of past with the present experiences.

The poet makes effective use of prose poetry in examples of stream of consciousness, "The Last Time I Spoke to Her", "Crisis Line at 2 A.M.", "Mrs. Booth's New Baby Beets", "Meditation at Westwood Lake", "Aubade for an Underground River", and "When There were Bees, Incessant Humming".

Another device is the poem about a painting, "Interior: A Brief History of Landscape", the Ekphrasis genre, "after an untitled painting by Carl Hessay", p. 70); "City Slants,

after another untitled painting by Carl Hessay, p. 72); after "Old at Forty-Eight", after the portrait of Hille Bobbe by Frans Hals, p. 73) and the astute documentary "For the Record".

Part II begins with a travel inventory, Burano, San Marco, the Grand Canal, until "you have arrived". ("Venice", p. 48) The boundaries and crossings are composed of "starting stopping", the onomatopoeia of "do-dah do-dah music". ("Border Crossing at Aldergrove", p. 49) A Pietà of mother grieving for her dead son at a roadside "Memorial On the Boulevard". At another "Memorial Service", an infant possesses a doll's head and the face of her dead grandmother ("Kelly Parsons", a poet, p. 71)

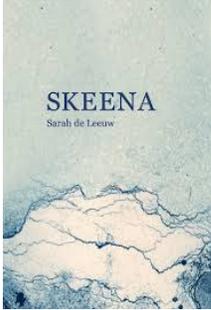
Violence is a fact of life and dying. A random shooting ("Ode to Hazel White". The backdrop of assassination, hence "Jackie/ draped over Jack" ("Dream of a Bullet", p. 53) Time marked by twelve candles ("Winter Solstice: Turning Point"); the artefacts of "Massett Museum—1990". A woman's traditional role ("The Neighbour"); aging associated with dieting, hair dyeing, plucking, life passing ("My Sister Sits"); the onset of deafness ("Conversations on Monday Morning"); the relativity of distances based on communication and miscommunication ("Long Distance"); reflections on summer, when she was twelve years old ("Irreconcilable Summer"); lunar night. ("Moonrind")

The poet imbues the element of stone with colour ("Some Blue is Stone") but in reverse, using simile, "colour's a spectrum", and naming of mountains by their explorers' own names. (p. 74) The absence of blue is fortuitous ("Even on Days When the Sky is Not Blue", p. 89) and is in a position of import, because it concludes the collection with an epic "O bird O human heart", (p. 90)

"On Balance" cherishes the daredevils, The Great Blondin who walked Niagara Falls. Gunfire downstairs shocks a community. ("The Next Morning", p. 78) Immolation occurs ("Fire") another element, which, "in the beginning was fire", a creation myth. There are six "when"s, one "what if/ don't say what if". (p. 83) So also "Fire Thorn", pyracantha, "stout queen" (p. 85).

The encomium of "Echo Cardiogram" ironically portends the onset of death. A brave poem or series of poems "Sequence for a Younger Son" appears to be inspired by a photograph. "Eremiophobia" (noun) means a fear of stillness, solitude, deserted places; also called "eremitophobia". See: eremitophobia Word Origin Greek *eraemia* "solitude" is central to the experience. (Source: online *Merriam-Webster*.)

Paré's first book *Paper Trail* won the Victoria Butler Book Prize and was short-listed by *B.C. Books* Dorothy Livesay Prize in Poetry. She has another book *Leaving Now* (Caitlin Press, 2012). She has an M.F.A. in poetry from the University of Victoria.



Review of *Skeena*, by Sarah de Leeuw (Halfmoon Bay, B.C.: Caitlin Press, 2015) 96 pp. paper.

The title of the collection alludes to the Skeena River which the poet associates with her father's life and ashes. This is an unusual assortment of discourses which are brilliantly arranged, a collaboration of texts culled from archived newspapers, highway signs, First Nations media; tourism websites, testimonials from locals, chronicles, stories, scientific reports. This much is clear. We are hearing a unique voice and experiencing exceptional visions. The whole is definitely more than the sum of its parts, descriptions, images, contemplations, other representations.

The North Pacific Cannery was built by the North Pacific Canning Company, 1888, as reported in the *Victoria Daily Columnist*. (p. 25) The women compared with fish are "packed side by side by side". Their labour is devoted to "slicing salmon slick in blood/ boots sloshing in sleet rain and salmon guts." (p. 24)

What this reminds me of is Daphne Marlatt's *Steveston* (published in 1974) nominally about a salmon cannery, (but so much more!) which was republished in a third edition by Ronsdale Press in 2001. Marlatt is a West Coast, deconstructionist, radical feminist writer.

De Leeuw ties a linear academic line of sight, as in square kilometres of land in northern British Columbia with the Ekphrasis genre, a small oil on canvas completed by A.Y. Jackson in 1926 which he named "Skeena Crossing B.C." Gitsegukla is a Gitksan community of about 500 at the confluence of the Kitseguecla and Skeena Rivers, approximately 40 kms. southwest of Hazelton, British Columbia. The community is on Gitsegukla Indian Reserve No. 1. (online source, 28 Nov. 2015)

Another anchor is how The Carrier Indians referred to the Bulkley River as "Wet'sinkwha" *Bulkley River: Report On Its Historical Use* By Brendan O'Donnell, (p. 1) <http://www.dfompo.gc.ca/library/112598.pdf>. The poet introduces a road sign which proclaims the Bulkley River "before the non-Indians arrived." (p. 15)

The *Gitanmaax* Band is a band government of the Gitksan people, based near the meeting of the Skeena and Bulkley Rivers, adjacent to the village of Hazelton. (Source: the Bill Reid Centre for Northwest Coast Arts Studies, Simon Fraser University. " It translates as People of the Torchlight Fishing Place" at least for pre-contact. (p. 30, Note 2).

A creature lover responsible for pregnancy hears her call, "river oh river —/ I'm going to climb into you", however, the outcome is added, "and freeze/ all white". (p. 31) An intonation of "The salmon will come" follows the fact "The salmon gone too". The stories, whether of "Winter", "Tributaries", "Mountains", or "Bridges", revel in the free-floating of language, espousing revelations, hallucinations, spiritual truths, and more substantial, fleshy imperatives. Judicious use of italics, the sonorous ebb and flow, islets,

the wilderness at the command of Oregon settlers, in 1905. A retrospective indicates there were too few children for a school. The periodic floods revisit havoc and destruction on trepidatious homesteads.

This starting point is the means for pattern poems (some centre-justified or scattered), descriptions of photographs and daguerreotypes (introduced worldwide in 1839).

The language of settlement for place names and mountain passes replaced that of indigenous peoples, imposed by the conquerors. (p. 50) The water quality was questioned by 2004. (p. 53) The Copper River contains fossils. The floodplain was studied by 1996.

The poem aligns:

each other	copper in
the veins	copper in
the waters	copper in

(p. 59)

Of Sinemurian outcrops, the "Sinemurian" is an age or stage in the Early or Lower Jurassic epoch or series. It spans the time between  $199.3 \pm 2$  Ma and  $190.8 \pm 1.5$  Ma (million years ago). (Wikipedia.org/wiki/Sinemurian). The Metallic prehistoric approaches "new saline soils", on the evolutionary and geological layers of our prehistory. (p. 61)

The Raven is First Nations totemic but also simply "Big black bird." (p. 63) Moon becomes an agate "barely opaque." (p. 64) Moose appears "like birth". (p. 65) Death up close proximate to "your calf running downriver". Kitselas Canyon is east of Terrace, B.C.. The geography is ancient, before the Quaternary epoch. The late Pleistocene. Finally "Petroglyphed". (p. 70)

First Nation clans are assembled along with sub-clans. There are/were nine reservations, three of which are occupied. (p. 71) Village makers, Kitselas. Landed. Longhouses. Copper plate. A tree frog. (pp. 72-3). The U.B.C. library housed a clipping from *The Western Call*, August 9th, 1912. (p. 74) Reserves 1, 2, and 4 were surveyed, in 1893. The Great Canadian Rivers Project considered Hazelton as the largest community in north-western British Columbia. The poet's role is to pose questions, albeit rhetorical ones, "How long"? (p. 77)

The picture poems give way to the breath-paused onomatopoeia of "Rain" (pp. 78-9) and (quite literally) "exhale. Stroke. Inhale above". Ali Howard raised awareness about the ecosystem, in 2009. The geological and geographical of vegetation zones (as early as 1924) yield up constellations, the imperceptible pebble, "body down diving". (p. 85) This act of fly fishing may be symbolic of imagination and creative energies. I recall Irving Layton's poem "The Swimmer". The male or female form is herein "Swimming songbird". (p. 87) The tributaries of the Skeena unfold, enveloping lowlands, yielding up

sea lions (or seals?); sands taste sweet. clouds, glaciers. The "Pacific" is the penultimate poem: a simple "You are my ending". (p. 91) Then "My gone" appears, "I pass it all along to you", the legacy, the inheritance. "I give it all to you. I give it all to you" a final coda.

"Ephemeral ephemeroptera" alludes to *Ephemeroptera* Mayflies. The name *Ephemeroptera* is derived from the Greek "ephemera" meaning short-lived, and "ptera" meaning wings. Of course, winged horse Pegasus took Bellerophon aloft. The 1866 report in the *Cariboo Sentinel* promotes the new Western Union telegraph line completed to Fraser Lake. (p. 19) *Avalanche Accidents in Canada III: A Selection of Case Histories, 1978-1984* is another source for accident summaries.

The poetry is composed of the images, sounds, visual effects, and oral history undulating across the pages as canvas and precious cotton rag fibre 140-pound paper. The screen printing is appropriate to the topic and a special book jacket with ragged edges aptly accompanies the *Skeena* river and this long, documentary poem.

De Leeuw credits Alice Oswald as her muse and inspiration, since Oswald's second collection, *Dart* (2002) combined verse and prose, and tells the story of the River Dart in Devon, from a variety of perspectives. *Dart* won the T. S. Eliot Prize in 2002. Oswald was a judge for the 2016 Griffin Poetry Prize. (online biography, Nov.28, 2015)

Sarah de Leeuw won the 2013 Dorothy Livesay Prize in Poetry; she was a recipient of a CBC Literary Award on two occasions for creative non-fiction. In 2014, she won a Western Magazine Gold Award for best article in B.C. With a Ph.D. in Geography, she teaches and conducts research on medical humanities. Her work has been anthologized and was published in *CV2*, *PRISM International*, the *Canadian Geographer* and *Emotion, Space and Society*. She grew up in Northern B.C. and now divides her time between Prince George and Kelowna.