

News from the Feminist Caucus, by Anne Burke

We welcome your poems, news, and reviews. *Performing Women* will soon be available by pdf from the Women's Caucus of Playwrights Guild of Canada, in addition to a new edition and revised print version. I've asked the League Office to update the Caucus webpage to offer all the new titles. Thank you to all the contributors! This month news from Penn Kemp, a new poem from Life Member Heather Spears, introducing new member Laura K. McRae; reviews of *Looking for Light*, by Susan Ioannou, *I Should Never Have Fired the Sentinel*, by Jennifer LoveGrove, and *Phosphorous* by Heidi Garnett. The deadline to enter the Pat Lowther Memorial Award is Nov. 1. See: <http://poets.ca/lowther/>. The 2016 award winner was *The Wrong Cat* by Lorna Crozier (McClelland & Stewart).

Penn Kemp's fall events are up on this Q&A,

<https://pacifictranquility.wordpress.com/2016/08/21/what-made-me-a-poet-curiosity-the-thrill-of-adventure-of-new-worlds-qa-with-poet-penn-kemp/>

and info on her new book from Quattro Books: https://www.amazon.com/Barbaric-Cultural-Practice-Penn-Kemp/dp/1988254388/ref=sr_1_1?s=books&ie=UTF8&qid=1471966009&sr=1-1&keywords=Barbaric+Cultural+Practice

Several topical poems, including one for Gord Downie, are up on <http://tuckmagazine.com/2016/08/23/poetry-493/>



"Last letters to Anne Szumigalski", a new poem, by Heather Spears

One was because of a frantic call from the League – get-well messages would be appreciated: of course by the time I got it in Denmark they were inappropriate.

Anne replied generally, not to me,

in the Museletter, announced
she was not sick, or had hardly been so,
it was all a wonderful mistake.

Then two, to ask for a poem
about a young woman in a kitchen
who was afraid of knives –
“Someone I love,“ I faltered, is afraid of knives, your poem
was so generous, it somehow explained –
but I can’t remember a word of it
only the image – sunlight, the prairie kitchen,
and the fear.”

She never answered. I began to wonder
if it was not her poem after all.

There will be no refutation in the Museletter
this time. Such as:

“Anne Szumigalski would like to inform Members
that she did once write a poem about the fear of knives.
That she did not write a poem about the fear of knives.
That whether she wrote it or not, or even the fear
is now (for her) without significance.”

*The *Museletter* was a printed version of the League newsletter which
published poems by the new members.

The Anne Szumigalski Lecture Series is hosted each year at the League’s annual
conference, commemorating award-winning Saskatchewan poet Anne Szumigalski. The
lectures began in 2002, a few years after Szumigalski’s death, and are modeled after the
Margaret Laurence series of lectures by distinguished Canadian writers. Szumigalski was
a mentor to numerous prairie poets and much loved in the literary community, especially
in Saskatchewan and Manitoba. She was a founder of both the Saskatchewan and
Manitoba Writers Guilds, and helped establish the literary magazines *Grain* and *Prairie
Fire*.

For Brick Books’ 40th anniversary celebration, David Waltner-Toews wrote a short post
about Anne Szumigalski’s contribution to Canadian poetry and literature. Go to
<http://poets.ca/szumigalski/>

About Me

Heather Spears, a Life member of the League of Canadian Poets, was born in Vancouver and educated at the Vancouver School of art and the University of British Columbia. A visual artist as well as a writer, she draws for newspapers and in the courtroom, and is known for her drawings of critically ill children and newborns. She returns frequently to Canada to read, teach and exhibit. She lives in Denmark.

Awards

The Pat Lowther Memorial Award, 1986, 1988, 2002.
Governor General's Award for Poetry, 1989.
CBC Radio Literary Competition, first prize, poetry, 1991.

Selected Publications

Drawings from the Newborn (drawings and poems) (BenSimon Publications, 1986) ISBN 0-914539-02-7.
How to Read Faces. (Wolsak and Wynn, 1986).
The Word for Sand. (Wolsak and Wynn, 1988). ISBN 0-9-19897-10-X
Drawn from the Fire: Children of the Intifada (exhibition catalogue), 1989 ISBN 87-983320-7.
Human Acts. (Wolsak and Wynn, 1991).
Moonfall (fiction). (Beach Holme Publishers, 1991) ISBN 88878-306-X.
The Children of Atwar (fiction). (Beach Holme Publishers, 1993) ISBN 88878-335-3
The Taming (fiction). (Tesseract, 1996) ISBN 1-895836-23-9.
The Panum Poems. (Ekstasis Editions, 1996) ISBN 0-921215-93-2.
Poems Selected and New. (Wolsak and Wynn, 1999) ISBN 0-919897-61-4.
Required Reading (Wolsak and Wynn, 2000) ISBN 0-919897-70-3.
The Flourish (Ekstasis, 2003/2004) ISBN 1894800362.

Selected Anthologies

Poetraits, Inside the Poem (Oxford, 1993).
Kaolonica Poems for Bosnia (Bloodaxe, 1993).
Waging Peace (Penumbra, 2001) ISBN 1894131371.

Books in Print

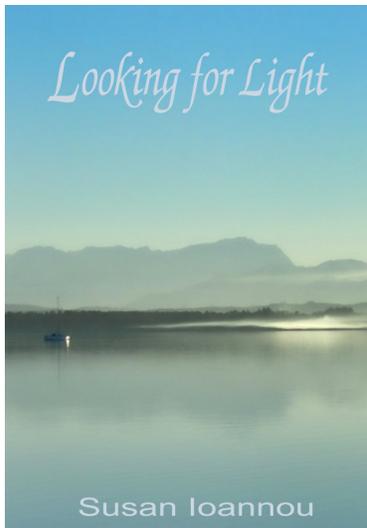
Spears, Heather

Drawings from the Newborn (drawings and poems). Ben Simon Publications, 1986. \$49.95 ISBN: 0-914539-02-7.
How to Read Faces. Poetry (Wolsak and Wynn, 1986.) \$10.00 ISBN: 0-919897-06-1.
The Word for Sand. Poetry (Wolsak and Wynn, 1988). \$10.00 ISBN: 0-919897-10-X.
Drawn from the Fire: Children of the Intifada. (Drawings, exhibition catalogue), 1989 ISBN 87-983320-7.
Massacre, drawings from Jerusalem (Drawings, exhibition catalogue), 1990 ISBN 87-983320-1-5.
Human Acts. Poetry (Wolsak and Wynn, 1991). \$10.00 ISBN: 0-919897-24-X.
Moonfall. Fiction (Beach Holme Publishers, 1991). \$6.95 ISBN: 0-88878-306-X.
The Children of Atwar. Science Fiction (Beach Holme Publishers, 1993). \$7.95 ISBN: 0-88878-335-3.
The Taming. Science Fiction (Tesseract, 1996) ISBN 1-895836-23-9.
The Panum Poems. Poetry, Drawings (Ekstasis Editions, 1996.) \$12.95 ISBN 0-921215-93-2.
Poems Selected and New. Poetry (Wolsak and Wynn, 1999). ISBN: 0-919897-61-4.

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Other Details

from *Member Directory League of Canadian Poets Life Members*



Review of *Looking for Light*, by Susan Ioannou (Hidden Brook Press, 2016)
81 pp. paper.

Susan is a longstanding member of the League of Canadian Poets and the Writers Union. I came to know her from my work for *Cross Canada Writers Quarterly*, when Bruce Hunter was Poetry Editor and later when I became a contributing editor. Poet Ted Plantos was the founding editor and Susan was his right-hand, especially insofar as working with freelance writers such as myself. She has previously published *Clarity Between Clouds* (Goose Lane Editions, 1991), *Where the Light Waits* (Ekstasis Editions, 1996), *Coming Home: An Old Love Story* (Leaf Press, 2004), and *Looking Through Stone: Poems about the Earth* (Your Scrivener Press, 2007).

In a “Foreword” to present collection, Chris Faiers alludes to post-graduate writing classes and how Susan waited to hear from her muse. Said muse whispers in “Make It Beautiful” but proffers few clues, so the function of the poet is to ponder before implementing what she gleams from this initial inspiration. Poet Robert Graves is probably best known for his adoration of the White Goddess but who or what is the muse of a female poet? A downtown bank, an allusion to Milton, in substance “Can any ‘serve who only stand and wait’”? The fruitful exercise of a poet who writes about the impossibility of creation, “by listening (or is it hiding?) / at the feet of the Muse?” A social conscience intervenes and sounds critical of aesthetic choice and poetic effort. Indeed, “What does it mean to honour the muse?” is a conclusion which leaves us wondering.

The poet Shelley claimed that poets are the unacknowledged legislators of the world. His association with Mary (daughter of Mary Wollstonecraft, author of *A Vindication of the Rights of Women*) the author of *Frankenstein: The Modern Prometheus* and her stepsister Claire Clairmont is relatively well known. How we come to poetry is often through literary biographers, therefore a professor offers contexts, with Ariosto, Plato, and Herodotus as classical sources. The metaphor of “pale summer lighting” is apt given the title of the present collection. The architecture of the sublime exudes history. Guidebooks do not give it credit. The shock comes with the reduction of a once “exquisite” view to garbage. The real and the ideal poised. A martyrology of saints – or is it hagiography – depicted by the visual arts, all are to compare with “Bagni di Lucca”.

Italy gives way to Greece, of ravenous men and walking women (in dreams). Saint-Hyacinthe appears alongside The Evening Star. A cacophony approaches the Plains of Abraham, on Citadel cliffs. Perspectives shifting, a chimera, in the service of nation making, albeit a dream. The Precambrian Shield predates, thus upends, French, English, Native. There are the onomatopoeia of “chitter and chatter”, “click-clack”, “Ding-DING-ding”, “chir-rip”, in addition to using diction from Italian, Greek, and French. See also: “The Listeners” and “Lake Sounds”.

The Angel Gabriel appears to an instructor in “Poetry Class”, or is she daydreaming? She become s muse to “A Modern Poet”. She could fly, flutter, kick, while he wooed, scanned, and jumped. However, “Who needed a Muse these days?” The elements of a poet’s work, such as vowels and consonants, are used for creation in a similar way that the artist uses watercolours. The individual lives on in her work and family. (“The Artist Passes”). The perfection of dance approaches the excellence of sculpture, especially inspired by greatness. The pelican in ancient Egypt, medieval times, even in nature are all examples worth considering, until even a set of pliers trades on “her” name. Fertility symbols on her writing desk command her “Do it.” (“Jinn”)

Part 2 “Beyond Knowing” is cosmic in scope, God or his likeness as Creator, a single Spirit. The Far North and Antarctica are changing, so too the human body, “God only knows.” The Great Chain of Being gave way to aestheticism, the great Plain, with Raven, to the New World, where God endures. Note the lines from Rainer Maria Rilke. The poet peruses an ancient celebration of “returning the light”, calling for faith, since even

physicists with a photon, dream, for example the “God Particle”. The metaphysical digital heart of an egg preoccupies a boy. (“Scientist”) She wonders about “*here / not here*” in “(In)Substantial” and again in “Spinning Top”. Compare “*have and owe*”, other variables. The music of the spheres is no more or less than rainbows, this quest based on mirrors.

Part 3 “Passing Seventy” marks an achievement, the poet having gained wisdom but lost youth, the body rebels (“Mini Stroke”, “Stressed”). A new day but appears shorter. We are teetering (“Tightrope”), with medical help (“Eye Surgeon”). Saving, rusting, but you are “open into its light”, until (“Finale”). We pass but into “simply unfamiliar / forms of each other”. (“Passing”) Indeed, as atoms (“Crossing”) For those who remain (“Grieving”). Generations speak, changing (the double meaning of “Conversion”). Fossils renew the earth. (“Return”) In the poet’s next life, dedicated to her daughter (“Wishes”). Intimations of Reincarnation (“Transparence”) are gleamed, *A Treatise Concerning the Principles of Human Knowledge*, by Bishop Berkley, 1710 (“Idea”).

The “Epilogue” depicts “The Choice” and how the poet has chosen words, facing her fears, while the words hang themselves on love.

Anne Burke

POETRY PUBLICATIONS FOR LAURA K. MCRAE

30 pages of poetry in 37 page chapbook, *Distributaries*, from Frog Hollow Press, forthcoming Summer 2016

Canadian Publications

"Down the Rabbit Hole"	<i>Antigonish Review</i> 161, Spring 2010
"Into the Bayou"	<i>Room Magazine</i> 34.2
"The Hunt"	<i>Contemporary Verse</i> 2, 35.2, Fall 2012
"Purgatory"	<i>Contemporary Verse</i> 2, 35.2, Fall 2012
"Morning at the Summer Palace, Beijing"	Forthcoming, <i>Fiddlehead</i>
"Ring of Brodgar, Orkney"	Forthcoming, <i>Fiddlehead</i>

US Publications

"A Languid Passing"	<i>Pif Magazine</i> , June 2011
"First Memory"	<i>Northwind</i> , Winter 2012, Issue 1
"Moving In/Moving On"	<i>Northwind</i> , Winter 2012, Issue 1
"Specificity Not Required"	<i>Northwind</i> , Summer 2012, Issue 3
"take issue with the storyteller"	<i>Northwind</i> , Summer 2012, Issue 3
"Evening in Lafayette"	<i>Emerge Literary Magazine</i> October 2012
"Last Days"	<i>Boston Literary Magazine</i> , Fall 2012
"American Made"	<i>Boston Literary Magazine</i> , Fall 2012
"Fish, Guttled"	<i>Tar River Poetry</i> , Spring 2013
"Atchafalaya Basin"	<i>Blast Furnace</i> Vol 5. Issue 3 October 2015
"How to Know When the Dead are Dead"	<i>Blast Furnace</i> Vol 5. Issue 3 October 2015
"The Sun Casts No Shade"	<i>Blast Furnace</i> Vol 5. Issue 3 October 2015
"Twilight in New Orleans"	<i>Clementine Poetry Journal</i> November 2015
"The Visit"	<i>Allegro Poetry</i> Issue 8 March 2016
"I Listen to Istanbul"	Forthcoming in <i>Sugared Water</i>

Bio for Laura K. McRae

Laura K. McRae is a teacher in Toronto, Ontario where she lives and writes. Her poems have appeared in *The Antigonish Review*, *PIF*, *Northwind*, *Room*, *Boston Literary Magazine*, *Emerge Literary Journal*, *Contemporary Verse* 2, *Clementine Poetry Journal*, *Blast Furnace*, *Allegro Poetry Magazine*, and *Tar River Poetry*. Her work is forthcoming in *Sugared Water*, *Fiddlehead*, and *Grain Magazine*. Her chapbook, *Distributaries*, will be released summer 2016 by Frog Hollow Press.

Publications

- *Distributaries*, Frog Hollow Press, Forthcoming Summer 2016

Canadian Journal Publications

- “Down the Rabbit Hole”, *The Antigonish Review* 161, Spring 2010
- “The Hunt”, *Contemporary Verse* 2, 35.2, Fall 2012
- “Purgatory”, *Contemporary Verse* 2, 35.2, Fall 2012
- “Into the Bayou”, *Room Magazine* 34.2
- “Morning at the Summer Palace, Beijing”, forthcoming in *Fiddlehead*
- “Ring of Brodgar, Orkney”, forthcoming in *Fiddlehead*
- “I See China”, forthcoming in *Grain Magazine*
- “Morning in the Black Church, Morning in Brasov”, forthcoming in *Grain Magazine*

U.S. Journal Publications

- “A Languid Passing”, *Pif Magazine*, June 2011
- “First Memory”, *Northwind*, Winter 2012, Issue 1
- “Moving In/Moving On”, *Northwind*, Winter 2012, Issue 1
- “Specificity Not Required”, *Northwind*, Summer 2012, Issue 3
- “take issue with the storyteller”, *Northwind*, Summer 2012, Issue 3
- “Evening in Lafayette”, *Emerge Literary Magazine* October 2012
- “Last Days”, *Boston Literary Magazine*, Fall 2012
- “American Made”, *Boston Literary Magazine*, Fall 2012
- “Fish, Guttled”, *Tar River Poetry*, Spring 2013
- “Atchafalaya Basin”, *Blast Furnace* Vol 5. Issue 3 October 2015
- “How to Know When the Dead are Dead”, *Blast Furnace* Vol 5. Issue 3 October 2015
- “The Sun Casts No Shade”, *Blast Furnace* Vol 5. Issue 3 October 2015
- “Twilight in New Orleans”, *Clementine Poetry Journal* November 2015
- “The Visit”, *Allegro Poetry* Issue 8 March 2016
- “I Listen to Istanbul”, Forthcoming in *Sugared Water*

Other Publications

- “Interpretation and the Acts of Reading and Writing in Christine de Pisan's *Livre de la Cité des Dames*”. *Romanic Review*, 82, 1991.
- “Learning Outside the Box.” *Dialogue: New Literacies*, 2011.

Current Employment

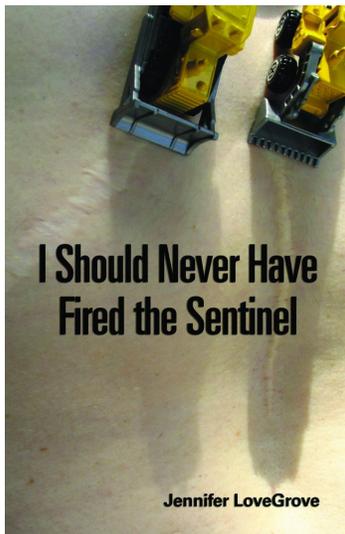
- Department of English, Havergal College, Toronto, Ontario. Teacher, Core English and Writer's Craft.
-

Education

- B.A. Rice University, Houston Texas. Major: English. 1988.
- M.A. University of Toronto, Centre for Medieval Studies. 1990.

Memberships

- Canadian Creative Writers and Writing Programs
- Association of Writers and Writing Programs
- Poetry Society, U.K.



Review of *I Should Never Have Fired the Sentinel*, by Jennifer LoveGrove (Toronto: ECW Press, 2005) 72 pp. paper.

There is an epigraph from a poem by *Libby Scheier* (May 31, 1946 – November 14, 2000) who was a Canadian poet and short story writer. She was a member of the Writers' Union of Canada, PEN Canada and the League of Canadian Poets, as well as a human rights activist.

Part One is “The Right Defence” a title of one of the poems. Overall, they have a dream-quality, subconscious thoughts associated with criminal or guilt complexes. The contexts are clearly medical interventions and the body is under assault, whether in the present day or remembered.

The opening poem establishes the operation of a CAT scan, a hurricane arises from a jar (compare with toothpaste out of a tube), as a messy

situation, hence the sentinel, painkilling Novocain, a contest of regrets, and anticipatory “disinterred” (a burial). (“And, Go!) The veins of the dead are “siphoned”, explosions, possibly radiation, “fiery dots”, and a figurative “heaving”. (“The Lifeboat”) Perspective changes “from the moon” and “nearer the moon”. Women suffer (“Long-term Effects”) A Chief Sommelier represents a promotion (whether keepsake, harbinger, or mastodon.) A child’s game is foreboding. (“Pinata”) More regrets (“Bulldozer”) “Blame me, blame me not,” (“Dear Recidivism”) Quinine, an alternative. (“Immunization”) Bipolar cold competes with Fire (“The Right Defence” inspired by Jorge Luis Borges); “crossing over” is a significant refrain. Crossbows reappear as weapons (“Waivers”). Colour is a metaphorical component of emotion. (“The Invitation”) The other test is based on texture, such as viscosity, density, and weight. (“Scarecrows”) A longish poem about prom night details the loss of virginity, accompanied by drug-taking, a teenager’s “Breakfast Club”. (“Shred”) Diagnostic or treatment measures (“X-Ray”) and “glistening machines / are under review”, with military-like precision. (“The Argument”) Shoplifting (“Lost Kids”) “Dear Recidivism” is revisited in “Attention: Recidivism” with an overdose and nausea. Free cosmetic surgery is an ironic use. (“Chest Out, Stomach In”) This poem provides the conduit to part two “The Beauty Killer Poems”.

Unlike conventional medicine unlicensed physicians, “La Doctora” in particular, mutilate not only the bodies but the souls of their patients. Unorthodox practices involve chicken blood, while the poet shifts perspectives. La Doctora reports on the willing women for whom she performs an essential service. A child confuses religious icons with a trapped bird. Silicone is a drug of choice for the chronic regulars. A working class, factory workers, the poor reflect vanity or casual accidental injuries. “Send her the Julia Roberts prototype.”

Part three “Fully Autonomous Planets” begins with an e.e.cummings observation. The setting is a bunker (“The Informant”) with trafficking and bar-codes. The unknown jury determines “guilt of treason” (“The Urban Planner”). The oncology ward offers dental services. (“The Superintendent”) Duties pertain to guarding babies. (“The Paratroopers”) Municipal government is inadequate. (“The New Mayor”) The insurance industry is similar. (“The Contractor”). The speaker is locked inside (“The Box Office Manager”) The mentions of uranium, porcelain, benediction are presumably “All without consent”.

A dentist ironically is bent over, while working to straighten “the lifetime of mutinous jaws” (“The Orthodontist”). A plane crash leaves “an inverse” mirage (“The Pilot”). Pilfering results in euphoria (“The Kleptomaniac”). Canada is a nation preoccupied by “seatbelts and lifejackets”. (“The Fisherman”) The rules which govern carnivals are variable, in “The Carnie”. “The doctor choked by his own / stethoscope” appears in a Barbie doll scene. (“The Surgeon General”) For “The Skater” we learn that “The ice / is bone-smooth”, erotic, calligraphic. Voting machines are defective. (“The Campaign Manager”) Of “The Vice-President” the poet confides “I miss my grandmother, / not to mention the [autonomous] planets”. A spirograph, a geometric drawing toy that draws mathematical roulette curves, produces spirals (“The Miner”). Lovers are doomed (“The Offshore Banker”). Omens and entrails relate to blood money. (“The Real Estate Developer”).

A version of "Shred" appeared in a Thirteenth Tigers Press chapbook, "Night of the Prom, in 2002. A version of "The Lifeboat" was published in *100 Poets Against the War* (Salt Publishing, 2003). *Taddle Creek* magazine published "La Doctora surveys her clientele" in its Summer 2004 issue. LoveGrove has *Beautiful Children with Pet Foxes* (BookThug, forthcoming Spring 2017). She previously published *The Dagger Between Her Teeth* (ECW press, 2002) and a novel. She founded the literary zine *dig*. Her wayward armadillo press publishes chapbooks and ephemera.

Anne Burke

<http://ecwpress.com/products/i-should-never-have-fired-the-sentinel>



Review of *Phosphorous* by Heidi Garnett (Saskatoon, SK: Thistledown Press, 2006) 94 pp. paper.

The theme of a highly reactive element is played out, ignites in air, stored under water. Atomic number 15 forms the principal material in bones. Then it reveals itself in multiple forms. One is known as alpha, the other beta, Greek letters. The word “phosphorous” means “bearer of light”.

Part One “Those Who Are Gone But Don’t Go” pertains to the dead or missing. The zoo requires defence but humans are the last creations of the gods. The wolves can be heard in Siberia. German nationals from Russia were resettled in Siberia. Stalin, Roosevelt, and Churchill met in Yalta. A concentration camp records horrific experiments. Bones reappear from the earth. Atrocities in East Prussia for a generation, murderers, by Fall 1944. Babies abandoned. Suicide. Captives eventually released due to age. The Civilian Storm represented all men aged thirteen to sixty-five and The SS. Therefore, the heart freezes over. Bachelor Brothers never came home. A disturbance of the heart. Not only memories are buried in the garden. The stories burn like phosphorous.

“Small Atrocities” arises in Oldman River, the Old Country emerges in the New. What is being translated is the culture, not only the language. Canada consists of “its empty spaces”. Fairy tales have tragic endings. True lives harbour secrets. Grain elevators and the town cemetery. Words hurt. (“DP, DP”)

“The Wish Book” is a longish poem numbered sequentially in eighteen parts. The narrative begins with a child’s eye view of a Sears catalogue, a familiarity with the prairie. The time is 1950 when a new immigrant arrives. Traditional foods are plentiful. The locations are Lethbridge, Fort McLeod, Head Smashed In Buffalo Jump. What prompts the poem is an old

homestead which endures. The “weird kid” is a DP (Displaced Person) who learns from family, community, and school. The indentation is associated with descriptions of nature, indigenous plants, which reminded me of Wallace Stegner’s *Wolf Willow* or Willa Cather’s *O Pioneers*. The Blackfoot appear dutifully in costume at a parade. Big Chief Mountain and native mythology are inherently or implicitly compared with The Lone Ranger on radio and the tabloid magazine *True Romance*.

“Ground Truth” explores snow, while ocean and land appear the same. Rock welcome markers, separation (spatial and emotional). Avalanche personified as avenging dragons. Amish women stitch “Tree of Life”, a healing circle. “Breathing is an act of grace”. Blame results in forgiveness. A tableau of lovers, silent. An island with an upper and lower outlook. (“Nairn Falls”) Medical dissection in anatomy class. (“Finding Waldo”) A prose poem celebrates Hemingway’s *The Sun Also Rises*. (“Colours of a Man”)

“In the Second Circle” Chagall’s burial place, *tromp de l’oeil* (a function of the poem), the new consumption converses with the hideous past. (“Other People”) a stopped heart (“Fog”), death as a diagnosis in the O.R. (“Dropping Ourselves”). She was murdered, “My God, she was beautiful”.

Coyotes, Oregon Grape, an orchard in a city. (“Thin Lives”) Of a woman the poet revels/reveals:

Or, finally,
simply, gratefully,
speaking in metaphor,
phrases fanning out,
a gossamer humming.

A gentleman widower hears his long-dead wife despite his own vow of silence. (“The Hiss of Taffeta”) “Bonzai” is a compressed poem, much like the miniature plant from which the title was taken. Grief pervades, while flight appears to be a temporary escape, a simulation of life for the deadened.

“Where Salt and Sweet Water Meet” mother and daughter cling together. Faith saves a man but God must answer for much. (“If Gods Watched”) Again “Carnaoe” refers to columns holding up chambers of the heart. Secrets of lovers but observed, no longer personally experienced. (“Lovers”)

“Baobab Trees” is similar to “Bonzai”. Death personified, as in a medieval mystery play. (“If Death Called”) Empty spaces (“Porches”) like a constellation (“Equivalent Spaces”) Sarah Vaughn and slow jazz. Dinner at the German Cultural Club. (“Almost Eighty-eight”) Her body “tallow skin”, her dying “by the wick burning down”. Light is extinguished in her eyes, “My thin words”. Darkness comes (“Light Descends”) pondering drowning (“Planks of Water”) the metaphysical “Time is a hunger” (“The Branch That Holds Us”). In veritas vino. (“Cognac”) A dry prairie sea ironically or paradoxically cannot be reconciled with a sheet camp in Berlin.

“Addendum” closes out the collection with a list of deaths in 1945 and persons missing in action. In all, a truly remarkable collection, an exploration of the open heart, whether buried after the Second World War or during anatomy class for the O.R.

Heidi Garnett won the 2004 Joyce Dunn Memorial Award for Poetry and was runner up for both the Mandy Poetry Contest and the Ontario Poetry Society's Writes of Passage Competition.

Her work has been published in numerous literary publications including: *Carousel*, *The New Quarterly*, *Penwomanship*, and *Quills*. She was also published in the *Dancing with Cecil* chapbook and *Perigree*.

Anne Burke

http://www.thistledownpress.com/html/search/Authors/Heidi_Garnett/