

IMAGERY IN CANADIAN POETRY

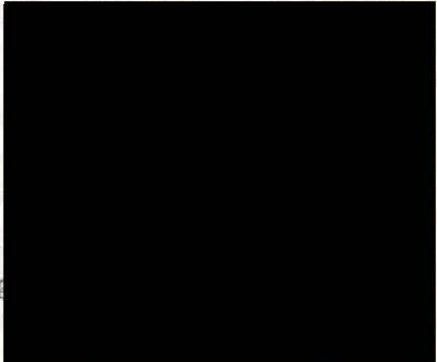
by

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MASTER OF ARTS  
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We accept this thesis as conforming  
to the required standard



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ABSTRACT

The problem was to discover whether Canadian poets since Confederation have developed a distinctive imagery that immediately identifies them as Canadian. Poems by 224 poets were considered, from anthologies, collected works, small miscellaneous collections, private printings, and, in one case, manuscript. Personal readings by several poets, both in person and on the radio, were heard, and the radio broadcasts tape-recorded. Appendix III consists of a check list of all poets read and heard.

Figures of speech based on Canadiana were recorded in a card index, and later sorted and classified according to time and place, type of figure of speech and reference, and style of poetry; the chapter divisions follow these classifications. All quotations containing these figures of speech are listed in Appendix II. Appendix I is a brief statistical survey of some first dates of record of words in Canadian English as found in the Dictionary of Canadianisms on Historical Principles.

The conclusion reached from examination of the data is that a distinctive Canadian imagery, based on Canadian folklore or mythology, flora, fauna, climatic conditions, and physical geography, or history, does not now exist in Canadian poetry, although some of the earlier poets showed signs of developing one.

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## INTRODUCTION

If you write, apparently, of the far north and the wild west and the picturesque east, seasoning well with allusions to the canada [sic] goose, fir trees, maple leaves, snowshoes, northern lights, etc., the public grasp the fact that you are a canadian [sic] poet.... 1

The purpose of this thesis is to determine whether Canadian poets have developed an imagery which marks them as Canadian because it is based on Canada -- its flora and fauna, its climate, its native legends, its physical characteristics. ("Everything, whatever it is, is a kind of Canada."<sup>2</sup>) Obviously, Canadian lexical items occur frequently in poems written in or about Canada, but as Northrop Frye aptly remarked, "a poet may talk forever about forests and prairies and snow and the Land of the North and not be any more Canadian than he will be Australian if he writes a sonnet on a kangaroo."<sup>3</sup> A writer who immediately springs to mind when Canadian poetry is mentioned is Robert Service, but although his poems are full of references to parkas and huskies and North Lights and ice worms, his imagery is not any more Canadian than is that of, say, Lord Byron. Probably one of the best known epithets applied to Canada is "Our Lady of the Snows" coined by Rudyard Kipling in the poem of the same name written in 1897, but by no stretch of the imagination could Kipling be called a Canadian poet. Sometimes, because of its context in a figure of speech, a word -- not usually considered to be particularly Canadian<sup>4</sup> -- produces a definitely Canadian image; "even when limited to one 'meaning' a word can have a range of associations. In practise, however, a word can be limited and so defined into some sort of precision; and this is effected by its context."<sup>5</sup> Thus

some words used in particular contexts may develop purely Canadian associations, and may, for that one image at least, be considered as "Canadianisms."

To deal adequately with all types of imagery in a study of limited length would be manifestly impractical, if not totally impossible. This study, therefore, concentrates on the most common figures of speech: simile, the explicit comparison of two essentially unlike things; metaphor, implicit comparison or analogy, and including extended metaphor; and personification, the attribution of human or animal characteristics to inanimate objects or abstractions. In order to determine whether a distinctive Canadian imagery exists, and whether any particular trends are evident in the use of this imagery, the figures of speech have been examined in three ways: by time (Confederation to 1920, 1920 to 1940, 1940 to 1960, and 1960 to the present) and region (the Maritime Provinces, Quebec, Ontario, the Prairie Provinces, and British Columbia); by figure of speech (simile, metaphor, and personification) and reference (nature, Canadian culture, Indian culture, climate, geography and history) and by the style of poetry in which the imagery appears (narrative, lyric, descriptive, and folk songs and hymns).

It would have been equally impossible to read all the poetry written in Canada since Confederation. As a starting point, anthologies were consulted, but since most anthologies include only a few of the best known works of any given poet, a thorough reading of the collected works of the major poets of each period was also necessary. Canadian folk songs proved an unfruitful source, as so many of them are based on old English, Scottish, or Irish ballads, either directly or through the

American versions. The hymn book of the Anglican Church of Canada, while containing a number of hymns attributed to Canadian authors of various denominations<sup>6</sup>, was equally unprofitable. Out of forty hymns by Canadians, only two references that could be considered even vaguely Canadian emerged. Hymn writers apostrophize the Almighty and admonish the faithful in purely traditional terms, it seems.

The criterion used to determine who, for the purposes of this study, are Canadian poets is as follows: a poet is "Canadian" if he was either born in Canada and mainly educated here, or if he was born elsewhere but came to Canada before the age of fifteen -- a definition that eliminates Robert Service, Malcolm Lowry, Patrick Anderson, and several other lesser-known writers of "Canadian" verse. (The age limit is purely arbitrary, based on the assumption that after the age of fifteen, a person's speech habits have become more or less rigid, especially when he expresses himself on paper.) Pre-Confederation poets, that is poets whose major works were published before 1867, have not been included, on the principle that what little poetry was written in Canada before Confederation was largely composed by immigrant settlers and is in any case so derivative as to be indistinguishable from the poetry of minor British writers of the same period. A further reason for using 1867 as a starting date is that, from a statistical review of two thousand entries in the Dictionary of Canadianisms on Historical Principles made last year, it was discovered that Canadian English cannot be said to have existed before 1850 at the earliest<sup>7</sup>.

There is a great variety of opinion as to what exactly Canadian literature, and poetry in particular, is (if, indeed, a Canadian litera-

ture exists at all), and also as to how the Canadian language (if any), can be distinguished from British or American English. In 1891, Archibald Lampman said:

A good deal is being said about Canadian literature and most of it takes the form of question and answer as to whether a Canadian literature exists. Of course it does not [*italics mine*]. It will probably be a full generation or two before we can present a body of work of sufficient excellence as measured by the severest standards, and sufficiently marked with local colour to enable us to call it a Canadian literature. 3

In the same vein, but some sixty years later, Ralph Gustafson wrote that Canadian poets identifiable as such have had to wait for Canada, that a poet cannot have a national identity until his country has one<sup>9</sup>. (In this context, it is impossible to resist quoting this comment: "The only time Canadians talk to each other as Canadians is when they are trying to convince each other that their country EXISTS. The whole exercise begins to resemble Descartes' arguments for the existence of God.")<sup>10</sup>

Addressing the Canadian Club of Ottawa on March 13, 1920, B.K. Sandwell remarked, "I can see no reason why we in Canada, when we have developed a style of our own, should not describe ourselves as using an English vocabulary, but a Canadian language."<sup>11</sup> Northrop Frye, on the other hand, says that the Canadian poet "cannot write in a distinctively Canadian language; he is compelled to take the language he was born with... and attempt to adjust that language to an environment which is foreign to it, if not to him"<sup>12</sup>. But elsewhere he has said:

... while Canadian speech is American, there is a recognizable Canadian accent in the more highly organized speech of its poetry. Certainly if a Canadian poet consciously tries to avoid being Canadian, he will sound like nothing on earth. For, whatever may be true of painting or music, poetry is not a citizen of the world: it is conditioned by language, and flourishes best within a national unit. 13

And in another article, he states, "I am inclined in any case to assert the existence of a Canadianism in Canadian poetry. Poets do not live on Mount Parnassus, but in their own environments, and Canada has made itself an environmental reality."<sup>14</sup>

Whether or not the environment has influenced Canadian poets to use their native idiom extensively in their imagery remains to be seen. If it can be shown that they have been and still are inspired by their surroundings, nationalistic feelings, native mythology, or whatever, to create a new imagery rather than using the standard classical or British allusions, then we can safely say that a truly Canadian school of poetry exists. Before discussing this problem, it might be useful to summarize briefly the development of poetry in Canada.

Notes to Introduction

1. A.J.M. Smith, "Wanted -- Canadian Criticism," The Canadian Forum, VIII, 9 (April, 1928), p. 600.
2. Louis Dudek, "Canada: Interim Report," Collected Poetry, (Montreal: Delta Canada, 1971), p. 313.
3. Northrop Frye, "Canada and Its Poetry," The Making of Modern Poetry in Canada, Louis Dudek and Michael Gnarowski (eds.), (Toronto: The Ryerson Press, 1967), p. 88.
4. If a word appears unmarked in the DCHP, it may be assumed to be a pure Canadianism; words marked by a dagger are not necessarily Canadian at all, but have "a special history and significance in Canada." (Walter S. Avis (ed.), "Introduction," A Dictionary of Canadianisms on Historical Principles, (Toronto: W.J. Gage Limited, 1967), p. xv.)
5. Philip Hobsbaum, A Theory of Communication, (London, England: MacMillan, 1970), p. 209.
6. "Index of Authors," The Book of Common Praise, A Committee of the General Synod (comp.), (Toronto: Oxford University Press, n.d.), pp. 768-778.
7. See Appendix I.
8. Archibald Lampman, "Two Canadian Poets," Masks of Poetry, A.J.M. Smith (ed.), (Toronto: McClelland and Stewart Limited, 1962), p. 27.
9. Ralph Gustafson (ed.), "Introduction," The Penguin Book of Canadian Verse, (Penguin Books, 1958), p. 21.
10. Graham Fraser, "A Sense of Being," Notes for a Native Land, Andy Wainwright (ed.), (n.p., Oberon Press, 1969), p. 13.
11. Robert M. Hamilton (comp.), Canadian Quotations and Phrases, (Toronto: McClelland and Stewart Limited, 1952), p. 116.
12. Frye, "The Narrative Tradition in English-Canadian Poetry," Canadian Anthology, Carl F. Klinck and Reginald E. Watters (eds.), (Toronto: W.J. Gage Limited, 1966), p. 523.
13. Frye, "Canada and Its Poetry," p. 88.
14. Frye, "Letters in Canada: Poetry 1952-1960," Masks of Poetry, p. 97.

## THE DEVELOPMENT OF CANADIAN POETRY

It is in poetry, much more than in fiction, that progress in Canadian letters has been most clearly and uninterruptedly marked... 1

Only one anthology of poetry in Canada predates Confederation and that is Selections from Canadian Poets (Montreal, 1864) compiled by the Rev. Edward Hartley Dewart<sup>2</sup>. The first post-Confederation anthology is Songs of the Great Dominion, published in 1889, and edited by William Dow Lighthall. In the introduction to this work, he remarks that there was no Canadian poetry to speak of before 1849<sup>3</sup>. For this book, he chose only poetry that "illustrates the country and its life in a distinctive way [*italics in text*]." <sup>4</sup> To the modern reader, the distinction is difficult to discern, as the verse is apparently modelled, naturally enough, on the style of the later British Romantics. But the poetry is not without a certain charm. The American critic, Edmund Wilson, commented, "What is attractive in the earlier Canadian poets is that they are never ambitious professionals. They are settlers who from time to time have been moved by the raw landscape or by their arduous lives to express themselves vividly in verse."<sup>5</sup> Lighthall himself remarks on "the tone of exultation and confidence which the singers have assumed since Confederation..... Everything now points hopefully. Not only is the poetry confident, but far better."<sup>6</sup> (It could hardly have become any worse.)

The "Maple Leaf School" of poetry, as it is sometimes called<sup>7</sup>, flourished particularly around the time of Confederation and continued

until the advent of the modern school in the early twenties. This early Canadian poetry tended to be not only patriotic in tone and expression, but also leaned rather heavily towards descriptions of nature, and to narratives having to do with pioneer and Indian life. To say this is not to disparage the work of poets such as Sir Charles G.D. Roberts, Archibald Lampman, Bliss Carman, and Duncan Campbell Scott, the four men who wrote verse that seemed to be, for the first time, truly Canadian in theme and outlook.

Roberts is generally regarded as the father of Canadian poetry, a reputation that rests largely on the impact made by the publication in 1880 of Orion and Other Poems. The importance of this work lies in the fact that "it demonstrated that poetry could be written and published in Canada."<sup>8</sup> Roberts, like the other poets of his time, used the late Romantic writers of the British school as his models; his poetry has little that strikes the reader as particularly Canadian, except in his descriptions of the New Brunswick landscape (and even there, it is largely by place-names that the locale is identifiable as North American, let alone Canadian). One has the feeling that had Roberts not tried to model himself so completely on Wordsworth and Tennyson but rather composed his poems in his natural idiom, he might have been the precursor of a truly Canadian school of poets. As it was, he only perpetuated the fiction that, in order to be good, poetry had to be modelled on that of one of the established giants of English literature.

Lampman and D.C. Scott are equally derivative in style, although they are sometimes more Canadian in theme. "The heart of Lampman's poetic achievement... consists of a small group of nature poems, the product of his excursions, at all seasons of the year, into the Ontario woods and fields,"<sup>9</sup> while Scott is likely to be remembered most for the

poems dealing with the north and with the life of the Indians<sup>10</sup> (hardly surprising when one remembers that he was head of the federal Department of Indian Affairs when he retired in 1932 after nearly fifty years as a civil servant). Carman was much less conscious of his Canadianism (he lived for many years in the United States), and cannot be called a "national poet"<sup>11</sup> but he was "first of all... a definitely regional poet. He belongs to the geographical continuum of the Canadian maritime provinces and the New England States."<sup>12</sup>

To these four might be added a fifth, Isabella Valancy Crawford, for although born in Ireland, she came to Canada as a child of eight, and in the span of her short life produced some of the most distinctively "Canadian" poetry written at that period; she wrote mostly on Canadian themes, and, especially in the descriptive passages of her longer works such as "Malcolm's Katie," is the most prolific user of Canadian imagery of any of the poets of this period.<sup>13</sup>

Minor poets of the time include W.H. Drummond, best known for his "habitant" poems which, apart from the dialect reproduced, are not notably "Canadian" in diction; Wilfred Campbell ("There is something wilful about the deliberate infelicity of phrase, insensitive rhythm, obliviousness to requirements of structure, and delight in cliches."<sup>14</sup>); Marjorie Pickthall, whose poems, even those dealing with Canadian themes, are "Pre-Raphaelite in tone and overcast with Celtic twilight."<sup>15</sup>; and several others seldom heard of or even, now, included in anthologies. Also generally listed among the minor poets before 1920 is Pauline Johnson, although she enjoyed great popularity in her lifetime and for

some time after her death in 1913. Because of her Indian heritage, one might expect that her poetry would be Canadian in outlook and idiom. However, although she often chooses Indian legends or culture as the theme for her verse, indeed often seems to be making a conscious effort to be "Indian", she

...emerges as nothing more nor less than a very genteel lady in a bustle who has nice thoughts about Nature and the proper sentiments towards love and yearning, motherhood, and the manly virtues. Discreetly she extracts the salt from Indian legends and sentimentalizes them... actually she is no more Indian than Henry Wadsworth Longfellow. 16

The first two decades of the twentieth century were lean years in the development of Canadian poetry,<sup>17</sup> but the emergence of E.J. Pratt, whose first book of poems, Newfoundland Verse, appeared in 1923 followed by The Witches' Brew (1925) and Titans (1926), heralded the beginning of the modern school of Canadian poetry. Between 1930 and 1950, a number of poets worthy of mention first became known to the literary public. The appearance in 1936 of New Provinces (a small anthology organized by F.R. Scott and containing poems by Robert Finch, Leo Kennedy, A.M. Klein, E.J. Pratt, Scott himself, and A.J.M. Smith) was "a literary milestone"<sup>18</sup> in Canada. Of these, probably the one who has had the most effect on Canadian poetry as a whole, other than E.J. Pratt, is A.J.M. Smith, who now lives in the United States but visits Canada frequently and publishes here. Writing in 1958, Desmond Pacey said of him:

Almost single-handed... in thirty years [he] has effected a revolution in Canadian poetic theory and practice. As critic, anthologist, publicist and practising poet, he has stemmed the tide of lush romantic verse and replaced it with a clear, cold, intense and complex classicism. 19

Other now familiar names that first became known at this time and in the early thirties are Dorothy Livesay, Anne Marriott, L.A. MacKay, Kenneth Leslie, Floris Clarke McLaren, Roy Daniells, and Earle Birney. Of these, Birney is without doubt the most prolific and probably the best-known. In spite of these writers, Munro Beattie feels that "the thirties was the most barren period in the history of modern Canadian poetry."<sup>20</sup>

However, after the outbreak of World War II, Canadian poetry had something of a renaissance. Many of the poets who had first appeared in the thirties now published books of their works. A number of anthologies of Canadian poetry were published in the forties: Ralph Gustafson's Penguin collections Anthology of Canadian Poetry (1942) and Canadian Accent (1944), and Canadian Poets (1943) for New Directions; A.J.M. Smith's Book of Canadian Poetry (1943, revised 1948 and 1957); and several small anthologies in the form of special Canadian issues of the American periodicals Poetry and Voices, and the British Outposts.<sup>21</sup> Two "little magazines" were issued in Montreal in the forties, Preview and First Statement, both absorbed by Northern Review in 1945. P.K. Page (who still writes and lives in Victoria at the present time) was one of the chief contributors to Preview, while Louis Dudek, Irving Layton, and Raymond Souster were principally introduced by First Statement.

The fifties saw "the appearance of a greater number of first books by Canadian poets of talent than at any other period in our literary history."<sup>22</sup> Milton Wilson, in a paper given in 1957, also said, "The fifties already seem to me the most distinctive period in the history

of our poetry."<sup>23</sup> As well, the poets who first emerged in the forties continued to publish in the fifties and sixties (and, indeed, most of them are still publishing), as did most of those whose literary origins went back as far as the twenties.

During the sixties, poetry continued to flourish in Canada. Edmund Wilson remarked in 1964 that Canadian literature "has recently become a good deal more interesting than I remember it to have been in my youth."<sup>24</sup> For example, Canada First: A Mare Usque ad Edmonton, an anthology published in 1969 by the House of Anansi and edited by Peter Anson (an expatriate New Yorker), contains poems by nineteen new Canadian poets. And now in the seventies, new poets and new poems by older poets continue to appear, probably in even greater numbers than ever before. Worthy of especial note is Made in Canada: New Poems of the Seventies (1971), edited by Douglas Lochhead and Raymond Souster. It contains poems by sixty-four poets, some long established, such as Earle Birney and Dorothy Livesay, others young and just beginning their literary careers. The "new" in the sub-title refers to the fact that none of these poems has previously appeared in book form. Storm Warnings: The New Canadian Poets, edited by Al Purdy, contains only works by young Canadian poets under the age of thirty-five.

Canadian poets, especially those of the earlier periods, have always paid a great deal of attention to their environment. In this respect as in others, they resemble Canadian painters, who have been chiefly noted for their landscapes, which, like the poetic landscapes of, say, Roberts, emphasize the space and emptiness of much of Canada. This connection has not gone unnoticed. Northrop Frye, in particular, has commented on it:

The best paintings of Thomson and the Group of Seven have a horizon-focussed perspective, with a line of water or a break through the hills curving into the remotest background. In Emily Carr, too, the real focus of vision seems to be in the depth of the forest, behind the picture, as it were. The same feeling for strained distance is in many Canadian poets...25

and, further on in the same article:

The impact of Lampman, Carman, Roberts and D.C. Scott on Canadian poetry is very like the impact of Thomson and the Group of Seven painting two decades later. Contemporary readers felt that whatever entity the word Canada might represent, at least the environment it described was being looked at directly. Like the later painters, they sought for the most part uninhabited landscape. 26

Peter Mellen in his recent book, The Group of Seven, says that the Group "consciously expressed a nationalistic philosophy in their paintings and in the many articles they wrote-"<sup>27</sup> a tendency which is also very noticeable in the writers of the "Maple Leaf School" (hence the name). However, contemporary painting and contemporary poetry both seem to have become almost completely non-national in the sense that they deal to any great extent with purely Canadian themes. Poetry, certainly, seems now to be less distinctively Canadian, in imagery at any rate, than at any time since the first singers of the Songs of Confederation.

Notes to The Development of Canadian Poetry

1. A.J.M. Smith (ed.), "Introduction," Masks of Poetry, (Toronto: McClelland and Stewart Limited, 1962), p. viii.
2. Carl F. Klinck, "Literary Activity in Canada East and West, 1841-1880," Literary History of Canada, Carl F. Klinck (ed.), (Toronto: University of Toronto Press, 1965), p. 147.
3. William Douw Lighthall, (comp.), Songs of the Great Dominion, (London, England: Walter Scott, 1889), p. xxxiii.
4. Ibid., p. xxxiv.
5. Edmund Wilson, O Canada, (New York: Farrar, Strauss and Giroux, 1964), p. 85f.
6. Lighthall, op. cit., p. xxxv.
7. Although used by various scholars and critics, the term is never attributed to any one person.
8. Roy Daniels, "Lampman and Roberts," Literary History of Canada, p. 389.
9. Ibid.
10. Daniels, "Crawford, Carman, and D.C. Scott," Literary History of Canada, p. 419.
11. Malcolm Ross (ed.), Poets of the Confederation, (Toronto: McClelland and Stewart Limited, 1960), p. xliif
12. Daniels, "Crawford, Carman, and D.C. Scott," p. 414.
13. See Appendix III
14. Daniels, "Minor Poets, 1880-1920," Literary History of Canada, p.423.
15. Ibid., p. 425
16. Robert Ayre, "Canadian Writers of the Past: IX. Pauline Johnson," Canadian Forum, XIV, 157, p. 17.
17. E.K. Brown, On Canadian Poetry, (Toronto: The Ryerson Press, 1943) p. 66, and Desmond Pacey, Ten Canadian Poets, (Toronto: The Ryerson Press, 1958), p. 165.
18. Munro Beattie, "Poetry, 1935-1950," Literary History of Canada, p.753.
19. Pacey, op. cit., p. 194.

20. Beattie, *op. cit.*, p. 754.
21. Ibid., p. 765f.
22. Beattie, "Poetry, 1950-1960," Literary History of Canada, p. 784.
23. Milton Wilson, "Other Canadians and After," Masks of Poetry, p. 135
24. Wilson, E., *op. cit.*, p. 40.
25. Northrop Frye, "Letters in Canada: Poetry 1952-1960," Masks of Poetry, p. 97f.
26. Ibid., p. 103f.
27. Peter Mallen, The Group of Seven, (Toronto: McClelland and Stewart Limited, 1970), p. 13.

### FIGURES OF SPEECH BY TIME AND PLACE

A country with almost no Atlantic seaboard, which for most of its history has existed in practically one dimension; a country divided by two languages and great stretches of wilderness, so that its frontier is a circumference rather than a boundary; a country with huge rivers and islands that most of its natives have never seen; a country that has made a nation out of the stops on two of the world's longest railway lines; this is the environment that Canadian poets have to grapple with... 1

#### Problems arising from arbitrary division

Dividing the data by time and place gave rise to two relatively minor difficulties. Since the first period under discussion, Confederation to 1920, covers a span of years over twice as long as any one of the others, assigning dates to the figures of speech involved presented no problem at all. However, in the more modern divisions, it was not unusual to find that a poet had begun writing, or rather was first published in the forties, say, and is still writing at the present time. Unfortunately, poems found in anthologies or collected works are seldom dated, so that it is sometimes impossible to assign even a rough date to a figure of speech, except occasionally from internal evidence. Where the specific time-slot was difficult to pin down, the figure has been assigned to the period in which the book was published. This practice is not as inaccurate as it sounds, as the number of Canadianisms found in modern poetic imagery is not excessive, to say the least, so that the total figures do not present an unfair picture of the major trends. Happily, some poets do date their poems, or publish periodic small collections of poems all contemporary with one another, so that in these cases no overlapping in dating could occur.

Similarly, in the earliest periods, determining in which area of the country a poet should be placed was a simple matter, as the population

was more static before World War Two than it has become since the advent of quick, comfortable, and easily available transportation. The Confederation poets stayed pretty well in the same province, if not in the same community, that they were born in; the single major exception is Bliss Carman, but since his sojourn in the United States was spent almost entirely on the eastern seaboard, he is still unqualifiedly a Maritime poet. Even in the two decades after 1920, the writers moved, if they moved at all, mostly within their own general area of the country. However, for the periods after 1940, it became more difficult to know just where some writers should be placed. For example, Watson Kirkconnell was born and educated in Ontario, but has lived for many years now in Nova Scotia; the deciding factor in including him among the Ontario poets was that such of his poems as are of interest for this paper seem more "Ontario" in theme and atmosphere than they do "Maritime". On the other hand, Earle Birney, though born in Calgary, has been placed in British Columbia, on the theory that he did not begin to write seriously until some time after he had taken up residence in this province, and his poems deal much more with the coast than with the prairies. Especially difficult to place are some of the newest and youngest writers who apparently do not wish to admit to being born or educated anywhere in particular, or who have moved around so much as to be completely unregional. Since most of these peripatetic poets are now living -- or at any rate, being published -- in Ontario, that is where they have been placed.

#### Confederation to 1920

In the first flush of national pride after Confederation, poets seem to have been more "Canadian", whether consciously or not, than

at any other time. Perhaps the nationalistic image that is reflected in post-Confederation poetry is the result of the themes on which the poets based their work. There is not the emphasis on introspection and inter-personal relationships that is to be found in the more modern writers, but rather a concentration on environment that is expressed in narrative and descriptive forms. Obviously, some poets were writing for an English, rather than a Canadian audience, or at least expected that their readers would not be familiar with some words and usages. Two of the authors in Songs of the Great Dominion found it necessary to resort to explanatory footnotes: "Barry Dane" (John E. Logan), having marked the word "corn" with an asterisk in the line "The feathers swayed like stately corn," remarks, "'Indian corn' is maize"; and George Martin, in "Change on the Ottawa" has a note, "Wa-Wa, the Wild Goose." Since the first date recorded for the written use of "Indian corn" in the Dictionary of Canadianisms is 1685 (from Radisson's Voyages) and the second is 1842 (from the Bytown Gazette), it seems hardly necessary to footnote this usage in a work published in 1889. "Wa-wa", while perhaps more obscure except to hunters and other outdoorsmen, was nevertheless recorded for 1785 and again for 1872. However, most of the poets in the Lighthall anthology did not use Canadianisms at all, footnoted or otherwise. In fact, there are only three even remotely Canadian images in the whole book. The first is an apostrophe addressed to the city of Montreal: "Reign on, majestic Ville Marie," by Lighthall himself; in the second, "Fleur-ange" (Mrs. L.A. Lefevre of Brockville) compares snowshoers carrying torches to "a jewelled order proudly flung On old Mount Royal's

breast," a dubious personification at best; and finally, that historically omnipresent poet, Anonymous, speaks of "the cowboy Homeric ferocity" of a football match, an odd juxtaposition of the ancient world and the new.

One of the two Maritime poets of this era, the "Father of Canadian Poetry," Sir Charles G.D. Roberts, was not notably Canadian in his use of imagery. In actual fact, a close scrutiny of his works yielded only three figures of speech that could possibly identify him as a Canadian, and one of these ("O strong hearts of the North") is so Kiplingesque as to be almost not worth counting. The other two are in successive couplets of the same poem:

Where rivers brown and strong  
As caribou bound along,  
Break into angry parle  
Where wildcat rapids snarl.

("Birch and Paddle" dedicated to Bliss Carman)

Carman himself was not much better, although of the few really Canadian figures of speech that he did produce, two are outstanding. In "Low tide on Grand Pré", he speaks of the tide "drifting home/ Across the aching barrens<sup>2</sup> wide." But he is at his best in "The Grave Tree".

He begins:

Let me have a scarlet maple  
For the grave-tree at my head

then two verses later introduces what must be one of the most striking images in all Canadian poetry:

I would sleep, but not too soundly,  
Where the sunning partridge drums,  
Till the crickets hush befor him  
When the Scarlet Hunter comes.

The poem ends:

Leave me by the scarlet maple  
When the journeying shadows fall,  
Waiting till the Scarlet Hunter  
Pass upon the endless trail.

Surely only a Canadian poet would use such a colourful metaphor for death (and perhaps on a lower level it also symbolizes autumn); it brings at least two vivid images to mind -- the hunter clad in scarlet bringing death to wild birds and animals, and autumn turning the maple leaves to scarlet. Interestingly, in May 1954 the University of New Brunswick did have a scarlet maple planted on Carman's grave, thus granting the wish expressed in this poem.<sup>3</sup> (A lone scarlet maple is also the subject of A.Y. Jackson's painting "Red Maple" done in 1917, just twelve years after Carman wrote "The Grave Tree.")

Most of the poets of this period (and of the later ones, for that matter) lived in Ontario. Of the two other major Confederation poets, Duncan Campbell Scott is by far the more easily identifiable as a Canadian. As might be expected, Scott's best (from the point of view of this study) images occur in the poems dealing with nature or with Indian life. In "The Forsaken," he describes the native attitude to an old woman thus:

Because she was old and useless,  
Like a paddle broken and warped,  
Or a pole that was splintered,

while in "Indian Place-Names," he tells of

tales of ghosts  
That hover in the world like fading smoke  
About the lodges.

Further on in the same poem, he says that the "vaunted prowess" of the Indian races has "Gone like a moose-track in the April snow," and all that is left are the melodious names of cities, lakes, and rivers. But his "Canadianisms" are not entirely limited to poems with Canadian



Charles Mair was perhaps the Confederation poet par excellence, in sheer nationalistic outlook if in no other way. With exuberant patriotism, he addressed one whole poem to "Kanata! Sylph of northern skies,"<sup>4</sup> while in his verse drama Tecumseh he beats the drum unceasingly for Canada, whom he personifies somewhat randomly as either male or female:

The manly strain this Canada hath bred (IV, 5)

... whose effect will nerve  
All Canada to perish, ere she yield (Ibid.)

O Canada!

Bright youth among the greybeards of the earth (V, 1)

Indeed, personification seems to be his strong point, though two of his best images are similes based on the fur trade, and both again from Tecumseh:

My brother's love is like the trader's warmth--  
O'er with the purchase. (II, 4)

... sottish braves -- the Long Knife's tavern chiefs --  
Who sell their honour like a pack of fur.

The most prolific inventor of Canadian images is, by far, Isabella Valancy Crawford, and most of these occur in one long narrative poem, "Malcolm's Katie" (see Appendix II). It is mostly in the descriptive passages of the story that she indulges in such elaborate figures as "the blue/Closed, wigwam curtains of the sleeping moon," or:

Small creeks sprang from its mosses, and amaz'd,  
Like children in a wigwam curtain'd close  
Above the great dead heart of some red chief  
Slipp'd on soft feet ....

But she does once in a narrative section describe Max (Katie's lover) as "gaunt as prairie wolves in famine time." Her other poems are less obviously Canadian than "Malcolm's Katie," though in "Old Spookses' Pass" (written in her notion of what "cowboy dialect" -- whatever that

may be -- sounds like) she twice compares the moon being covered by wind-driven clouds to a buffalo pursued by wolves. Even in some of her shorter poems not based on Canadian themes, she strikes a Canadian note, as in "Roses in Madrid" where she makes the wish, "Be thy Rose as stately/As a pacing deer," surely an unlikely simile to occur in a poem set in Spain, unless "pacing deer" are an essential part of the poet's national heritage.

The minor poets of the period produced few Canadian images, W.H. Drummond -- the only English-speaking Quebec poet of the period who is still known at the present time -- in spite of his efforts to reproduce realistically the English speech of the habitants, invented his one Canadian figure of speech in a poem written in ordinary literary English; in "Madeleine Verchères," he says that "the feet that would follow after must be swift as the prairie wind." Marjorie Pickthall, although showing a predominantly Celtic bias, also produced one Canadianism (albeit not a very striking one):

On Lac Sainte Irenée the noon  
Lay wolf-like waiting by her hills.

William Wilfred Campbell may have coined a Canadianism; the word "ice-wind" is not found in the Dictionary of Canadianisms, but many other compounds with "ice-" are, and it is possible that "Wherever the ice-winds sob" is indeed a true Canadian personification -- certainly anyone who has ever suffered through an Ontario winter will be convinced of its validity. Wilson MacDonald, whose allusions tend to be largely classical, does, in two poems written on Canadian themes, manage to come a little closer to home in his imagery. In "Song of the Snowshoe Tramp," he proposes a toast to "a girl with foot as light/As the brown leaf on the snow," and in "Trapper One and Trapper Two (or the Ghost

of Ungava)," "the scarlet maples make advance."

Even though the poets of this period may seem to have been lacking in inventiveness where imagery is concerned, they wrote more Canadian figures of speech than have any writers since that time (see Table I) and, indeed, one of their number thought they produced too many:

Reform ye scribblers, leave your mists and frogs,  
Lakes, loons, and Injuns and Acadian bogs --  
And hang the eternal paddle up to dry;  
Canoes, good sooth; when Pegasus can fly,  
To read our bards the world might well mistake  
Our wide Dominion for an endless lake  
Dotted with isles where birch expressly grows  
The raw material for bark canoes. 5

#### 1920 to 1940

The period from 1920 to 1940 was unproductive of poetry in general and of Canadian imagery in particular. E.J. Pratt, whose poetic star was just beginning to rise, mixed classical with Canadian allusions in one passage of "The Depression Ends":

I would conscript the Gemini,  
Persuading Castor to compete  
With Pollux on a heavy wager  
Buckboard against the sled, that he,  
With Capricornus could not beat  
His brother mushing Canis Major.

In "The 6000," he has the steam engine tossing "The Blizzard from his path across/The prairies of Saskatchewan." The only other Maritime poet of any note in these two decades was Kenneth Leslie, who is not readily identified as a Canadian or even a regional poet except in poems where place-names are mentioned.

At about the same time in Montreal, F.R. Scott was beginning to make a name for himself with the publication of a dozen of his poems in New Provinces. That he was conscious of the state of Canadian

literature, and disapproved of it, is made amply evident in his poem

"The Canadian Authors Meet," which ends:

O Canada, O Canada, Oh can  
A day go by without new authors springing  
To paint the native maple, and to plan  
More ways to set the selfsame welkin ringing?

Of the Ontario poets, Wilson Macdonald, still writing at this time, was the only one to produce any noticeable Canadian imagery, and one of these figures of speech is remarkable for the fact that it sets the theme for the entire poem in which it occurs. In "Grief's Brotherhood," he uses the prairies as a symbol for grief and desolation (it seems worthwhile to quote the whole poem):

The arms of the wind  
That long have embraced  
The trees of the forest,  
Reach out on the prairies  
And feel the despair  
Of a woman bereaved.

Wind of the wood,  
Love while you can,  
For the prairies must come  
To wind and to man.

The voice of the wind  
That loves the soft answer  
Of pine and of cedar  
In the temple of wood  
Shall yearn on the prairies  
For the old, sweet replies.

Wind of the wood,  
Hear while you can;  
For the prairies must come  
To wind and to man.

The cry of my soul,  
That heard the dear word  
Of a deeply-loved maiden,  
Goes now down the treeless  
And empty, long prairies  
That answer me not.

Cry of my soul,  
and wind of the wood  
Let us join together  
Grief's Brotherhood.

Otherwise, his imagery seems mostly to deal with trees in one way or another and will be discussed in the next chapter.

For the first time, a poet from the Prairie Provinces makes an appearance -- at least it would seem, from internal evidence, that A.F. Key, who had two poems published in Canadian Forum in 1933-34, must be from Alberta. Addressing Lake Louise, in a poem of the same name, he tells her:

The hand of nature  
-- assisted by the C.P.R. --  
has groomed and dressed you,

while with another oblique reference to clothing, in "Yoho River" he speaks of:

Dirty, soapy water  
pouring out of Mister Yoho's  
Chinese laundry --  
where glaciers are washed  
and spread out to dry  
on mountain peaks. 6

Although Anne Marriott is a British Columbian, her Ryerson chapbook "The Wind Our Enemy" deals entirely with drought on the prairies. It is full of similes and metaphors, but only one is based on a local phenomenon:

All the night's happiness  
Seemed far away, unreal  
Like a lying mirage,  
Or the icy-white glare  
Of the alkali slough.

1940 to 1960

In spite of the fact that Canada was either officially at war or involved in peace-keeping missions during this entire period, remarkably little of the poetry written in these twenty years deals with battle themes, and such of it as does is not noticeable for its "Canadian content." Even from Pratt's long narrative, "Behind the Log," dealing with the adventures of a convoy making its perilous way across the North Atlantic, only one Canadian figure of speech emerges:

Even the merchantmen must flank these ships,  
Herded like buffalo young inside the ring.

Pratt's historical narrative poem "Towards the Last Spike" yields the greatest number of local images of any of his works - exactly four, of which the most striking is "His hair like frozen moss from Labrador." The rest of his poetry is surprisingly lacking in Canadian allusions, with the exception of one brief phrase in "Brébeuf and His Brethren" describing the Iroquois attack on the villages of Huronia:

The villages fell before a blizzard of axes  
And arrows and spears, and then were put to the torch.

(Incidentally, Father Brébeuf himself was responsible for what Edith Fowke says is "perhaps the most truly Canadian of our songs, for it is the only one known to have been sung in Indian, French, and English"<sup>7</sup>; that is, of course, "The Huron Carol." This hymn is also the only apparent example in Canada of the conquering race using the mythology of the conquered native people to explain to them in poetry the alien mythology.)

In spite of his earlier strictures on the subject of "Canadian" poetry, F.R. Scott did allow himself to indulge in a few interesting images of his own. One occurs in a lyric called "Departure";

Always I shall remember you, as my car moved  
Away from the station and left you alone by the gate,  
Utterly and forever frozen in time and solitude  
Like a tree on the north shore of Lake Superior.

(Here again is a parallel with the type of scenery that so obsessed the Group of Seven; in this case the last line could be a description of J.E.H. MacDonald's "A Northern Hilltop.") In "Trans Canada," the plane transporting Scott becomes a fish:

But we were smarter than a Skeena salmon  
And shot our silver body over the lip of air  
To rest in a pool of space  
On the top storey of our adventure,

while in "Poetry," he makes use of Canadian politics for a telling simile:

If I write "ostrich"  
Those who have never seen the bird see it  
With its head in the sand and its plumes fluffed with the wind  
Like Mackenzie King talking on Freedom of Trade.

A.M. Klein, who, like Scott, was first introduced to the public in the pages of New Provinces, wrote his earlier poems on themes and in images peculiar to his Hebraic background. However, especially in his later work, the fact that he is a Canadian as well as a Jew emerges clearly:

His work, both in prose and verse, is rich in references to the Canadian scene, full (especially in the later poems) of the idiom of Canadian speech. Poems such as "The Provinces" and "Montreal" come as close to complete success as have any attempts to capture in verse the distinctive tone and tempo of life "beneath these northern stars." 8

Certainly, on a purely statistical basis, Klein is the most "Canadian" poet since Duncan Campbell Scott. Beattie has described "Montreal," in which Klein mixes English and French lexicon and stylistics to

conjure up a vivid picture of that city's historic atmosphere, as "a linguistic tour de force."<sup>9</sup> One verse will be sufficient to evoke the tone of the whole poem:

Grand port of navigations, multiple  
The lexicons uncargo'd at your quays,  
Sonnant though strange to me; but chiefest, I,  
Auditor of your music, cherish the  
Joined double-melodied vocabulaire  
Where English vocable and roll Ecossic,  
Mollified by the parle of French  
Bilinguafact your air!

In "The Provinces," he describes Ontario and Quebec as "the two older ones, the bunkhouse brawnyman," and wonders whether the thing that makes nine (then) such disparate entities a whole is not to be found in "the repute of character:/romantic as Mounties" (a comparison guaranteed to turn the RCMP's faces as scarlet as their tunics).

Interestingly enough, all the Montreal poets from this period who use any Canadian imagery at all are, apart from Scott, Jewish writers. Besides Klein, Layton and Dudek are at least occasionally "Canadian" poets. One simile of Layton's, while not Canadian in idiom, certainly reflects a particular aspect of Canada's economic situation: "The wind rose like an American tariff." And even when Dudek is describing a "Puerto Rican Side-Street," he cannot resist feeling that "Morning came at me like a flung snowball."

Again, as in the years before 1920, Ontario has a greater number of poets living and working in it than does any other region, hardly surprising considering the fact that most of Canada's large cities and the heaviest concentration of population are in that province. Douglas Le Pan is one of the few Canadian poets who used the second world war

as the informing theme of a series of poems (The Net and the Sword, Governor General's Award, 1953), but except for two images -- "While at the base of my brain/An ampoule of pity/Swells like a trillium," and "Slim he was as a moccasin flower" - these poems do not, at least, in their symbolism, identify their author as a Canadian poet. It was in his first book of poems, The Wounded Prince that he was at his most nationalistic; in the introduction to this collection of poems, the British poet C. Day Lewis says:

A great deal of the imagery of The Wounded Prince comes from his native land. Sea, rivers, rapids, lakes, waterfalls; islands and archipelagoes; gull, tern, mallard, trout, bass, pickerel:- water images predominate, and not only in the poems on Canadian subjects ... there is a certain bluntness and dependability about the surface of his poems, a sense of largeness and openairness and physical well-being, a tendency not to whittle down the heroic nor to wince at the sound of trumpets, qualities which derive no doubt from a New-World heritage and give to his verse its individual tang and strength. 10

However, it is not the fact that he uses a great deal of Canadian imagery that makes his poetry Canadian (if it is); indeed, only one figure of speech evocative of anything Canadian can be found in the whole book. On the subject of meteors, he says:

Down, down they come to earth's cold shores  
Like mallards winged by gun-shot.

Since mallards are shot all over North America, even this one is suspect.

James Reaney, of the Ontario poets of this time, has produced the most Canadian images, but not enough to make him identifiable on a quick initial reading. Like many writers from central and eastern Canada, he uses the autumnal scarlet as a symbol for various things, in two cases for a heavy heart. The same image occurs in two poems: "The

only leaf upon its tree of blood, /My red heart hangs heavily" ("The Red Heart"), and "The Heart like a red leaf/Fell from her branch" ("The Heart and the Sun"). Ontario had many poets who began to be known in this period, but of them all, apart from the two already discussed, only Watson Kirkconnell, Raymond Souster, Margaret Avison, Jay MacPherson, and A.J.M. Smith produced even one or two images that could in any way be called Canadian. All of A.J.M. Smith's "To Hold in a Poem" is a series of more or less deliberate "Canadian" images:

I would take words  
As crisp and as white  
As our snow; as our birds  
Swift and sure in their flight;

As clear and as cold  
As our ice; as strong as a jack pine;  
As young as a trillium, and old  
As Laurentia's long undulant line;

Sweet-smelling and bright  
As new rain; as hard  
And as smooth and as white  
As a brook pebble cold and unmarred;

To hold in a poem of words  
Like water in colorless glass  
The spirit of mountains like birds,  
Of forests as pointed as grass;

To hold in a verse as austere  
As the spirit of prairie and river,  
Lonely, unbuyable, dear,  
The North, as a deed, and forever.

Again, the prairies are unproductive of poetry of any sort, let alone of poetry typical of that specific region, or even of Canada as a whole. A novelist, Ethel Kirk Grayson, in one poem, "Summer's End," writes of "a scalp-lock leaf," "the wood's wet hush pine-bayonnetted," and "you who kneel tense as a strung bow." She is apparently better

known as a writer of regional idylls<sup>11</sup> than as a poet, this being the only poem of hers found in any of the anthologies consulted.

Apart from those created by Earle Birney, who is the only "Canadian" west coast poet of this or any other period, one useful image emerged from a poem by Wilfred Watson, "In the Cemetery of the Sun." There he writes of "My grave of grass, my prairie of grave." Birney himself seems to have been more given to using images based on Canada in his earlier work than he has in recent years. In one short poem, "Time Bomb," he creates an especially vivid image by using the grizzly to symbolize death and destruction:

In this friend's face I know  
the grizzly still and in the mirror  
lay my ear to the radio's conch  
and hear the atom's terror

Within the politician's ribs  
within my own the time bombs tick  
O men be swift to be mankind  
or let the grizzly take.

#### 1960 to the present

For the first time since Confederation, there seems to be a complete lack of Canadian poetry written in the Maritimes, for although several of the younger poets were born or are now living in Nova Scotia and New Brunswick, none of them has created even one piece of legitimately Canadian imagery. Indeed, the young poets of today seem not to use many figures of speech at all, let alone ones based on Canadian culture or environment.

Irving Layton, still one of the most prolific of Canadian poets, produces the occasional striking image. What could be more evocative

of the unbending puritan than "the stiff Loyalist mouth," or of a retired Colonel Blimp than "His complexion florid/as a maple leaf in late autumn"? Louis Dudek's most recent poetry is almost completely devoid of anything that would label it "Made in Canada"; even in "Canada: Interim Report," which begins:

It's a wilderness between the jungle and the sea  
Empty. Waiting for culture:

Jokers like jackpine across the middle:  
the blowhorn epic scenery of Heavysage and Mair,  
or flatland pioneered by the Scotts...

the Canadian atmosphere comes from place-names, and from names of periodicals and chain stores and television programmes.

As usual, Ontario has the greatest number of poets, but very few of them are "Canadian." Of course, many are so far represented only by a few poems in anthologies of new writers, but the trend seems to be very much toward more introspective writing, with the result that in some of the poetry there are few figures of speech of any kind. James Reaney has some colourful images in "Winnipeg Seen as a Body of Time and Space," the best of which is probably "his fingernails/Of red Snowflake Pastry signs." Al Purdy is the only contemporary poet who uses his background and environment as a basis for some, at least, of his symbolism, and many of his themes. He says of trees at the Arctic Circle, "their leaves are veined and intricate/like tiny parkas"; "Hockey Players" is an imaginative and evocative hymn to Canada's national game, and in it the players skate:

thru the smoky end boards out  
of sight and climbing up the appalachian highlands

and racing breast to breast across laurentian barrens  
over hudson's diamond bay and down the treeless tundra.

The Prairie Provinces are giving birth to more poets than was the case in the past, but they are not any more inclined to "Canadian-ness" in their poetry than are their confrères in other parts of the country. The odd line here and there gives the reader the impression that this or that poet is probably a native of the region he is describing, but there is seldom any more than that. One poem, untitled, by Jon Whyte, is in its entirety a Canadian image:

It began  
with an involvement of certain grey wolves  
    in a green wood  
and went on to a circle inscribed  
    in wind-hardened snow.

It begins again  
with an involvement of green eyes  
    and yellow teeth  
and goes on to a spiral tightening  
    upon an elk.

It ends  
with a blood-spattered, grass-ragged patch  
    and a carcass  
and snow whorls covering the spot  
    in a levelling wind.

It began again  
with an involvement of grey wolves  
    in a dark green wood.

While the Coast can claim several poets currently living and working here -- Dorothy Livesay, P.K. Page, Phyllis Webb, to name only three of the better known ones -- none, with the possible exception of Earle Birney, can remotely be described as users of Canadian imagery. Even Birney seems to be less Canadian than formerly, perhaps because he has been writing so many poems on non-Canadian themes. In one of these, "Machu Picchu," he takes aim at his fellow-countrymen:

So the lords of the Incas  
.....  
for the next four centuries seemed  
to be as ineffectual as early Britons or late Canadians.

Summary

When the data on which the previous sections were based are tabulated (see Table I), one conclusion is inescapable. The greatest amount of "Canadian" poetry -- that is poetry in which the images are based on typically Canadian phenomena, natural or otherwise -- was produced in the period between Confederation and 1920, and mostly in Ontario. Even though this first period covers a span of fifty-three years, as opposed to twenty or less for each of the succeeding ones, the generalization holds true. If the fifty-two years since 1920 are taken as a whole, the total number of Canadian images is ninety-four, as compared with eighty-two before 1920. However, the number of poets considered in the later period is thirty-one as opposed to fourteen (not counting three "Anonymous") for the earlier. (The total number of poets whose works were read is much greater than this (see Appendix III); these figures only take into consideration those in whose poems Canadianisms were actually found.) In other words, more than twice as many poets produced only twelve more figures of speech that would betray their nationality. Perhaps the "Maple Leaf School" was aptly named after all.

TABLE I

## FIGURES OF SPEECH BY TIME AND PLACE

Region	1867-1920	1920-1940	1940-1960	1960 -	Total
MARITIMES	Anon. 1 Roberts 3 Carman 5	Pratt 2 Leslie 2	Pratt 6		19
QUEBEC	Anon. 1 Drummond 1		Klein 12 Dudek 2 F.R. Scott 3 Layton 1	Glassco 1 Dudek 1 Layton 2	24
ONTARIO	D.C. Scott 13 Johnson 12 Crawford 23 Mair 11 Pickthall 1 Lampman 4 MacDonald 2 Lighthall 1 Leland (tr.) 1 Campbell 1 Le Fevre 1	MacDonald 5	Reaney 5 Page 1 Kirkconnell 3 Avison 1 Souster 2 MacPherson 1 Smith 1 LePan 3	Reaney 3 Lozar 1 Marshall 1 Souster 1 Procope 2 Everson 1 Purdy 6 Atwood 1	108
PRAIRIES		Key 2	Grayson 3	Whyte 1 Marty 1 Suknaski 1	8
B.C.		Marriott 1	Birney 12 W. Watson 1	Birney 1	15
Regions not known	Anon. 1	A.D. Watson 1			2
TOTAL	82	13	57	24	176

Notes for Figures of Speech by Time and Place

1. Northrop Frye, "Preface to an Uncollected Anthology," Canadian Anthology, Carl F. Klinck and Reginald E. Watters (eds.), (Toronto: W.J. Gage Limited, 1966), p. 515f.
2. "In the Atlantic Provinces, an elevated tract of exposed land that nourishes only scrubby trees, shrubs, berries, etc., and resembles a moor." Dictionary of Canadianisms
3. Desmond Pacey, Ten Canadian Poets, (Toronto: Ryerson Press, 1958), p. 106.
4. "Canada, n. [ < Cdn. F < Iroquoian kanata village, community] (etymology not clearly established)." Dictionary of Canadianisms.
5. Alexander C. Stewart, The poetical review, 1896, 24. Quoted in Canadian Quotations and Phrases, Robert M. Hamilton, (comp.), (Toronto: McClelland and Stewart Limited, 1952), p. 169.
6. "A small neighbourhood laundry run by Chinese." Dictionary of Canadianisms.
7. Edith Fowke, "Folktales and Folk Songs," Literary History of Canada, Carl F. Klinck (ed.), (Toronto: University Press, 1965), p. 168.
8. Pacey, op. cit., p. 290.
9. Munro Beattie, "Poetry 1920-1935," Literary History of Canada, p. 737.
10. C. Day Lewis, "Introduction," The Wounded Prince by Douglas Le Pan, (London, England: Chatto and Windus, 1948), p. viii.
11. Pacey, "Fiction 1920-1940," Literary History of Canada, p. 668.

FIGURES OF SPEECH BY TYPE AND REFERENCE

Why do some gentle poets trill their scales  
To non-Canadian larks and nightingales?  
Can their soft feelings only grow intense  
In transatlantic forms of reference?  
Why are these bards' bucolics not bestrewn  
With lyrics from the mud-hen and the loon?  
Are such men native to the least degree?  
I wish they'd learn some ornithology.

(Watson Kirkconnell "The Two Muses")

Such images in Canadian poetry as are based on Canadiana have six main fields of reference: nature; Canadian culture; Indian life; geography; climate; and history. Of these, the references to nature are almost as numerous as those from all other five categories together (see Table II).

Images based on nature

The Confederation poets especially were fond of basing their figures of speech, in the best Romantic tradition, on the wonders of nature. Unfortunately most of them did not choose aspects of nature peculiar to Canada, but stuck rather firmly to those references understandable to any English-speaking reader. But when they did use Canadian flora and fauna for their images, the results were usually vivid and picturesque.

As one might expect, the maple is the predominant tree image used by Canadian poets, especially the maple in autumn when it is at its most spectacular. Carman's brilliant metaphor of the "Scarlet Hunter" has already been discussed at length in the previous chapter; but other poets have used this typically Canadian emblem, the scarlet maple, to good advantage. One of the most striking of these images

occurs in Raymond Souster's poem, "The Good Doctor," written in memory of Doctor Norman Bethune who served for many years in China, and finally died there. In this poem, Souster uses the maple to connect Bethune's Canadian background to his Communist sympathies:

today  
he dreams of maple trees transformed with colours  
of autumn, their crimson pouring down that  
Mountain years ago - red blood of the peoples of  
the earth, red flags that wave in joy of victory  
everywhere.

Other poets have been somewhat less dramatic in their uses of the maple as an image. Reaney, as we have seen, twice equates the red leaf with a heavy heart. He also, in "Winnipeg Seen as a Body of Time and Space," says of the city, "Your arms were burr oaks and ash leaf maple." MacDonald compares the academic gowns of some learned professors to a Canadian Fall:

Who calls learning grim, who says her garb is sober?  
Here she sits gowned today like red October.

("Convocation")

He also uses the changing colours of autumn to symbolize, via personification of one sort or another, the changing seasons:

... frost-wakened crimson

("A Song of the Ultimate")

... the scarlet ranks of maple make advance.

("Trapper One and Trapper Two")

as do several others:

And the soft maple blushed where the frost had kissed

(Mair, "The Pines")

Soon the maples, soon will the glowing birches  
.....  
Dream, sad limbed ...

(Lampman, "Sapphics")

But South Wind...

. . . . .  
Blows flowery breaths from his red calumet

(Crawford, "The Camp of Souls")

In "Autumn's Orchestra", Pauline Johnson explicitly uses the maple as a symbol for Canada. The short section entitled "The Maple" runs:

I. It is the blood-hued straight and strong  
Voicing abroad its patriotic song.

II. Its daring colours bravely flinging forth  
The ensign of the Nation of the North.

(These verses, particularly the second, almost seem prophetic of the new Canadian flag.) Modern poets mostly find their nature symbols elsewhere than in the autumn leaves, except, as we have seen, for Souster, and the simile of Layton's mentioned in Chapter Three, where his Anglo-Canadian's complexion is "florid/as a maple leaf in late autumn," (a comparison that would also seem to imply a certain wrinkled toughness).

Other kinds of trees, while not peculiar to Canada, or even necessarily to North America, are referred to by poets in contexts that make the image a Canadian one. The combination of trees and lakes has been used by both D.C. and F.R. Scott and both times in similes; D.C. Scott compares his "dead thoughts" to "burned forests/ By a northern lake," while F.R. Scott's departing friend (lover?) stands by the station gates "Like a tree on the north shore of Lake Superior." (D.C. Scott returns to the fire image in a personification used in "The Height of Land":

Where a bush fire, smouldering, with sudden roar  
Leaped on a cedar and smothered it with light  
And terror.

Birch trees are personified by two poets:

"They're mortals bound for church,"  
Said the little Silver Birch;

(Carman, "The Sceptics")

and

the laugh of white birch against the gloom of pine

(MacDonald, "In Johannesburg")

Poets from Mair to Birney and from Quebec to the west coast have used the pine in personification and simile. Mair, telling of Laura Secord's famous exploit in "A Ballad for Brave Women," has her travelling "where the pine bowed its antlers in tempests," while in MacDonald's "A Morning Song," "A tall pine spears the salmon down but cannot hold its prey." The spear-like quality of the pine is also emphasized by Ethel Kirk Grayson, where the reader is invited to "Invade the wood's wet hush pine-bayoneted." The only direct comparison between a person and a pine occurs in Birney's "Joe Harris, 1913-1942" in "My father, weathered and straight as an old bullpine." Dudek's one reference to trees occurs in "Canada: Interim Report": "Jokers like jackpine across her middle." References to other coniferous trees include "a spruce green sky" (Avison, "The Butterfly"), "the black spruce dragged her beneath the skirt/ Of the low hill" (Leslie, "The day reeled downward..."); "Between the sombre legions of cedars and tamaracks/The rapids charge the ravine" (D.C. Scott, "Rapids at Night"), "moosehorned cedars circled his swamps and tossed/their antlers up to the stars" (Birney, "Bushed"). Birney also has a slug making its way across "a reef,/a salmonberry leaf," and Klein remembers from his childhood "chokecherry summer clowning black on my teeth."

Ontario poets might be expected to favour the provincial flower, the trillium, in their imagery, but in actual fact only two use it as a symbol at all. Lampman personifies the flower in "Freedom":

And tenderly still in the tremulous gloom  
The trilliums scatter their white-winged stars.

Some sixty years later, Le Pan wrote the simile already quoted in Chapter Three:

While at the base of my brain  
An ampoule of pity  
Swells like a trillium

("Elegy in the Romagna")

Other wild flowers are strewn equally sparsely through Canadian poetry. D.C. Scott has one simile, "The twilight moon/coloured like a prairie lily," and one metaphor, "the crocus west" (although in the latter it is possible that he is thinking of the ordinary crocus rather than the pasque flower, or prairie crocus). Only three other references to wild flowers (other than the omnipresent daffodil) can be found, all similes: Le Pan's young man "Slim as a moccasin flower," Klein's dray-horse who "Now and then flicks through farmer straw/his ears, like pulpit flowers," and Birney's dawn that "yellowed bright as a wood-columbine."

Animals appear frequently in Canadian poetic imagery and, as might be expected, a high proportion of these figures of speech are similes; a number of these have already been quoted in the previous chapter. One evocative passage occurs in D.C. Scott's "Night Burial in the Forest":

And he who did the deed fares out like a hunted beast  
To lurk where the musk-ox tramples the barren ground.

This is the only reference to the musk-ox found in this whole collection of quotations. The moose is only slightly more popular. Lampman's extended simile in "At the Long Sault" has already been quoted (see above, p. 20). D.C. Scott, in "Indian Place Names," says that the Indian way of life has "Gone like a moose-track in the April snow." Apart from Birney's "Moose-horned cedars" quoted above, these are the only two images involving that majestic animal. The wolf seems to be the animal most favoured by Canadian poets, and while wolves are by no means peculiar to Canada, and some of the figures of speech concerning them do not occur in a strikingly Canadian context, there are a few images that do qualify. The most noticeable thing that these similes have in common is the emphasis on the ever-present hunger of the wolf. Like Lampman, Crawford used the image of the attacking wolf:

Tearin' along the indigo sky  
Was a drove of clouds, snarled an' black  
Scuddin' along to'ard the risin' moon,  
Like the sweep uv a durned hungry pack  
Uv prairie wolves to'ard a bufferler

("Old Spookses' Pass")

Marjorie Pickthall's only Canadianism uses the wolf:

On Lac Sainte Irenée the noon  
Lay wolf-like waiting by her hills.

Thin, hungry people are compared to starving wolves, both by Crawford and by Pauline Johnson (see above, pp. 20 and 21). Crawford returns to the buffalo versus wolf theme further on in the same poem, but this time with the emphasis on the buffalo:

... while overhead  
The moon in the black clouds tremblin' sank  
Like a bufferler overtook by the wolves  
An' pulled to the ground by the scuddin' pack.

Pratt, too, compares a convoy of ships with the most vulnerable in the middle to the buffalo young kept inside the ring of adult animals when attack threatens (see above, p. 26) -- this simile is a refreshing change from the usual comparison of the German U-boats to a wolf-pack, with the quarry left unspecified.

Bears do not loom large in Canadian verse. An anonymous rhymster of 1891 referred to "Grizzly Grits" in a piece of doggerel that appeared in The People's Almanac, a supplement to the Montreal Gazette.<sup>1</sup> The grizzly reappears in Birney's Trial of a City, where the Salish chief says that his people were once "stronger than grizzlies," (and of course, as we have already seen, he uses the grizzly image metaphorically to great effect in the poem "Time Bomb"). Purdy's "Machines" have "a stupid dignity/like a bear smeared with garbage." No doubt American and European bears occasionally find themselves in this happy state, but somehow the problem of visits by hungry bears to small town garbage-dumps seems a typically Canadian one.

While chipmunks abound in certain parts of the country, they are remarkably scarce in Canadian poetry; only Birney makes reference to that attractive little rodent:

even old grandpap, ninety that  
year, noisy and spry as a chipmunk

("Joe Harris, 1913-1942")

Other small Canadian animals are totally ignored.

As Watson Kirkconnell bemoaned in the verse quoted at the beginning of this chapter, Canadian poets are sadly lacking in ornithological knowledge. Granted that Canada has few birds that are not found elsewhere -- loons laugh just as much in the lakes of Minnesota as they do in those of Ontario -- but our poets do not even make the most of what we have. Apart from Le Pan's meteors that fall "like mallards winged by gun-shot" (see above, p. 29), comparisons with local birds are difficult to find. D.C. Scott speaks of a girl who lived "as strange and free" "As a pine-linnet in a cedar tree." Klein has to turn to French to describe how in his "Political Meeting," "Fall the feathers of sound, like alouettes". Perhaps the only really Canadian simile referring to birds is found again in the speech of the Salish Chief (Birney, Trial of a City): "We gambled like fool hens."<sup>2</sup>

Fish fare no better, for although they are as plentiful in Canadian poems as they used to be in her rivers and lakes, they are seldom used symbolically. The only fish image that is really Canadian is the "Skeena Salmon" one of F.R. Scott quoted in the previous chapter (p. 27).

One unusual nature simile comes from the pen of Isabella Valancy Crawford. Speaking of a camp fire in "Said the Canoe," she writes:

Sinuous, red as copper-snakes,  
Sharp-headed serpents, made of light  
Glided and hid themselves in night.

The hunter of wildlife in Canadian imagery finds even poorer sport among the metaphors. Klein calls Mount Royal "the buffalo straggler of the Laurentian herd" -- far strayed from their normal prairie habitat indeed. Felinas make their first appearance in

Charles Mair's "lynx-eyed sentinels," but the only other reference to big native cats is in Birney's "Man is a Snow":

Not the cougar leaping to myth  
from the orange lynx of our flame.

D.C. Scott returns to bird-life for his imagery in "On the Way to the Mission":

The toboggan made the sound of wings,  
A wood-pigeon sloping to her nest.

Oddly enough, the four personifications of that fascinating and eerie phenomenon known as "northern lights" come from native -- in the sense of Indian -- poets. In "Wabanaki Song," translated by Charles G. Leland, we find:

We will also watch the northern lights  
playing their game of ball in their cold, shiny  
country,

while Pauline Johnson uses this image twice in the same poem, "Dawendine": "And the Northern lanterns tremble/At the war-cry of that brave"; and "You can hear them when the Northern candles light the Northern sky." Describing Calgary's setting, she again personifies the aurora borealis: "The Northern Lights dance down her plains with soft and silvery feet."

The only animal personification occurs in a Newfoundland anti-confederation ballad that appeared at the time of the 1869 election, in which Canada becomes the hungry wolf at the door of the defenceless colony:

Men, hurrah, for our own native isle, Newfoundland,  
Not a stranger shall hold one inch of her strand;  
Her face turns to Britain, her back to the Gulf.  
Come near at your peril, Canadian Wolf! 3

Images based on Indian life and lore

Next to nature, the way of life of the Indian has most inspired the Canadian poet in his choice of imagery. This aspect of New World culture is particularly noticeable in the Confederation poets and one or two of the early modern school:

As time moved on, late nineteenth and early twentieth century Canadians such as Duncan Campbell Scott, Archibald Lampman, and Earle Birney recognized that to find their identity they must discover their links with the soil and with those who had built communities on that soil. Thus bit by bit and almost without being aware of it, the Canadian writer has had to find himself by finding the Indian. 4

Bliss Carman found the Indian in the fall of the year:

The mysterious autumn haze  
Steals across the blue ravine  
Like an Indian ghost that strays  
Through his olden lost demesne.

("At the Yellow of the Leaf")

Throughout "The Lake in the Forest," Lampman apostrophizes Manitou, the great spirit of various Indian tribes. Although many of D.C. Scott's poems deal wholly or in part with Indian life and legends, he still did not rely on this source of imagery as much as one might expect. The best Indian symbol in his work comes in a narrative called "The Height of Land":

... and far away  
The wind sounds in the wood, wearier  
Than the long Ojibwa cadence  
In which Potân the Wise  
Declares the ills of life  
And Chés-que-ne-ne makes a mournful sound  
Of acquiescence.

Of all Canadian poets, Crawford displays the greatest sympathy with Indian culture. Dorothy Livesay has said of her work:

Although Crawford never wrote a narrative poem about the Indians, she knew Indians well at Lakefield in the Kawarthas, where she spent her teenage years. In the view of recent critics she is the first Canadian poet to assimilate "the differentness" of Canadian natural landscape and to ally it with Indian myth and culture -- in other words, to create a new metaphor for man's relationship with nature. 5

Although she did not write a narrative about Indians, she did write a short poem that could be described as narrative in which the Sun, personified as an Indian hunter, pursues Night, "The Dark Stag." One simile in the poem is Canadian in content and atmosphere: "The bittern, squaw-like, scolds the air." She frequently uses wigwams in her figures of speech. Two of these images have already been quoted (see above, p. 21). Others are:

The darkness built its wigwam walls  
Close round the camp,

("Said the Canoe")

... the summer weaves  
Her dusky wigwam of perfect leaves,

("The Camp of Souls")

and two from "Malcolm's Katie," the long narrative in which most of her Canadian images are to be found:

From his far wigwam sprang the strong North Wind  
and a particularly involved figure combining personification and metaphor in a description of the coming of winter:

O my white squaw, come from the wigwam gray,  
Spread thy white blanket on the twice-slain dead.

Crawford again personifies a season as a squaw, still in "Malcolm's Katie," in "my gold-eyed squaw, the Summer." In other descriptions of the changing seasons, in the same poem, she lets her passion for Indian imagery run away with her, and it runs to great length:

The South Wind laid his moccasins aside,  
Broke his gay calumet of flow'rs, and cast  
His useless wampum, beaded with cool dews,  
Far from him, northward; his long ruddy spear  
Flung sunward, whence it came, and his soft locks  
Of warm, fine haze grew silver as the birch.  
His wigwam of green leaves began to shake;  
The crackling rice-beds scolded harsh like squaws;  
The small ponds pouted up their silver lips;  
The great lakes ey'd the mountains, whisper'd "Ugh!  
Are ye so tall, O Chiefs? Not taller than  
Our plumes can reach." And rose a little way,  
As panthers stretch to try their velvet limbs,  
And then retreat to purr and bide their time.

Twenty-three lines later, we find, "The South Wind crept on moccasins of flame;" (this paragraph contains the rather complicated simile referred to above on page 21, "Small creeks sprang from its mosses..."). Eleven lines further on is another lengthy description that begins:

In this shrill moon the scouts of winter ran  
From the ice-belted north, and whistling shafts  
Struck maple and struck sumach --

Other poets who have used Indian culture as the basis for one or two figures of speech are Ethel Kirk Grayson, in whose poem "Summer's End" occur the images "a scalp-lock leaf" and "tense as a strung bow," Louis Dudek whose "Tolerant Trees" preserve "a Sachem silence," and A.M. Klein. Both of Klein's Indian images are found in the same poem, "Indian Reservation: Caughnavaga":

With what strange moccasin stealth that scene is changed!

and

Beneath their alimentary shawls  
sit like black tents their squaws.

Images based on various aspects of Canadian culture

This is not the place for a discussion of what is Canadian culture, or of whether there is such a thing as Canadian culture. The reader will have to accept as an article of faith that there is a way of life, a body of customs, a collection of "things" or names of things that are "Canadian as the Winnipeg Gold-Eye or/Calgary Eye-Opener" (Purdy, "Mountain Lions in Stanley Park"). Desmond Pacey has spoken of "that defensiveness which is one of our national characteristics,"<sup>6</sup> and this defensiveness - or sometimes diffidence - shows clearly in some of the modern poetry (our forefathers do not seem to have fallen prey to this particular form of inverted nationalism). Birney's unflattering comparison of the "ineffectual" lords of the Incas to "late Canadians" has already been cited (see above, p. 34). In "Song of the Impermanent Husband," Purdy sees himself "in Paris like a smudged Canadian postcard." Are Canadians stuffy and somewhat unadventurous? Tom Marshall seems to imply this when he says:

We observe the ice today  
is like stained glass done  
with Canadian good taste.

("Words for an Imaginary Future")

This sense of dullness is used effectively by John Glassco in "The Crows":

And the habit and refrain of memory  
Tumbles into the void like a stale provincial motto.

(How many people know the motto of the province they live in?)

Political affairs, reasonably enough, is not a topic that inspires poetic imagery to any great degree. Politicians have often been compared to ostriches, but F.R. Scott reverses the simile and compares the ostrich to a Canadian Prime Minister, Mackenzie King (see above, p. 27). The most recent topical image occurs in a poem by Raymond Souster, "Wasp Nest":

Think of them [wasps]  
if you will, as les Séparatistes  
of North Hatley, better tolerated  
than stirred up, better at the end  
of the verandah in plain view  
than hidden in the woods: and who knows,  
in time we may even come  
to know each other well enough  
to live together under the same good roof.

The fur trade was of great importance in the expansion and development of this country, and that aspect of our culture has not been neglected by those poets who do create Canadian images. According to Charles Mair, the Indians did not regard the traders with any great favour:

My brother's love is like the trader's warmth -  
O'er with the purchase.

(Tecumseh, II, 4.)

... sottish braves - The Long Knife's tavern chiefs -  
Who sell their honour like a pack of fur.

(Ibid.)

Pauline Johnson in "Wolverine," causes the narrator to remark that "whites was scarce as furs when things is green." She calls the train dogs, in a poem of that name, "Freighters of fur from the voiceless land/That sleeps in the Arctic zone." Another reference

to sled dogs occurs in Pratt's "The Depression Ends" where he has Castor in a buckboard pulled by Capricorn, racing against Pollux driving Canis Major harnessed to a sled (see above, p. 23). Carman, in one of his few really Canadian images, wrote, "By night a flock of geese went over, honking north on the tracts of air,/The spring express --," a metaphor based on the "winter express" and "summer express" of the fur trade.<sup>7</sup> Of the modern poets, Klein is the only one who has made even a passing reference to the fur trade:

far from "the pemmican West" out of the storm  
confederate, upon a city street.

("Librairie Delorme")

Cowboys, while not even a particularly North American phenomenon except by that name, still seem to be solidly connected with the Canadian west in the general public's imagination. However, only a few figures of speech are based on cowboy life and lore. Mention has already been made of "the cowboy Homeric ferocity" of a football match (Anonymous). Crawford in "Old Spookses' Pass" says:

The lightning' struck at the runnin' herd  
With a crack like the stroke of a cowboy's lash.

That essential piece of cowboy equipment, the lariat, makes its appearance in two metaphors, widely separated in time; Charles Mair has one of the characters in Tecumseh tell another to "Beware the lariat of the law" (IV, 1), while Pratt describes "the lariat loop of the Columbia" in "Towards the Last Spike."<sup>8</sup> Except for this poem, railroads do not play a major role in Canadian poetry.

A.F. Key notes that "The hand of nature/ - assisted by the C.P.R. -/ has groomed and dressed" Lake Louise, but that is a tribute to good management rather than any romance of the rails.

The necessity of bundling up in warm clothing as a protection against winter weather has led to only two rather attractive similes. The leaves of "Trees at the Arctic Circle" are, according to Purdy, "veined and intricate/like tiny parkas," while Klein's snowshoers display "moods as primary as their toques and togs."

To many foreign people (and to many Canadians, for that matter) the epitome of "Canadian-ness" is the Royal Canadian Mounted Police force. Because of the dramatic escapades that occurred from time to time during the settlement of the north-west, and to some extent because of their colourful ceremonial uniform, they present a dashing image of this somewhat staid and sober Dominion. In spite of this, only two poets have used "Mounties" in figures of speech: Klein's "romantic as Mounties" has already been mentioned (above, p. 28); Purdy, in "In the Wilderness," says, "the highways are luminous with Mounties." Perhaps it is the obviousness of the RCMP as a Canadian image that has prevented its greater use; perhaps most poets are sensitive enough to realize how much Mounted Policemen detest the "Rosemarie" image and the "Mountie" nickname.

There is one word, in particular, that immediately and irrevocably marks its user as a Canadian; if none of the rest of James Reaney's poems indicate his nationality, the following lines surely do:

Oh the wasps and the bees  
That are furry as yellow and black  
Fat sofas and chesterfields.

("The Groats")

Nowhere else in the English-speaking world is a sort of large, overstuffed bench called by the name of a British lord. Otherwise, household objects are rare in Canadian poetry. The only other homely article mentioned is "Snowflake Pastry," in James Reaney's already quoted figure (see above, p. 32).

Oddly enough, logging, while it has given rise to a number of folk songs and narrative poems (the best known of these probably being D.C. Scott's "At the Cedars"), does not seem to have provided fertile ground for imagery. The only figure of speech involving logging is in Mervyn Procope's "Three Crosses," where he describes a prostitute as having "legs like logs/jammed in a river." Klein calls Ontario and Quebec "the bunkhouse brawny men," but "Bunkhouses" are found in any kind of work camp, not just logging camps, though that is what we on Vancouver Island tend to associate them with.

It is in Procope's poem that we find an extended metaphor based on references to the sugar bush:

Music from a tavern  
syrup from a street corner soul;  
everywhere the smell, the sugar, the smoke --  
the city dotting the landscape,  
a maple-syrup pot.

One wonders why more Canadian poets have not tapped this rich supply of sweet and sticky images.

Images based on climate

In a recent article on climate and Canadian literature, Desmond Pacey says, "Canadian poetry has from the beginning to the present day been obsessed by the Canadian climate and the landscape as it appears at various seasons of the year,"<sup>9</sup> and, further on, "it is the Canadian winter which has always had the most creative effect upon the Canadian imagination."<sup>10</sup> Certainly, of the figures of speech collected for this study, the majority of those referring to climate involve references to snow, ice, blizzards, and even winter overcoats -- seventeen, to be exact, while only five deal with other, but not necessarily gentler, manifestations of Canadian weather. Of these seventeen, five refer directly to snow, and five to blizzards. Crawford's snow is gentle:

And canoes, like flakes of the silvery snow,  
Thro' the tall, rustling rice-beds come and go.

("The Camp of Souls")

and

Her vesture, with giant lilies bound,  
Falls like a slant of snow, and round  
It whitens all the quiet ground.

("Peace")

Duncan Campbell Scott's snow is, like so many Romantic references to it, pure; comparing Ottawa to Troy and Rome, he says, "Be great as they, but pure as thine own snow." It is only the geographical setting here that makes the image Canadian; many Canadian poets use snow as a well-worn -- if not positively threadbare -- simile for purity, whiteness, softness, and so forth, but not in a particularly

Canadian context. Sid Marty uses snow to epitomize softness, but in conjunction with the red of autumn:

Your coat was prime and full  
soft as new snow, red like autumn fire.

("Fox on the Wire")

P.K. Page is more imaginative in her use of snow:

Bell rings and they go and the voice draws their  
pencil  
like a sled across snow; when its runners are frozen  
rope snaps and the voice then is pulling no burden  
but runs like a dog in the winter of paper.

("The Stenographers")

Pratt is fond of blizzards: the steam engine tosses "the Blizzard from his path across/The prairies of Saskatchewan"; the villages of Huronia fall before "a blizzard of axes/And arrows and spears." In "Towards the Last Spike," he uses this image even more effectively:

The way they got their tongue around the word  
Was different, for some could make it hiss  
With sound of blizzards screaming over ramparts:  
The Pass -- the Yellowhead, the Kicking Horse -- .

Jay Macpherson's only "Canadian" simile uses a blizzard image; in "True North" she writes, "She is harsh as the blizzard that scrapes and strains." Watson Kirkconnell combines wind with snow in "The Parson's Tale of the Gimli Prodigal":

a wild north-wester  
Swooped, like a blizzard loosed from hell.

Ice, of course, is mentioned frequently in Canadian poetry, but only once in a Canadian context. Crawford, personifying a river -- which because she calls it "the River" with a capital, may be assumed to be the Saint Lawrence -- has it say:

The reeling earth  
In furious mirth  
With sledges of ice I smote

("The Ghosts of the Trees")

Winter temperatures, Canadian poets seem to feel, are best ignored (residents of most areas of Canada would no doubt agree). Klein alone makes reference to the piercing cold of an eastern winter in "the fiery subzeros of sacrifice" ("The Sugaring"). R.G. Everson has noted one phenomenon that results from the combination of low temperatures with low humidity:

I dance on tiptoe mind along the platform  
shaking laughter's outstretched hands  
that shock me like a Winter lightswitch.

("When I'm Going Well")

And surely no one but a Canadian would speak of the "wintercoated style of one/Preparing to go out into the night to post a letter" (Thomas A. Ložar, "Two Poems from Pramen v Ljubljani").

Souster has one whole short poem, "The Journey," that while not actually mentioning snow or ice by name, manages to evoke the atmosphere of a Canadian winter (among other things) with the utmost clarity:

Single drops of water  
with a shine of white

take the ski-tow slide  
down the day's rusty clothesline.

Wind seems to be the quality of Canadian weather that, next to cold, inspires imagery. The mad gallop "like a northern gale" of Pauline Johnson's "Ojistoh" has already been noted (see above,

p. 20), as has W.H. Drummond's one bow to Canadian sources of imagery, "swift as the prairie wind" (p. 22). Sometimes the wind is only a gentle breeze, as in Albert E. Watson's "Lyric Night":

Then down the ancient silence, like zephyrs through  
the wheat  
The truant tones come drifting ...

and sometimes it is a vicious assailant, as in Andrew Suknaski's "Hitch-Hiking":

that spring  
I remember  
how the cold nightwind  
knifing the prairie  
somewhere south  
of north battleford  
poisoned me.

Spring is not much admired by the writers of Canadian verse; no one longs to be in Canada now that April, or May, or early June is here -- probably because Canadian springs tend to be muddy, slushy, and generally unpredictable. Reaney acknowledges the existence of the season with a brief nod in its direction: "the lusty belches of a Canadian spring." We have certainly come a long way from Wordsworth's daffodils.

#### Images based on geographical features

Mackenzie King once said, "If some countries have too much history we have too much geography."<sup>11</sup> Certainly the abundance of excess space in this country has fascinated Canadian artists both visual and verbal since the country was first inhabited by the white man. That vast expanse of ice-water known as Hudson's Bay inspired

Charles Mair to write a poem demanding "Open the Bay!"; he envisaged it as female:

Open the Bay! which o'er the Northland broods,  
Dumb, yet in labour with a mighty fate!

But it is the prairies that have captured the imagination of so many of our poets. Most of these images have already been discussed in the previous chapter, but four remain to be dealt with here. In the same poem quoted from above, Mair, again using personification, says, "the myriad prairies call." Margaret Atwood, on a "Journey to the Interior," finds that "the hills ... become endless as prairies." Pauline Johnson in the title of the poem "Prairie Greyhounds" is referring to the C.P.R. trains, "No. 1" westward, and "No. 2" eastward. Undoubtedly one of the best poetic images of the prairie is found in Birney's "North Star West":

O now we take a prairie in our glide  
in the sky's wide room unroll a rug  
of olive green, of rivers worked in willowgreen,  
of alkali-embroidered sloughs and flowered ponds  
and the straight unending seams of roads.

Alberta, while generally regarded as one of the Prairie Provinces, does have several outstanding features that differentiate it from the others. One of these, probably less well known than the Rocky Mountains or the oil wells around Calgary, caught the attention of James Reaney; in "Winnipeg Seen as a Body of Time and Space" he says:

Then on top of you fell  
A Boneyard wrecked auto gent, his hair  
Made of rusted car door handles. 12

Mountains do not seem to have the same effect on the Canadian poetic imagination as do the prairies. Perhaps they are too vast, too majestic to be compared with anything of lesser substance. Klein does use the Laurentians, but he seems to be talking about one of the colourful little towns that cling to the slopes of those semi-mountains, rather than about the hills themselves. Speaking of the inside of a "Frigidaire" with its contents he says, "the village is Laurentian, tiered and bright," a description that brings to mind Gagnon's paintings of Quebec villages.

The Great Lakes inspired James Reaney to write a whole series of poems called "The Great Lakes Suite." In one of these, he has composed a simile which has some indefinable Canadian feeling, and not just because of the place-names. In Part III, "Lake Huron," he says:

And Lake Erie into  
Lake Ontario  
Like a blue grain bag  
At which that frowsy hag  
Of a city Toronto nibbles.

Are blue grain bags peculiarly Canadian? Perhaps it is only because this image brings memories of summers spent on a farm in western Ontario that it seems so, or perhaps it really does have what W.W.E. Ross called "something 'North American' --/and something of/the sharper tang of Canada".

#### Images based on history

Canadian history provides few images that can be used effectively in poetry, it would seem. Indeed apart from the "stiff Loyalist mouth" in Layton's "Portrait," and Kirkconnell's description of Sir John A. MacDonalld as "Confederation's Impressario" in

"The Seven Oaks Massacre," history in Canadian poetry is confined to narratives in which most of the figures of speech are of the traditional kind, that is, based on Classical antiquity or European culture. "The sharper tang of Canada" apparently is not one of the ingredients of its history.

### Summary

From the preceding sections, it has no doubt become obvious that the favourite figure of speech of Canadian poets -- and in this respect they are undoubtedly no different from poets of any other nationality -- is the simile. As can be seen from Table II, almost half of these similes use some facet of nature as their basis for comparison, with various aspects of culture running a very slow second. Climate accounts for not quite one-seventh of the total eighty similes, Indian life and lore for a tenth, and geography only one-sixteenth. Metaphor is the next most common figure of speech, but metaphor and personification together total only ninety-six, or sixteen more than the similes alone. Again, the greatest number of images are based on natural phenomena, but with metaphors the proportion is not so high, being not quite one-third. Again, culture comes second with slightly more than a quarter, but the remaining references are in the following order: geography, just over one-sixth; Indians, one in eight or nine; climate, about one-thirteenth. The only two historical images in the entire collection are metaphors. There are almost as many personifications as metaphors, and again nature leads the way with just over half the total number. In fact, some of the personifications classi-

fied as "Indian" could perhaps have been placed under "Nature," as they dealt with the south wind, the north wind, and so forth. However, emphasis seemed to be on the native aspect rather than the natural, and that was the deciding factor. This is the only category in which culture comes last, accounting for only one-fifteenth of the total. One-fifth of the total number of personifications are based on Indian themes, while geography is third with between one in seven and one in eight.

On the basis of this analysis, it is safe to say that Canadian poets tend to write similes based on nature, followed by personifications and metaphors also using nature as a point of reference. Canadian culture in general is the second (by a long way) most popular field for images, though if it were broken down into its component parts - i.e. fur trade, logging, transportation, and so forth - Indian culture would hold undisputed second place. Climate and geography run about even; in fact in a few cases it was difficult to decide in which category a figure of speech should be placed. History is the abandoned infant of Canadian poetic imagery, although it has furnished innumerable themes for narrative poems from pre-Confederation days to the present.

Perhaps it is the fact that Canadian poets of more recent date write few traditional figures of speech of any kind that accounts for the overwhelming preponderance of nature symbolism in Canadian poetry - the earlier writers were, after all, still very much under the influence of Wordsworth, Tennyson and Keats, and this influence is strongly reflected in their poems.

TABLE II

FIGURES OF SPEECH BY TYPE AND REFERENCE

	SIMILE*	METAPHOR	PERSONIFICATION (including Apostrophe)	TOTALS
NATURE	39	19	23	80
INDIAN	7	6	9	23
CULTURE	17	12	3	32
CLIMATE	12	4	4	20
GEOGRAPHY	5	8	6	19
HISTORY	-	2	-	2
Totals	80	51	45	176

\*All of A.J.M. Smith's "To Hold in a Poem" is more or less Canadian in its imagery. The poem is counted here as one (extended) nature simile.

Notes to Figures of Speech by Type and Reference

1. Canadian Quotations and Phrases, Robert M. Hamilton (comp.), (Toronto: McClelland and Stewart Limited, 1952), p. 119.
2. Both the spruce grouse and the Granklin's grouse are called this. "Its over-confiding nature has given it the name of 'Fool Hen' as, where not much disturbed, it can be killed with sticks or stones. For this reason it is one of the first birds to disappear before settlement..." P.A. Taverner, Birds of Canada, (Toronto: Misson Book Company Ltd., 1945), p. 154.
3. Canadian Quotations and Phrases, p. 147.
4. Dorothy Livesay, "The Native People in our Canadian Literature," The English Quarterly, IV, 1, p. 22.
5. Ibid., p. 26.
6. Desmond Pacey, "'Summer's Heat and Winter's Frigid Gales': The Effects of the Canadian Climate upon Canadian Literature," Transactions of the Royal Society of Canada, Series IV, Vol. VIII, 1970, p. 5.
7. The "express" was "a party of special messengers travelling light by foot, canoe, or dog team and entrusted with conveying messages, correspondence and other documents between posts; also, the system of employing such messengers." Dictionary of Canadianisms.
8. The DCHP gives two meanings of "lariat." The first, marked with a dagger (see Note 5, Chapter 1), is "originally a long halter or tether of braided rawhide or horsehair; now, usually, a lasso." The second, not dagger-marked but indicated as obsolete, is "any long rope." From the context of these quotations, it is fairly obvious that the first meaning is the one intended.
9. Pacey, op. cit., p. 8.
10. Ibid., p. 11.
11. House of Commons Debates, June 18, 1936, quoted in Canadian Quotations and Phrases, p. 90.
12. "1. Slang an old broken-down horse... 2. fossil beds as in the Alberta Badlands." Dictionary of Canadianisms. Either definition would work in this context, but the second seems to have more relation to piled up heaps of old cars.

## TYPES OF POETRY IN WHICH CANADIAN IMAGERY APPEARS

It is inevitable that Canadian poetry should have been cast in the conventional forms of our own day; but though the bulk of it is lyrical in form, a great deal of it is not lyrical in spirit ... 1

It is this lack of lyrical spirit that has prompted the division of this chapter into three main parts rather than two. There is a class of Canadian poetry that, while certainly not narrative, is not really lyrical; the best definition for the group as a whole seems to be "descriptive." (Folk songs, hymns and political doggerel are dealt with separately from "poetry".) Some very recent poetry almost defies categorization, having as it does elements of narration, of lyricism, and of description; some, in fact, seems only to be poetry at all by virtue of the way it is set out on the printed page, and if it is read, as some of it has been, by the poets themselves either in personal appearances or on the radio, it becomes very difficult to tell it from finely structured prose. However, for the purposes of this discussion, a piece of writing is a poem if the author says it is.

### Narrative Poetry

In looking over the best poems of our best poets, while of course the great majority are lyrical, we are surprised to find how often the narrative form has been attempted, and attempted with uneven but frequently remarkable success. 2

The Canadian writer of narrative verse par excellence is, without doubt, E.J. Pratt. However, Canadian imagery is evident in only three of his long narratives; of the total of six figures of speech,

four are to be found in "Towards the Last Spike," and only one each in "Brébeuf and his Brethren" and "Behind the Log." "Brébeuf and his Brethren" is the most gripping of the three, as far as plot (if history, as these all are, can be said to have a plot) and action are concerned, but possibly because of the French background, the imagery is almost completely traditional.<sup>3</sup> "Behind the Log," while also based on Canadian history, is again trans-Atlantic in feeling, as the action takes place mostly in mid-ocean and the characters involved are of many nationalities, each speaking in his own idiom. Thus, of the three, "Towards the Last Spike" is the most completely Canadian in theme, action, and characterization (though the characters do not come as alive as they do in the other two narratives), as well as the most Canadian in imagery.

Isabella Valancy Crawford wrote several narratives, the longest and most Canadian in imagery being "Malcolm's Katie." This romantic and sometimes exciting tale of a Scottish settler's daughter and the man she would marry, contains the greatest number of images based on things Canadian of any narrative poem written in this country since Confederation, an impressive total of ten. As has already been pointed out in the previous chapter, much of this imagery is based on Indian life and culture. The remaining three of her "Canadian" images that are in narrative writing all occur in the same poem, "Old Spookses' Pass," the story of a cowboy rescued from stampeding cattle by an unseen ghostly "rider in the sky."

Only two of Duncan Campbell Scott's thirteen "Canadian" images are found in narrative poems. Both of these were written in 1905, and both are stories from Indian life: "On the Way to the Mission" is a tale of an Indian trapper taking his dead wife to the mission to be buried; "The Foresaken" tells of an old Indian woman left to die by her family on a lonely island.

Pauline Johnson also wrote narratives based on her Indian heritage. Of the three narratives in which she uses Canadian imagery, two are Indian tales, "Ojistoh" and "Dawendine," both love stories. Even "Wolverine" is in a way an Indian tale for although the main protagonists are white, it is an Indian who is the "fifth business" and who is the victim in the end.

"At the Long Sault" is probably Archibald Lampman's most famous poem, and it is the only narrative he wrote that uses Canadian imagery. Again, as with Pratt and Crawford, the theme comes from Canadian history, this time the well-known episode of Daulac and his few men who died holding off the "Iroquois horde." The exploits of the French settlers defending themselves against hostile natives is again the source of inspiration for W.H. Drummond's "Madeleine Verchères," the narrative in which his only "Canadianism" occurs. The Mounted Police in search of a fugitive "On Lac Sainte Irenée" is the background for Marjorie Pickthall's one venture into Canadian imagery. Two of Wilson MacDonald's tree personifications are found in narratives widely separated in theme and location; "Trapper One and Trapper Two" is a ghost story set in Ungava, while "In Johannesburg" deals with two Canadian women far from their

native land. Watson Kirkconnell is fond of writing narratives; it is in three of these, all on Canadian themes, that he uses imagery based on the climate, history, and geography of this country. "The Parson's Tale of the Gimli Prodigal" and "The Drover's Tale of the Flying Bull" are both from "The Flying Bull and Other Tales" -- a collection of traveller's tales, the basic idea behind them being the same as Chaucer's, the literary quality unfortunately not. The third narrative, "The Seven Oaks Massacre," is the story of an event that took place near Fort Douglas on the Red River in 1816 when one of the Selkirk Settlements was attacked by half-breeds. Anne Marriott, in "The Wind Our Enemy," is dealing with drought on the prairies, again a very Canadian theme, but one which has inspired her to only one local figure of speech.

Modern poets seem to be less attracted to the narrative than were their predecessors, although it is sometimes difficult to say just what the form of some recent poetry is. It has therefore been necessary to be quite arbitrary about assigning poems to categories. However, at least one young poet, Jon Whyte, has written a poem (untitled) that, although no doubt highly symbolic, also has a strong narrative feeling. It is simply a sparse but effective account of a pack of wolves attacking an elk; its very brevity makes it a more forceful poem than might have been created around the same theme by, say, Lampman or D.C. Scott. Mervyn Procope's "Three Crosses," which yielded two Canadian images, and Andrew Suknaski's "Hitch-Hiking" with one, are about as close as any other poems of the early seventies have

come to being narratives.

A separate form is the dramatic narrative, or verse play. Two of these, separated in time by approximately three-quarters of a century, are of concern to this study. Charles Mair's Tecumseh, although written almost entirely in strict iambic pentameter and in traditional "poetic" language, manages, especially in the scenes involving the Indian characters, to be at least occasionally "Canadian." (The only other time Mair uses Canadian imagery in narrative is in "Ballad for Brave Women," the story of Laura Secord.) In Trial of a City originally a radio drama called The Damnation of Vancouver - the speech of the Salish Chief provides Birney with a perfect setting for three of the most Canadian similes in the whole collection. Two of them have already been quoted in the preceding Chapter, but will bear repetition here: "We gambled like fool-hens," and "stronger than grizzlies"; the third is "The Kwakiutls would come like sea wolves." Two more of Birney's thirteen Canadian images occur in narrative, both in "Bushed," a poem combining narrative and lyric qualities.

### Lyric Poetry

By far the greatest amount of poetry written in Canada since Confederation is lyrical in form, and therefore it is in this category that we find the greatest number of figures of speech using Canadian images. However, in many cases, the proportion is one Canadian figure of speech to one poet (this is especially true of the period since 1960).

Again, as with the narrative form, by far the most prolific producer of Canadiana is Isabella Valancy Crawford, and again she is at

her best where Indian themes or images are involved, as in "The Camp of Souls," "Said the Canoe," "The Dark Stag," and "The Lily Bed." In her other lyrics, and she wrote many, Canadian images are only to be found in "The Ghosts of the Trees," "Peace," and "Roses in Madrid." Unlike Crawford's, whose Canadian figures of speech are fairly evenly divided between narratives and lyrics, the great majority of D.C. Scott's occur in his lyric poems, but like her's, most of these images are found in poems with a Canadian theme or setting: "The Height of Land," "Night Burial in the Forest," "Indian Place-Names," (At Gull Lake: August 1810," "Ottawa," and "Rapids at Night." The only poems where this generalization does not hold true are "A Nest of Hepaticas," "Thoughts," and "By the Willow Spring," where the settings are not particularly peculiar to Canada, and the themes certainly not so.

Charles Mair wrote many lyrics, but only in three, "The Pines," "Open the Bay," and "Kanata," do his figures of speech have Canadian referents, and these are all personifications. It is only when Pauline Johnson writes on Canadian themes that she is Canadian in her imagery, as for example in "The Train Dogs," "Harvest Time," "Prairie Greyhounds," "The Wolf," "Autumn's Orchestra - The Maple," and "The Archer." Archibald Lampman produced only four Canadian images in his entire body of poetry, and three of these are in lyric poems, "Freedom," "Sapphics," and "The Lake in the Forest" -- in spite of the titles of the first two, their setting is the Ontario countryside, as is that of the third. All of Carman's Canadian imagery is in lyric poetry, and in five separate poems, "At the Yellow of the Leaf," "The Sceptics," "Low Tide on Grand Pré," "Easter Eve," and "The Grave Tree." Sir

Charles G.D. Roberts' three Canadian images are all found in lyrics, two in "Birch and Paddle," and the third in a patriotic exhortatory poem entitled "Canada," but also known as "O Child of Nations,"

In the period from 1920 to 1940, Wilson MacDonald, though he overlaps slightly into the preceding period, uses the greatest number of images based, though sometimes rather loosely, on Canada. In four of these five poems, "Grief's Brotherhood," "Convocation," "A Morning Song," and "A Song of the Ultimate," the theme is not as specifically Canadian as it seems to be in "Song of the Snowshoe Tramp," but he has turned phenomena of Canadian nature to good advantage in all of them. Pratt's two images from this period are both found in lyrics, "The 6000," and "The Depression Ends." In "Lyric Night," Albert D. Watson has written:

Then down the ancient silence, like zephyrs through  
the wheat  
The truant tones come drifting ...

a figure of speech no doubt inspired by the Canadian prairies, although it could be argued that zephyrs drift through wheat in whatever country it is grown.

After 1940, except for Pratt, the disproportion between lyric and narrative forms becomes even more obvious. There is little narrative poetry at all, and most of it is not Canadian in imagery, or even in theme or setting. Except for some images from Birney, Klein, and Reaney, the lyric poetry is not "Canadian" either. Birney has five images in four poems, "Man is a Snow," "Slug in Woods," "North Star West," and "Time Bomb"; of these, only "North Star West" has a Canadian theme. Klein's imagery, on the other hand, all

occurs in poems having a Canadian and, in two cases, a definitely Montreal background: "The Mountain," "Pastoral for the City Streets" (these are the Montreal poems), "The Snowshoers," and "The Provinces." Five of Reaney's lyrics have recognizably Canadian images in them, and he is at his most Canadian in "Winnipeg Seen as a Body of Time and Space" and "The Great Lake Suite"; the other three are "The Red Heart," "The Heart and the Sun," and "The Goats." Purdy is the only other poet writing after 1940 (and in his case it is after 1960) who has more than one or two "Canadianisms." Of the four poems that are more than less lyric in form, two, "Hockey Players" and "In the Wilderness" have Canadian themes; "Song of the Impermanent Husband" and "The Machines" are concerned, as their titles imply, with human nature and the machine age, both universal rather than national themes.

#### Descriptive Poetry

It is probable that most of the poems mentioned in this section could have been included under lyric poetry, but there is some quality about them that makes them less than lyrical, and more adequately described as "descriptive." It is this type of poetry that reflects "the Canadian poet's habit of composing short poems on (or addressed to) momentary subjects such as ... a girl on a high wire, an African carving, a streetlight."<sup>4</sup> Only three poems from the earliest period fall into this category, "Wabenaki Song," translated by Charles Leland (although it might properly be included in the next section), Mrs. L.A. LeFevre (Fleurange)'s "The Spirit of the Carnival," and Pauline Johnson's "Calgary of the Plains." Even after the turn of the century and

up to the 1940's, poetry tended to be easily classifiable. A.F. Key's "Yoho River," and "Lake Louise" almost qualify as lyrics, but the descriptive element proves stronger in the end, and Kenneth Leslie's "The Old Man" is pure description. After 1940, this trend towards what Frye calls the "twentieth-century metaphysical successor"<sup>5</sup> to the romantic lyric becomes increasingly obvious. Much contemporary poetry is in this form, and little of it has produced any Canadian imagery. P.K. Page's one truly Canadian image occurs in "The Stenographers." Dudek's "Canada: Interim Report" and "Puerto Rican Side-Street" yield one Canadian nature simile each, while he uses an Indian metaphor in "The Tolerant Trees." Birney also has three, two in "Joe Harris, 1913-1942," and one in "Machu Picchu." Layton creates Canadian imagery in "Portrait," "Anglo-Canadian," and "Haruspex," and Purdy describes "Trees at the Arctic Circle" and "Mountain Lions in Stanley Park (Vancouver, B.C.)" in Canadian terms. Klein is the undisputed "Canadian" leader in this genre; and again, most of his poems are on Canadian themes; "Librairie Delorme," "The Sugaring," "Indian Reservation: Caughnawaga," "Political Meeting," and "Frigidaire."

#### Folk Songs, Hymns, and Miscellaneous Verse Forms

Canadian folk songs, being mainly derived from those of the countries from which the early settlers came, are almost completely devoid of Canadian figures of speech. There are also a number of folk songs in English indigenous to Canada, as well as those adapted from old English, Scottish, and Irish ballads. Most of these come from Newfoundland and the Maritimes. However, although the actual

vocabulary of the songs is often obviously of Canadian origin, such few figures of speech as are used are not based on Canadiana, but rather the good old hackneyed metaphors and similes of folk songs anywhere:

I thought her the goddess of beauty,  
The blooming bright star of Bell Isle.

("The Blooming Bright Star of Bell Isle")

and,

Torrential rain strikes on the main like to the hand  
of fate,  
Death's angel creeps along the deep: the strength of  
man is vain.

("The Loss of the Eliza")

The only even faintly Canadian reference in all the songs contained in Edith Fowke's Folk Songs of Canada is "Her Heart like the fawn is as pure as the snow" in "White Man, Let Me Go," a plaintive ditty from Newfoundland and Nova Scotia.

Canadian hymns are not much better. In 1880, the Rev. Robert Murray personified several of Canada's topographical features:

Our prairies and our mountains,  
Forest and fertile field,  
Our rivers lakes and fountains  
To thee shall tribute yield.

(Hymn 336, Book of Common Praise)

and in 1938, the Rev. Prof. Cyril C. Richardson addressed the Almighty as "God of the prairies" (Hymn 808, Book of Common Praise). Apart from these two dubious figures of speech, Canadian hymns follow the well-worn paths.

Only two figures remain to be discussed, both based on animals, and both occurring in political doggerel: "Canadian Wolf" in 1869 (see above, p. 45), and "Grizzly Grits" in 1891.

Summary

An obvious connection can be shown to exist between the theme of a poem and its imagery. It is safe to say that, in general, the more Canadian the theme of a poem, the more firmly based on Canadiana will be its imagery. As can be seen from Table III, over twice as many poems having Canadian themes employ Canadian imagery as those having universal themes. The figures also seem to show that almost twice as many lyrics as narrative poems contain figures of speech based on Canadiana, but this is easily explained by the fact that most Canadian poetry is lyrical rather than narrative in form. Where narrative poetry is written, the themes are from Canadian culture and history, but in lyrical poems, Canadian themes have only a slight edge, as in descriptive poems. Even though there are only about half as many "Canadianisms" in narrative poems as in lyric as a whole, the number that occurs in poems with Canadian themes is almost exactly the same for both types. Thus it is safe to say that, in general, Canadian themes breed Canadian imagery.

TABLE III

FIGURES OF SPEECH BY TYPE OF POETRY

	Narrative	Lyrical	Descriptive	Other	Total
<u>Canadian Theme</u>	49	60	8	2	119
<u>Universal Theme</u>	-	45	12	-	57
Total	49	105	20	2	176

Notes to Types of Poetry in Which Canadian Imagery Appears

1. Northrop Frye, "The Narrative Tradition in English Canadian Poetry," Canadian Anthology, Carl F. Klinck and Reginald E. Watters (eds.), (Toronto: W.J. Gage Limited, 1966) p. 523.
2. Ibid., p. 526
3. As all the figures of speech are listed by author and title in Appendix II, it was felt to be unnecessary to repeat them here, especially as most of them have already been quoted in previous chapters.
4. George Bowering, "Eli and Irving," Canadian Literature, 39, p. 75.
5. Frye, op. cit., p. 525.

SUMMARY AND CONCLUSIONS

Canada does not have, did not have, will not have writers as specifically and identifiably Canadian as Whitman and Hemingway are specifically and identifiably American. Our leap from colony to nation was accomplished without revolution, without a sharp cultural and ideological break from Europe, without the fission and fusion of Civil War. 1

Have Canadian poets developed a distinctive Canadian imagery? Unfortunately, the answer seems to be that they have not ("For saying this, /curse me to see seven Canadian winters." Layton, "Westmount Doll"); or perhaps the answer is that, although around the turn of the century a truly Canadian school of poets seemed to be emerging, modern writers are of a less nationalistic turn of mind, and this change is reflected in their symbolism. This broadened outlook is a natural development:

The poet's version of Canada as a pioneer country in which man stands face to face with nature is bound to be superseded by a vision of Canada as a settled and civilized country, part of an international order, in which men confront the social and spiritual problems of men. 2

This shift, as it were, of vision can be clearly seen in the turning away of poets from themes based on past Canadian history and culture, and the turning towards those dealing with the self, with personal relationships, and with the problems of man in the age of the machine. And yet, the background of the poems often remains Canadian; it is as though these writers are searching ~~for~~ a national identity as well as a personal one -- an identity that has become lost somewhere along the way from new nation to established one:

Having travelled much  
of this great Canadian land  
in search of that mysterious identity  
which eludes all description;  
. . . . .  
I have still not quenched  
nor satisfied the thirst of my inner self.

(Pilot, "Search for the Infinite")

This turning away from national themes is accompanied by a turning away from "Canadianisms" in traditional forms of imagery. It is evident from the statistics given in Table IV that the number of "Canadian" figures of speech has decreased steadily, although the quantity of poetry written in this country has increased enormously in the last twenty years (the quality of the poetry of whatever period is not of concern to this study). Another trend that has become evident is the decline in the use of the narrative style; it is in the narrative poems of the early period of Canadian literature that the greatest amount of Canadian imagery is found. This decline is obviously related to that of Canadian themes, for it is around historical themes that poems such as "At the Long Sault," "Malcolm's Katie," and, later, "Towards the Last Spike" were created.

The most popular figure of speech, at least as far as "Canadian" imagery is concerned, is the simile, though in the period before 1920, personification led by a narrow margin (see Table V). Insofar as modern poets use traditional rhetorical devices at all, they use many metaphors, but these are seldom based on Canadiana.

Thus, using Canadian imagery as the criterion and leaving literary merit aside, the true Canadian poet, statistically speaking, is

one who lived in Ontario before 1920, wrote narrative poetry on Canadian historical themes, and whose favourite images were similes and personifications based on nature (a definition that will raise the hackles of any serious student of Canadian literature). However, this definition is not as facetious as it seems at first glance. As we have already seen, by far the most Canadian images were created in the period between Confederation and 1920, and by poets living in Ontario. Indeed, Ontario has always produced more poets, "Canadian" and otherwise, than any other province, no doubt because it has the greatest English-speaking population. (The influence of Anglophone poets from the Province of Quebec -- mostly from Montreal -- has always been a strong one in Canadian literature, but their numbers are few in comparison with Ontario simply because they are in a minority in their home province.) Ontario's predominance in the numbers of "Canadian" figures of speech is owed largely to four poets: Isabella Valancy Crawford, Pauline Johnson, Charles Mair, and Duncan Campbell Scott. Together they account for over half the number of "Canadianisms" from Ontario for all periods, and for almost three-quarters of the total for all of Canada before 1920 (see Table I). The only modern poets who come up to the level of Scott, Johnson and Mair (Crawford remains the undisputed champion) are Earle Birney in Vancouver and A.M. Klein in Montreal.

Why should these early poets have been so much more inclined to base their imagery on the native Canadian things they saw and heard around them? It cannot be that they were more conscious of their

surroundings, for contemporary poetry often shows great perception of the physical and psychological facts of Canada. Nor can it be altogether attributed to the first flush of pride in the New Dominion, for national feeling in Canada today is perhaps stronger than it ever has been since Confederation. Neither can it be said that these poets were deliberately trying to be "Canadian" when so much of their verse is so obviously written in emulation of the British Romantic poets; in any case, their Canadian imagery does not sound forced or self-conscious, but completely natural, more natural, in fact, than some of their Wordsworthian imitations. Perhaps it is that they lived in closer contact with nature than do most of us today; many contemporary writers are "city poets," and cities of whatever culture are basically alike, in their externals at any rate. The percentage of "Canadian" images referring to natural phenomena has fallen from almost forty-eight for the first period under discussion to just over twenty in the years since 1960, while a reverse trend is evident for figures of speech referring to Canadian culture in general. Possibly the current "back to nature" fad of today's youth will inspire a new wave of nature imagery in Canadian poetry; there is so much inspiration here to be used, and it is most disconcerting to find a poet like Phyllis Webb writing whole poems about Cadborosaurus and the Lions outside Vancouver without once using a truly Canadian figure of speech.

What reasons, if any, can be found for this failure of the majority of Canadian poets to develop a national imagery? Is it because such of the general public as read poetry at all have always been

inclined to underestimate the local product? As early as 1864, the Rev. Edward Hartley Dewart bemoaned the fact that:

There is probably no country in the world, making equal pretence to intelligence and progress, where the claims of native literature are so little felt, and where every effort in poetry has been met with so much coldness and indifference as in Canada. 3

A hundred years or so later, Irving Layton could still complain "In this unroyal kingdom a child knows/all poets are dead or they're Englishmen" ("Poetic Fame"), a sad commentary on the poetry that until recently has gone into school anthologies. The lack of native authors in these collections can hardly be attributed to a feeling on the part of the editors that the works of Canadian poets were too derivative, as the ones included are almost always blatantly so. In any case, the effect has been to instil in the young reader a life-long dislike and distrust of Canadian poetry and poets; this attitude may well have something to do with the fact that poets now in their middle years have tried so hard, apparently, to be different from those they read as a child. But here we run into one of those dichotomies -- English-French, British-American, Federal-Provincial -- that so plague Canadian life and literature. The poet is faced with a difficult choice between two premises: Canadian poetry is derivative; and Canadian poetry is mediocre at best. Some critics might say that these two statements amount to the same thing, but they can lead to two different conclusions: if the poet chooses the first -- Canadian poetry is derivative -- then

to be a good poet, he should try to be "Canadian" in his imagery; if he chooses the second -- Canadian poetry is mediocre (even, or perhaps most, when it is being "Canadian") -- then he must try not to be "Canadian," or at the very least to ignore his Canadian heritage so far as symbolism is concerned. The latest crop of poets seem to have chosen the second path, and in doing so have come full circle, back to being derivative, not of famous predecessors, but of each other. Speaking of what he calls "the New Barbarism in Canadian poetry," Louis Dudek says:

The vast majority of the new poets belong to the junk-heap school ... they are for the most part self-repeating products ... Never before, in fact, have poets been influenced by mediocre contemporaries to the extent that these poets are. 4

Leaving the "junk-heap" school aside, the majority of Canadian poetry is in some indefinable way different from its British and American relatives. While our poets may not be "as specifically and identifiably Canadian as Whitman ... is specifically and identifiably American" (to quote Ross again), most of them, up to at least the mid-sixties and probably even now, could not easily be confused with their American confrères. As we have seen, the difference is certainly not in the use of imagery. Ralph Gustafson feels it is in the phrasing. Discussing "the verbal texture of the modern Canadian poem," he says, "The 'phrasing,' the 'fin-gering' -- which determines the phrasing, as the pianist knows -- is different; the Canadian 'phrasing' is not the American, it is certainly not the English."<sup>5</sup>

Frye feels that the difference lies in "the more highly organized speech of [Canadian] poetry."<sup>6</sup> If this difference does lie in stylistics, it offers a fascinating field for further linguistic study.

As a footnote, it is interesting to see how Canadian painting has followed much the same pattern as Canadian poetry: first the imitation of the European masters; then the deliberate nationalism and concentration on the "differentness" of the Canadian landscape of Carr, Thomson, and the Group of Seven; and now (with a few exceptions such as Colville), the flight of most of the moderns from anything resembling physical reality. Even if the poets and painters of tomorrow never again make use of indigenous Canadian sources, at least we can say with Earle Birney:

Yet for a space we held in our morning's hand  
the willing and wildness of Canada, the fling of  
a nation.

("North Star West")

Notes to Summary and Conclusions

1. Malcolm Ross, "Introduction," Poets of the Confederation, (Toronto: McClelland and Stewart, 1960), p. xf.
2. Northrop Frye, "The Narrative Tradition in English-Canadian Poetry," Canadian Anthology, Carl F. Klinck and Reginald E. Watters (eds.), (Toronto: W.J. Gage Limited, 1966), p. 528.
3. Edward Hartley Dewart, "Introductory Essay," Selections from Canadian Poets (1864), reprinted in Masks of Poetry, A.J.M. Smith (ed.), (Toronto: McClelland and Stewart Limited, 1962), p. 14.
4. Louis Dudek, "Poetry in English," Canadian Literature, 41, p. 117.
5. Ralph Gustafson, "Introduction," The Penguin Book of Canadian Verse, (Penguin Books, 1967), p. 27.
6. Northrop Frye, "Canada and Its Poetry," The Making of Modern Poetry in Canada, Louis Dudek and Michael Gnarowski (eds.), (Toronto: The Ryerson Press, 1967), p. 88

TABLE IV  
 FIGURES OF SPEECH BY TIME, STYLE, AND TYPE

		Confederation - 1920	1920-1940	1940-1960	1960-	Total
LYRIC	Simile	18	3	15	9	45
	Metaphor	10	2	14	7	33
	Personifi- cation	19	6	2	-	27
NARRATIVE	Simile	13	1	9	-	23
	Metaphor	7	-	4	1	12
	Personifi- cation	11	1	1	1	14
DESCRIPTIVE	Simile	-	-	7	5	12
	Metaphor	-	-	4	1	5
	Personifi- cation	2	-	1	-	3
OTHER	Simile	-	-	-	-	0
	Metaphor	1	-	-	-	1
	Personifi- cation	1	-	-	-	1
TOTAL		82	13	57	24	176

TABLE V

## FIGURES OF SPEECH BY TIME, TYPE, AND REFERENCE

	Confederation to 1920	1920-1940	1940-1960	1960-	Total	
SIMILE	Nature	15	3	17	3	38
	Indian	6	-	2	-	8
	Culture	4	-	5	8	17
	Climate	5	1	4	2	12
	Geography	1	-	3	1	5
	History	-	-	-	-	0
METAPHOR	Nature	9	-	8	2	19
	Indian	3	-	3	-	6
	Culture	4	1	4	3	12
	Climate	-	-	3	1	4
	Geography	2	1	3	2	8
	History	-	-	1	1	2
PERSONIFI- CATION	Nature	15	5	3	-	23
	Indian	9	-	-	-	9
	Culture	2	1	-	-	3
	Climate	1	1	1	1	4
	Geography	6	-	-	-	6
	History	-	-	-	-	0
TOTAL	82	13	57	24	176	

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APPENDIX I

THE BEGINNINGS OF CANADIAN ENGLISH

An analysis was made of 2,046 unmarked entries under the letters A, B, and C, in the Dictionary of Canadianisms on Historical Principles. It is unfortunate that there is no way of knowing when a word actually came into common use; the dates given in the dictionary are, as they must be, those of the first written record as far as it can be ascertained -- they may thus postdate the words' entries into spoken Canadian English by many years. This unfortunate state of affairs seems particularly common to the period between 1950 and 1966, when apparently a large number of words appeared in print for the first time as a result of historical research. Indeed, some of the entries are marked 'Obs.' although the date of first written record may be as recent as 1963. Therefore, all words with entry dates recorded as after 1950 have been eliminated from the following table; it is thus based on a total of 1,608 words.

TABLE VI

AN ANALYSIS OF SOME FIRST DATES FOR CANADIAN WORDS

<u>Time</u>	<u>Number</u>	<u>Percent</u>
1500-1600	7	0.43
1601-1700	35	2.18
1701-1800	261	16.23
1801-1825	198	12.06
1826-1850	221	13.74
1581-1875	189	11.75
1876-1900	204	12.68
1901-1925	235	14.61
1926-1950	258	16.17

It seems entirely possible that what has already been said concerning the years after 1950 may also apply, in a lesser degree, to the period from 1900 to 1949.

Fig. 1B "First Dates of Record, 1860-1950", also eliminates these questionable late dates; and before 1770, the greatest number of words recorded for a single year was eleven in 1703, that number representing an outstanding peak in a flatland of ones and twos. The total number of words recorded between 1500 and 1700 is forty-two, and only 261 more appeared over the next hundred years. The century 1801-1900 accounts for the greatest total number of entries from the period studied, accounting for 812, or just over fifty percent of the total 1,608. As may be seen from the graphs, Figures 1A and B, the greatest number of peak years falls between about 1820 and 1835, with totals of twenty-six in 1832, twenty-three in 1824, twenty in 1829, and nineteen in 1820 and 1822. There is, of course, a great deal of activity from 1900 on, but only one year, 1933, with twenty-nine entries recorded, reaches a higher level than 1832.

In order to obtain an accurate idea of when Canadian English may be said to have begun, it would be necessary not only to use a far larger sampling of words than was dealt with here, but also to have access to letters, diaries, account books and so forth that may be tucked away and forgotten in attics and cellars all over the country. However, from the information used in the writing of this paper, it may be concluded that the beginning of Canadian English falls somewhere in the early 1800's, after 1820 and before 1850.

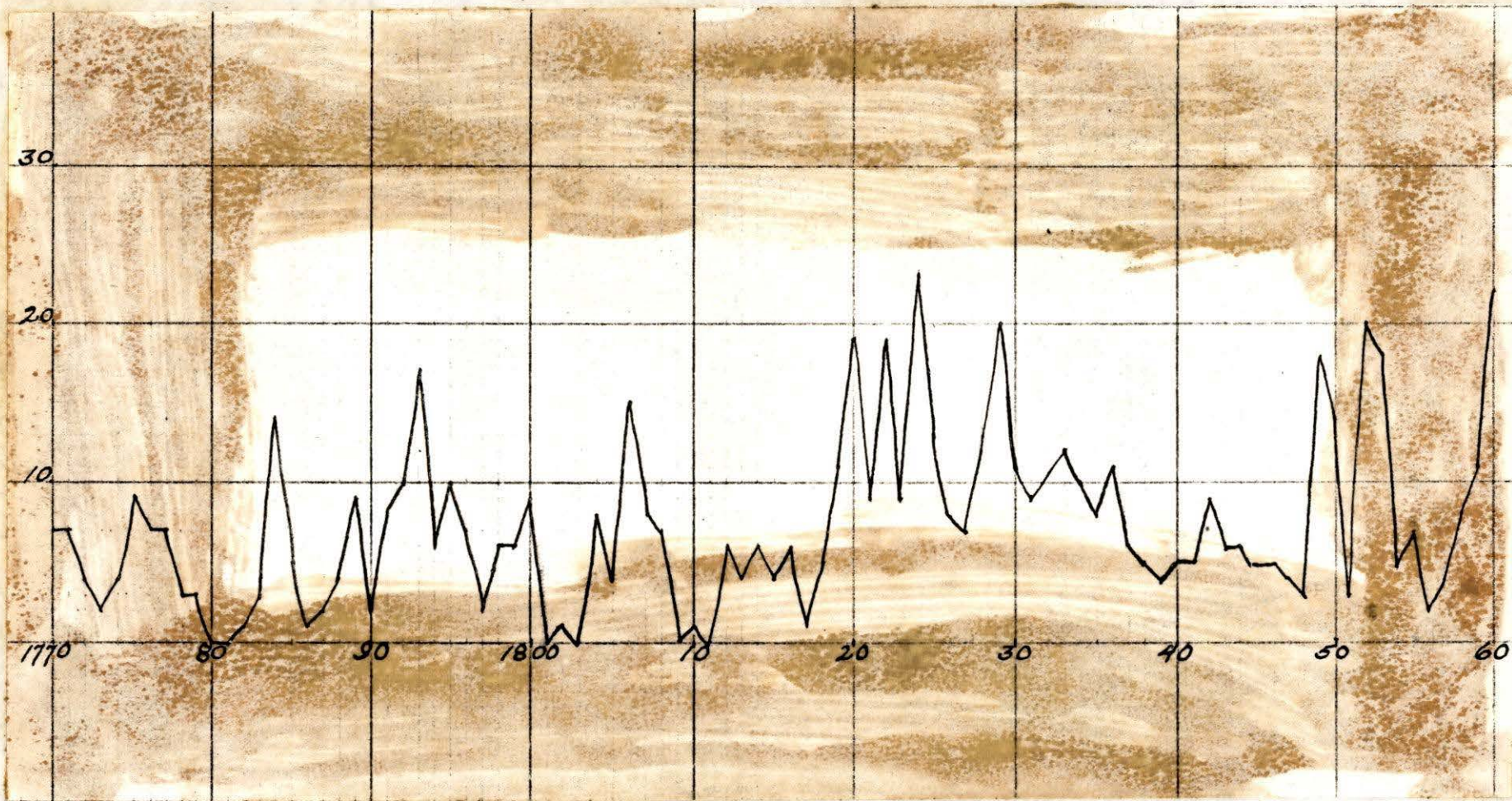


Figure 1A

First Dates of Record, 1770-1860

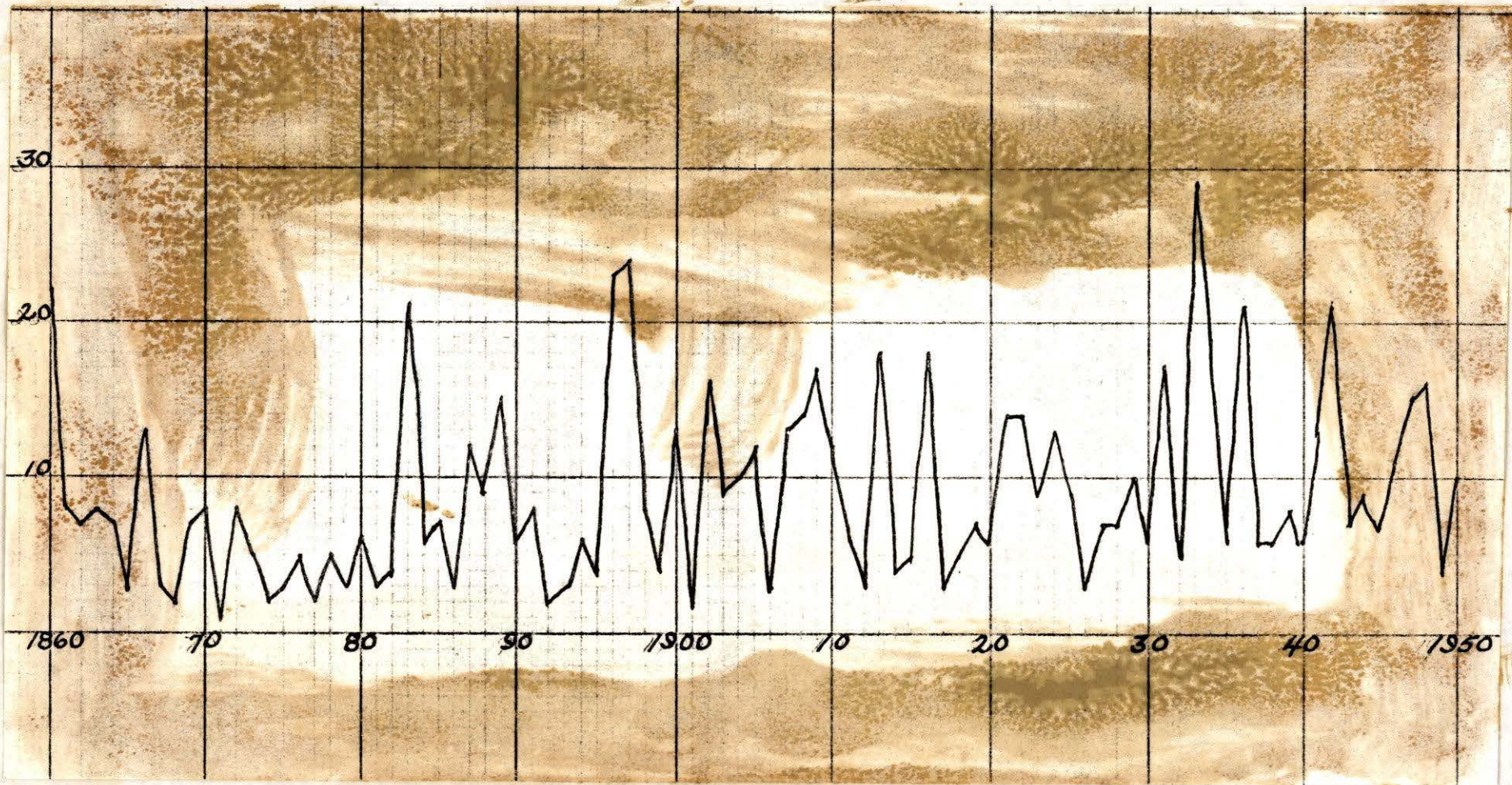


Figure 1B

First Dates of Record, 1860-1950

APPENDIX II

LIST OF FIGURES OF SPEECH BY AUTHORS

Anonymous

The cowboy Homeric ferocity.

"The Football Match"

Grizzly Grits.

Doggerel in The Peoples Almanac, 1891

Men, hurrah for our own native isle, Newfoundland  
Not a stranger shall hold one inch of her strand;  
Her face turns to Britain, her back to the Gulf,  
Come near at your peril, Canadian Wolf!

Newfoundland anti-Confederation ballad,  
1869

Atwood, Margaret

the hills  
.....  
become endless as prairies

"Journey to the Interior"

Avison, Margaret

a spruce-green sky

"The Butterfly"

Birney, Earle

At first he was out with the dawn  
whether it yellowed bright as a wood-columbine

"Bushed"

But the moon carved unknown totems  
out of the lakeshore  
owls in the beardusky woods derided him  
moosehorned cedars circled his swamps and tossed  
their antlers up to the stars.

Ibid.

My father, weathered and straight as an old bullpine

"Joe Harris, 1913-1942"

... even old grandpap, ninety that  
year, noisy and spry as a chipmunk

Ibid.

So the lords of the Inca

.....

... seemed

for the next four centuries

to be as ineffectual as early Britons or late Canadians.

"Machu Picchu"

Not the cougar leaping to myth  
from the orange lynx of our flame

"Man is a Snow"

O now we take a prairie in our glide  
in the sky's wide room unroll a rug  
of olive grain, of rivers worked in willowgreen,  
of alkali-embroidered sloughs and flowered ponds  
and the straight unendingness of road.

"North Star West"

... we are a gull whirring alone  
on a snowfroth ocean of mountains.

Ibid.

For eyes he waves greentipped  
taut horns of slime. They dipped,  
hours back, across a reef,  
a salmonberry leaf.

"Slug in Woods"

In this friend's face I know  
the grizzly still and in the mirror  
lay my ear to the radio's conch  
and hear the atom's terror

Within the politician's ribs  
within my own the time bombs tick  
O men be swift to be mankind  
or let the grizzly take.

"Time Bomb"

We gambled like fool-hens

"Speech of the Salish Chief" Trial  
of a City

the Kwakiutls would come like sea-wolves

Ibid.

stronger than grizzlies

Ibid.

Campbell, William Wilfred

Wherever the ice-winds sob.

"The Winter Lakes"

Carman, Bliss

The mysterious autumn haze  
Steals across the blue ravine  
Like an Indian ghost that strays  
Through his olden lost demesne.

"At the Yellow of the Leaf"

By night a flock of geese went over, honking north on the  
traits of air,  
The spring express--

"Easter Eve"

Let me have a scarlet maple  
For the grave-tree at my head,

"The Grave Tree"

I would sleep, but not too soundly,  
Where the sunning partridge drums,  
Till the crickets hush before him  
When the Scarlet Hunter comes.

Ibid.

Leave me by the scarlet maple,  
When the journeying shadows fail,  
Waiting till the Scarlet Hunter  
Pass upon the endless trail.

Ibid.

The night has fallen, and the tide ...  
Now and again comes drifting home,  
Across these aching barrens wide,  
A sigh like driven wind or foam:

"Low Tide on Grand Pré"

"They're mortals bound for church,"  
Said the little Silver Birch;

"The Sceptics"

Crawford, Isabella Valancy

But South Wind . . . . .  
. . . . .  
Blows fiery breaths from his red calumet

"The Camp of Souls"

And canoes, like flakes of the silvery snow,  
Thro' the tall, rustling rice-beds come and go.

Ibid.

... the summer weaves  
Her dusky wigwam of perfect leaves

Ibid.

The bittern, squaw-like, scolds the air

"The Dark Stag"

"The reeling earth  
In furious mirth,  
With sledges of ice I smote ..."

"The Ghosts of the Trees"

One isle 'tween blue and blue did melt, --  
A bead of wampum from the belt  
Of Manitou -- a purple rise  
On the far shore heaved to the skies.

"The Lily Bed"

In this shrill Moon the scouts of winter ran  
From the ice-belted north ...

"Malcolm's Katie"

From his far wigwam sprang the strong North Wind

Ibid.

my gold-eyed squaw, the Summer

Ibid.

O, my white squaw, come from the wigwam gray  
Spread thy white blanket on the twice-slain dead.

Ibid.

Crawford, Isabella Valancy

the rustling rice-beds sang.

"Malcolm's Katie"

Small creeks sprang from its mosses, and amaz'd,  
Like children in a wigwam curtain'd close  
Above the great dead heart of some red chief,  
Slipp'd on soft feet ...

Ibid.

The South Wind crept on moccasins of flame

Ibid.

The South Wind laid his moccasins aside,  
Broke his gay calumet of flow'rs, and cast  
His useless wampum, beaded with cool dews,  
Far from him, northward; his long, ruddy spear  
Flung sunward, whence it came, and his soft locks  
Of warm fine haze grew silver as the birch.  
His wigwam of green leaves began to shake;  
The rice-beds scolded harsh like squaws;  
The small ponds pouted up their silver lips;  
The great lakes ey'd the mountains, whispered "Ugh!  
Are ye so tall, O chiefs? Not taller than  
Our plumes can reach." And rose a little way,  
As panthers stretch to try their velvet limbs,  
And then retreat to purr and bide their time.

Ibid.

... the sun arose  
Lusty with light and full of summer heat,  
And pointing with his arrows at the blue,  
Clos'd, wigwam curtains of the sleeping moon ...

Ibid.

Max, gaunt as prairie wolves in famine time  
With long-drawn sickness, rolled upon the bank.

Ibid.

The lightnin' struck at the runnin' herd  
With a crack like the stroke of a cowboy's lash.

"Old Spookses' Pass"

The moon in the black clouds tremblin' sank  
Like a bufferler overtook by the wolves  
An pulled to the ground by the scuddin' pack.

Ibid.

Tearin' along the indigo sky  
Was a drove of clouds, snarled an' black  
Scuddin' along to'ard the risin' moon,  
Like the sweep uv a durned hungry pack  
Uv prairie wolves to'ard a bufferler.

Ibid.

Her vesture, with giant lilies bound,  
Falls like a slant of snow, and round  
It whitens all the ground.

"Peace"

Be thy Rose as stately  
As a pacing deer.

"Roses in Madrid"

The darkness built its wigwam walls  
Close round the camp.

"Said the Canoe"

Sinuuous, red as copper snakes,  
Sharp-headed serpents, made of light  
Glided and hid themselves in night.

Ibid.

Drummond, William Henry

And the feet that would follow after, must be swift as  
the prairie wind.

"Madeleine Verchères"

Dudek, Louis

It's a wilderness between the jungle and the sea.  
Empty. Waiting for "culture":

Jokers like jackpine across her middle:  
the blowhorn epic scenery of Heavysage and Mair,  
or flatlands pioneered by the Scotts ...

"Canada: Interim Report"

Morning came at me like a flung snowball.

"Puerto Rican Side-Street"

preserve a Sachem silence

"The tolerant Trees"

Everson, R.G.

I dance on tiptoe mind along the platform  
shaking laughter's outstretched hands  
that shock me like a Winter lightswitch.

"When I'm Going Well"

Glassco, John

And the habit and refrain of memory  
Tumbles into the void like a stale provincial motto.

"The Crows"

Grayson, Ethel Kirk

Her frame emaciate as the shivering tree  
Flaunting a scalp-lock leaf

"Summer's End"

Invade the woods wet hush pine-bayonnetted;

Ibid.

And you who kneel, tense as a strung bow ...

Ibid.

Johnson, Emily Pauline

lean as a wolf in winter

"The Archer"

It is the blood-hued straight and strong,  
Voicing abroad its patriotic song.

Its daring colours bravely flinging forth  
The ensign of the nation of the north.

"Autumn's Orchestra -- The Maple"

The Northern Lights dance down her plains with soft and  
silvery feet.

"Calgary of the Plains"

And the Northern lanterns tremble  
At the war-cry of that brave.

"Dawendine"

You can hear them when the Northern  
Candles light the Northern sky.

Ibid.

Yellow her hair as the golden rod,  
And brown her cheeks as the prairie sod.

"Harvest time"

On, on I galloped like a northern gale.

"Ojistoh"

Prairie Greyhounds [title]

Freighters of fur from the voiceless land  
That sleeps in the Arctic zone.

"The Train Dogs"

The spoils of the hunter's moon.

Ibid.

A worthless prairie vagabond is he.

"The Wolf"

Whites was scarce as furs when things is green

"Wolverine"

Key, A.F.

The hand of nature  
-- assisted by the CPR --  
has groomed and dressed you.

"Lake Louise"

Dirty, soapy water  
pouring out of Mister Yoho's  
Chinese laundry --  
where glaciers are washed  
and spread out to dry  
on mountain peaks.

"Yoho River"

Kirkconnell, Watson

Confederation's impresario

"The Seven Oaks Massacre"

His back was level as the prairie

"The Drover's Tale of the Flying Bull"

... a wild north-wester  
Swooped, like a blizzard loosed from hell.

"The Parson's Tale of the Gimli Prodigal"

Klein, A.M.

the village\* is Laurentian, tiered and bright.

"Frigidaire"

\*the inside of the Frigidaire.

Beneath their alimentary shawls  
sit like black tents their squaws ...

"Indian Reservation: Caughnawaga"

With what strange moccasin stealth that scene is changed!

Ibid.

far from "the pemmican west," out of the storm  
confederate, upon a city street.

"Librairie Delorme"

[Mount Royal] the buffalo straggler of the Laurentian herd

"The Mountain"

chokecherry summer clowning black on my teeth.

Ibid.

[the dray horse] Now and then flicks through farmer straw  
his ears, like pulpit flowers.

"Pastoral of the City Streets"

Fall the feathers of sounds, like alouettes'.

"Political Meeting"

First, the two older ones, the bunkhouse brawnymen.

"The Provinces"

Or find it in the repute of character:  
romantic as mounties?

Ibid.

moods as primary as their tuques and togs.

"The Snowshoers"

the fiery subzeros of sacrifice

"The Sugaring"

Lampman, Archibald

Each for a moment faces them all and stands  
In his little desperate ring; like a tired bull moose  
Whom scores of sleepless wolves, a ravening pack,  
Have chased all night, all day  
Through the snow-laden woods, like famine let loose;  
And he turns at last in his track  
Against a wall of rock and stands at bay;  
Round him with terrible sinews and teeth of steel  
They charge and recharge: but with many a furious plunge and  
wheel,

Hither and thither over the trampled snow,  
He tosses them bleeding and torn;  
Till, driven ever to and fro  
Harried, wounded and weary grown,  
His mighty strength gives way  
And all together they fasten upon him and drag him down.

"At the Long Sault"

And tenderly still in the tremulous gloom  
The trilliums scatter their white-winged stars.

"Freedom"

O Manitou, O Spirit of the earth

"The Lake in the Forest"

O Monarch of the morning, Manitou.

Ibid.

O Manitou, O spirit of the spring

Ibid.

O Manitou, O spirit of the snow,  
O Manitou, O master of the frost

Ibid.

Soon the maples, soon will the glowing birches ...  
.....  
Dream, sad-limbed ...

"Sapphics"

Layton, Irving

His complexion florid  
as a maple leaf in late autumn

"Anglo-Canadian"

The wind rose like an American tariff

"Haruspex"

the stiff Loyalist mouth

"Portrait"

LeFevre, Mrs. L.A. ("Fleurange")

A jewelled order proudly flung  
On old Mount Royal's breast

"The Spirit of the Carnival"

Leland, Charles G. (tr.)

We will also watch the northern lights  
playing their game of ball in their  
cold northern country.

"Wabanaki Song"

Leslie, Kenneth

... the black spruce dragged her beneath the skirt  
of the low hill:

"The day reeled downward..."

His  
cheeks had thin red veins like russet apples ...

"The Old Man"

Lighthall, William Douw

Reign on, majestic Ville Marie!  
Spread wide thy ample robes of state;

"Montreal"

Ložar, Thomas A.

Yours was the wintercoated style of one  
Preparing to go out into the night to post a letter.

"Two Poems from Pramen v Ljubljani"

MacDonald, Wilson

Who calls learning grim, who says her garb is sober?  
Here she sits gowned today like red October.

"Convocation"

The arms of the wind,  
That long have embraced  
The trees of the forest,  
Reach out on the prairies  
And feel the despair of a woman bereaved.

Wind of the wood,  
Love while you can;  
For the prairies must come  
To wind and to man.

The voice of the wind  
That loves the soft answer  
Of pine and of cedar  
In the temple of wood~  
Shall yearn on the prairies  
For the old sweet replies.

Wind of the wood,  
Hear while you can;  
For the prairies must come  
To wind and to man.

The cry of my soul,  
That heard the dear word  
Of a deeply-loved maiden,  
Goes now down the treeless  
And empty, long prairies  
That answer me not.

Cry of my soul,  
And wind of the wood,  
Let us join together  
Grief's brotherhood.

"Grief's Brotherhood"

the laugh of silver birch against the gloom of pine

"In Johannesburg"

A tall pine spears the salmon down but cannot hold its prey.

"A Morning Song"

I'll give you a girl with foot as light  
As the brown leaf on the snow;

"Song of the Snowshoe Tramp"

frost wakened crimson

"A Song of the Ultimate"

... the scarlet ranks of maple make advance.

"Trapper One and Trapper Two (or  
the Ghost of Ungava)"

MacPherson, Jay

She is harsh as the blizzard that scrapes and strains

"True North"

Mair, Charles

Where the pine bowed its antlers in tempests

"A Ballad for Brave Women"

Kanata! Sylph of northern skies

"Kanata"

Open the Bay, which o'er the Northland broods,  
Dumb, yet in labour with a mighty fate!

"Open the Bay"

the myriad prairies call;

Ibid.

And the soft maple blushed where the frost had kissed

"The Pines"

So that your cabin flows with mofles sweat,  
And hips of wapiti and bedded robes

Tecumseh, I, 2

... sottish braves, -- the Long Knife's tavern chiefs --  
Who sell their honour like a pack of fur.

Ibid., II, 4

My brother's love is like the trader's warmth --  
O'er with the purchase.

Ibid.

lynx-eyed sentinels

Ibid., III, 3

Beware the lariat of the law!

Ibid., IV, 1

The manly strain this Canada hath bred

Ibid., IV, 5

whose effect will nerve  
All Canada to perish, ere she yield.

Ibid.

O Canada!  
Bright youth among the greybeards of the earth,

Ibid., V, 1

Marriott, Anne

All the night's happiness  
Seemed far away, unreal  
Like a lying mirage,  
Or the icy-white glare  
Of the alkali slough.

"The Wind our Enemy"

Marshall, Tom

We observe the ice today  
is like stained glass done  
with Canadian good taste:

"Words for an Imaginary Future"

Marty, Sid

Your coat was prime and full  
soft as new snow, red like autumn fire.

"Fox on the Wire"

Page, P.K.

Bell rings and they go and the voice draws their pencil  
like a sled across snow; when its runners are frozen  
rope snaps and the voice then is pulling no burden  
but runs like a dog on the winter of paper.

"The Stenographers"

Pickthall, Marjorie

On Lac Sainte Irénée the noon  
Lay wolf-like waiting by her hills.

"On Lac Sainte Irénée"

Pratt, E.J.

Even the merchantmen must flank these ships,  
Herded like buffalo young inside the ring

"Behind the Log"

The villages fell before a blizzard of axes  
And arrows and spears and then were put to the torch.

"Brébeuf and His Brethren"

I would conscript the Gemini,  
Persuading Castor to compete  
with Pollux on a heavy wager,  
Buckboard against the sled, that he,  
With Capricornus could not beat  
His brother mushing Canis Major.

"The Depression Ends"

--- there to toss  
The blizzard from his path across  
The prairies of Saskatchewan

"The 6000"

As stubborn too as is the old North-West Passage

"Towards the Last Spike"

His hair like frozen moss from Labrador

Ibid.

the lariat loop of the Columbia

Ibid.

The way they got their tongue around the word  
Was different, for some could make it hiss  
With sound of blizzards screaming over ramparts:  
The Pass -- the Yellowhead, the Kicking Horse --  
Or jam it would coureur-de-bois romance

Ibid.

Procope, Mervyn

Music from a tavern,  
syrup from a street-corner soul;  
everywhere the smell, the sugar, the smoke --  
the city dotting the landscape  
a maple-syrup pot.

"Three Crosses"

legs like logs  
jammed in a river

Ibid.

Purdy, Al.

... skating thru the smoky end boards out  
of sight and climbing up the appalachian highlands  
and racing breast to breast across laurentian barrens  
over hudson's diamond bay and down the treeless tundra

"Hockey Players"

the highways are luminous with Mounties

"In the Wilderness"

a stupid dignity  
like a bear smeared with garbage

"The Machines"

Canadian as the Winnipeg Gold-Eye or  
the Calgary Eye-Opener

"Mountain Lions in Stanley Park  
(Vancouver, B.C.)"

and me  
in Paris like a smudged Canadian postcard

"Song of the Impermanent Husband"

their leaves are veined and intricate  
like tiny parkas

"Trees at the Arctic Circle"

Le Pan, Douglas

While at the base of my brain  
An ampoule of pity swells like a trillium

"Elegy in the Romagna"

Slim he is as a moccasin-flower

"An Incident"

Down, down they come on earth's cold shores  
Like mallards winged by gun-shot

"Meteors"

Reaney, James

And Lake Erie into  
Lake Ontario  
Like a blue grain bag  
At which that frowsy hag  
Of a city Toronto nibbles

"The Great Lakes Suite. III. Lake Huron"

On the wasps and the bees  
That are furry as yellow and black  
Fat sofas and chesterfields

"The Groats"

The Heart like a red leaf  
Fall from her branch

"The Heart and the Sun"

the lusty belches of a Canadian spring

"The Orphanage"

The only leaf upon its tree of blood,  
My red heart hangs heavily

"The Red Heart"

Then on top of you fell  
A Boneyard wrecked auto gent, his hair  
Made of rusted car door handles, his fingernails  
Of red Snowflake Pastry signs

"Winnipeg Seen as a Body of Time and  
Space"

Your arms were burr oaks and ash leaf maples

Ibid.

Roberts, Sir Charles G.D.

O strong hearts of the North  
Let flame your loyalty forth,  
And put the craven and base to an open shame,  
Till earth shall know the Child of Nations by her name!

"Canada"

Where rivers brown and strong,  
As caribou bound along,  
Break into angry parle  
Where wildcat rapids snarl

"Birch and Paddle" to Bliss Carman

Scott, Duncan Campbell

The twilight moon  
Coloured like a prairie lily

"At Gull Lake, August 1810"

For many years she was as strange and free,  
As a pine-linnet in a cedar tree.

"By the Willow Spring"

Because she was old and useless,  
Like a paddle broken and warped,  
Or a pole that was splintered

"The Forsaken"

... and far away  
The wind sounds in the wood, wearier  
Than the long Ojibwa cadance  
In which Potân the Wise  
Declares the ills of life  
And Chees-que-ne-ne makes a mournful sound  
Of acquiescence.

"The Height of Land"

Where a bush fire, smouldering, with sudden roar  
Leaped on a cedar and smothered it with light  
And terror.

Ibid.

Gone like a moose track in the April snow.

"Indian Place-Names"

tales of ghosts  
That hover in the world like fading smoke  
About the lodges.

"Indian Place-Names"

the crocus west

"A Nest of Hepaticas"

And he who did the deed fares out like a hunted beast  
To lurk where the musk-ox tramples the barren ground

"Night Burial in the Forest"

The toboggan made the sound of wings,  
A wood-pigeon sloping to her nest.

"On the Way to the Mission"

Be great as they, but pure as thine own snow.

"Ottawa"

Between the sombre legions of cedars and tamaracks  
The rapids charge the ravine.

"Rapids at Night"

But these dead thoughts  
Hang like burned forests  
By a northern lake.

"Thoughts"

Scott, F.R.

Always I shall remember you, as my car moved  
Away from the station and left you alone, by the gate  
Utterly and forever frozen in time and solitude  
Like a tree on the north shore of Lake Superior.

"Departure"

If I write "ostrich"  
Those who have never seen the bird see it  
With its head in the sand and its plumes fluffed with the  
wind  
Like Mackenzie King talking on Freedom of Trade.

"Poetry"

But we were smarter than a Skeena salmon  
And shot our silver body over the lip of air  
To rest in a pool of space  
On the top storey of our adventure.

"Trans Canada"

Smith, A.J.M.

I would take words  
As crisp and as white  
As our snow; as our birds  
Swift and sure in their flight;  
  
Sweet-smelling and bright  
As new rain; as hard  
And as smooth and as white  
As a brook pebble cold and unmarred  
  
As clear and as cold  
As our ice; as strong as a jack pine;  
As young as a trillium, and old  
As Laurentia's long undulant line;  
  
To hold in a poem of words  
Like water in a colourless glass  
The spirit of mountains like birds,  
Of forests as pointed as grass;  
  
To hold in a verse as austere  
As the spirit of prairie and river,  
Lonely, unbuyable, dear,  
The North, as a deed, and forever.

"To Hold in a Poem"

Souster, Raymond

... today  
he dreams of maple trees transformed with colours  
of autumn, their crimson pouring down that  
Mountain years ago -- red blood of the peoples of  
the earth, red flags that wave in joy of victory everywhere

"The Good Doctor" (in memory of Dr.  
Norman Bethune)

Single drops of water  
with a shine of white  
  
take the ski-tow slide  
down the day's rusty clothesline.

"The Journey"

Think of them  
if you will, as the Séparatistes  
of North Hatley, better tolerated  
than stirred up, better at the end  
of the verandah in plain view  
than hidden in the woods: and who knows,  
in time we may even come  
to know each other well enough  
to live together under the same good roof.

"Wasp Nest"

Suknaski, Andrew

that spring  
I remember  
how the cold nightwind  
knifing the prairie  
somewhere south  
of north battleford  
poisoned me

"Hitch-Hiking"

Watson, Albert D.

Then down the ancient silence, like zephyrs through the wheat  
The truant tones come drifting...

"Lyric Night"

Watson, Wilfred

My grave of grass, my prairie of grave

"In the Cemetery of the Sun"

Whyte, Jon

It began  
with an involvement of certain grey wolves  
in a green wood  
and went on to a circle inscribed  
in wind-hardened snow.

It begins again  
with an involvement of green eyes  
and yellow teeth  
and goes on to a spiral tightening  
upon an elk.

It ends  
with a blood-spotted, grass-ragged patch  
and a carcass  
and snow whorls covering the spot  
in a levelling wind.

It began again  
with an involvement of grey wolves  
in a dark green wood.

[No title]

APPENDIX III

CHECK LIST OF POETS READ, IN CHRONOLOGICAL ORDER

The authors listed below are all those whose poems were read in order to find the images listed in Appendix II. The poems were found in anthologies, in collected or selected works, in privately printed or unpublished collections, and in periodicals (see Bibliography). In some cases it has not been possible to find any reference to year of birth; these poets are listed at the end in rough chronological order.

NAME	BORN	BIRTHPLACE AND OTHER INFORMATION	DIED
Bishop G.J. Mountain	1789	Montreal P.Q. (?)	1863
Major John Richardson	1796	Queenston, Ont.	1852
William Kirby	1817	Kingston-upon-Hull, Eng. (to Canada 1832)	1906
J.A. Fraser	1820	Toronto, Ont.	1899
George Martin	1822	Montreal, P.Q.	1900
Charles Sangster	1822	Kingston, Ont.	1893
Pamela Vining Yule	1825 (?)	Woodstock, Ont.	1897
William Wye Smith	1827	Jedburgh, Scotland (to Canada 1837)	1917
Mrs. M.J. Katzmann Lawson	1828	Dartmouth, N.S.	1890
Mrs. Leprohon	1829	Montreal, P.Q.	1879
John Hunter Duvar	1830	P.E.I.	1899
Isidore G. Ascher	1835	Montreal, P.Q.	1914
Agnes Maule Machar ("Fidelis")	1837	Kingston, Ont. (?)	1927
John Reade	1837	Montreal, P.Q.	1919
James D. Edgar	1841	Toronto, Ont.	1899
Jean Talon-L'Esperance	1838		1891

NAME	BORN	BIRTHPLACE AND OTHER INFORMATION	DIED
Charles Mair	1838	Lanark, Ont.	1927
George T. Lanigan	1846	Montreal, P.Q.	1886
Arthur Wentworth Eaton	1849	Kentville, N.S. (Acadian clergyman)	1937
John Lowry Stuart	1849	Toronto (?)	1891
E.W. Thomson	1849	Peel County, Ont.	1924
William Chapman	1850	St. Francois de la Beauce, L.C.	1917
Isabella Valancy Crawford	1850	Dublin, Ireland (to Canada 1858)	1887
Arthur John Lockhart	1850	Lockhartville, N.S.	1926
John E. Logan ("Barry Dane")	1852	(lived in Montreal)	1915
George Frederick Cameron	1854	New Glasgow, N.S.	1885
William Henry Drummond	1854	Mohill, Ireland (to Canada 1864)	1907
Barry Straton	1854	Frederickton, N.B.	1901
William McLennan	1856	Montreal, P.Q.	1914
Charles Lee Barnes	1857	Georgetown, P.E.I.	
Ethelwyn Wetherald	1857	Rockwood, Ont.	1940
William Douw Lighthall	1857	Hamilton, Ont.	1946
William Wilfred Campbell	1858	Berlin (Kitchener) Ont.	1918
Mrs. J.F.W. Harrison ("Seranus")	1859		1935
W.A. Sherwood	1859	Toronto, Ont.	1919
John Frederic Herbin	1860	Winsor, N.S.	1923
Sir Charles G.D. Roberts	1860	Douglas, N.B.	1943
Bliss Carman	1861	Fredericton, N.B.	1929
Archibald Lampman	1861	Morpeth, Ont.	1899
Frederick George Scott	1861	Montreal, P.Q.	1944
Emily Pauline Johnson	1862	Brantford, Ont.	1913
Duncan Campbell Scott	1862	Ottawa, Ont.	1947
Elizabeth Gostwycke Roberts	1864	Westrock, N.B. (sister of Sir Charles G.D. Roberts)	1922
Arthur Weir	1864	Montreal, P.Q.	1902

NAME	BORN	BIRTHPLACE AND OTHER INFORMATION	DIED
H.R.A. Pocock	1865	England (to Canada 1880)	1941
Tom MacInnes	1867	Dresden, Ont.	1951
John McRae	1872	Guelph, Ont.	1918
J.E.H. MacDonald	1874	Durham, England (to Canada 1887)	1932
Robert Norwood	1874	New Ross, N.S.	1932
Arthur Stringer	1874	Chatham, Ont.	1950
Isabel Eceleston Mackay	1875	Woodstock, Ont.	1928
Norah M. Holland	1876	Collingwood, Ont.	1925
Theodore Goodrich Roberts	1877	Fredericton, N.S.	1953
Katherine Hale	1878	Galt, Ont.	1956
Wilson MacDonald	1880	Cheapside, Ont.	
Louise Morey Bowman	1882	Sherbrooke, P.Q.	1944
Marjorie Pickthall	1883	Middlesex, England (to Canada 1889)	1922
E.J. Pratt	1883	Western Bay, Nfld.	1964
Ethel Kirk Grayson	1890	(lives in Sask.)	
P.G. Hiebert	1892		
Arthur S. Bourinot	1893	Ottawa, Ont.	
W.W.E. Ross	1894	Peterborough, Ont.	
Hilda Mary Hooke	1898	Odcombe, Somerset (to Canada 1902)	
Raymond Knister	1899	Blenheim, Ont.	1932
Frank R. Scott	1899	Quebec City	
Robert Finch	1900	Freeport, N.Y. (to Canada 1908)	
Louis Mackay	1901	Hensall, Ont.	
Lenore Pratt	1901	Toronto, Ont.	
Roy Daniells	1902	England (to Canada 1910)	
Kenneth Leslie	1902	Pictou, N.S.	
A.J.M. Smith	1902	Montreal, P.Q.	
Allan Creighton	1903	Halifax, N.S.	

NAME	BORN	BIRTHPLACE AND OTHER INFORMATION	DIED
R.G. Everson	1903	Oshawa, Ont.	
Earle Birney	1904	Calgary, Alberta	
Audrey Alexandra Brown	1904	Nanaimo, B.C.	
E. Hope Kerr	1904	Chatham, Ont.	
Floris Clark McLaren	1904	Skagway, Alaska (lives in Victoria)	
Alfred G. Bailey	1905	Quebec City	
Charles Bruce	1906		
Dorothy Roberts	1906	Fredericton, N.B.	
Joseph Schull	1906	South Dakota (to Canada 1913)	
Leo Kennedy	1907	England (to Canada 1912)	
Fred Swayze	1907		1967
John Glassco	1909	Montreal, P.Q.	
Ralph Gustafson	1909	Lime Ridge, P.Q.	
A.M. Klein	1909	Montreal, P.Q.	
Dorothy Livesay	1909	Winnipeg, Man.	
R.E. Rashley	1909	England (to Canada as an infant)	
Anne Wilkinson	1910	Toronto, Ont.	1961
Kay Smith	1911	St. Johns, N.B.	
Wilfred Watson	1911	England (to Canada 1925)	
Irving Layton	1912	Rumania (to Canada 1914)	
George Woodcock	1912	Winnipeg, Man. (lives in Sooke)	
Anne Marriott	1913	Victoria, B.C.	
George Johnston	1913	Hamilton, Ont.	
Patrick Waddington	1913	Westmeath, Ont.	
Douglas Le Pan	1914	Toronto, Ont.	
R.A.D. Ford	1915	Ottawa, Ont. (Canadian diplomat)	
Frederick E. Laight	1915	Regina, Sask.	

NAME	BORN	BIRTHPLACE AND OTHER INFORMATION	DIED
P.K. Page	1916	England (to Canada 1918)	
Fred Cogswell	1917	East Centreville, N.B.	
Eldon Grier	1917	London, Eng. (Canadian parents)	
Ronald Hambleton	1917		
Miriam Waddington	1917	Winnipeg, Man.	
Bertram J. Warr	1917	Toronto, Ont.	1943
Margaret Avison	1918	Galt, Ont.	
Lewis Dudek	1918	Montreal, P.Q.	
Al Purdy	1918	Wooler, Ont.	
Mavor Moore	1919	Toronto, Ont.	
Milton Acorn	early 1920's	P.E.I.	
Allan Brown	1920	Ont.	
"Harold Andrew"	1921	Toronto, Ont. (pseud. of Nathan Ralph)	
Raymond Souster	1921	Toronto, Ont.	
Elizabeth Brewster	1922	Chipman, N.B.	
Douglas Lochhead	1922		
Eli W. Mandel	1922	Estevan, Sask.	
Kildare Dobbs	1923		
Ronald Bates	1924	Regina, Sask.	
Margaret Coulby	1924	Cambellford, Ont.	
Norman Levine	1924		
Joan Finnigan	1925		
Colleen Thibaudeau	1925	Toronto, Ont.	
David Knight	1926	Toronto, Ont. ?	
James Reaney	1926	Stratford, Ont.	
Genevieve Bartole	1927	Sask.	
Phyllis Webb	1927	Victoria, B.C.	
George Whipple	1928	N.B.	
Frederic Candelaria	1929		

NAME	BORN	BIRTHPLACE AND OTHER INFORMATION	DIED
D.G. Jones	1929	Bancroft, Ont.	
John Smallbridge	1930		
Jay MacPherson	1931	England (to Canada 1940)	
Ralph Cunningham	1932	Toronto, Ont.	
Alden A. Nowlan	1933	Winsor, N.S.	
Leonard Cohen	1934	Montreal, P.Q.	
Harry Howith	1934	Ottawa, Ont.	
Heather Spears	1934		
Tom Arnett	1935	Winnipeg, Man.	
Stuart MacKinnon	1935	Barnston, P.Q.	
Myra von Ridemann	1935		
George Amabile	1936		
George Bowering	1936		
John Robert Columbo	1936	Kitchener, Ont.	
Daryl Hine	1936	Vancouver, B.C.	
Don Gutteridge	1937	Point Edward, Ont.	
Lionel Kearns	1937	Nelson, B.C.	
David Helwig	1938	Toronto, Ont.	
Tom Marshall	1938	Niagara Falls, Ont.	
John Newlove	1938	Regina, Sask. (now lives in Terrace, B.C.)	
J. Michael Yates	1938		
Margaret Atwood	1939		
bill bisset [sic]	1939	N.S.	
David Donnell	1939	Galt, Ont.	
Patrick Lane	1939	Nelson, B.C.	
Dennis Lee	1939	Toronto, Ont.	
Villu Viksten	1939	Tallinn, Estonia (to Canada 1951)	
Douglas Barbour	1940	Winnipeg, Man.	
Deborah Eibel	1940	Montreal, P.Q.	
David McFadden	1940	Hamilton, Ont.	
Gwendolyn MacEwen	1941	Toronto, Ont.	

NAME	BORN	BIRTHPLACE AND OTHER INFORMATION	DIED
Jon Whyte	1941	Banff, Alta.	
Nelson Ball	1942	Clinton, Ont.	
Gregory Cook	1942	Yarmouth, N.S.	
Andrew Sulnaski	1942	Wood Mountain, Sask.	
Lloyd Abbey	1943	London, Ont.	
Paul Dutton	1943	Toronto, Ont.	
John Douglas	1944	Toronto, Ont.	
Dana Fraser	1944	Vancouver, B.C.	
Thomas A. Ložar	1944	Ljubljani, Slovenia (to Canada 1953)	
Barry McKinnon	1944	Calgary, Alta.	
Seymour Mayne	1944	Montreal, P.Q.	
Sid Marty	1944	England (to Canada 1946)	
David Phillips	1944	Vancouver, B.C.	
Chuck Carlson	1945		
Terry Crawford	1945	St. Johns, N.B.	
David Lamothe	1945 (46?)	Montreal, P.Q. (Living in Toronto)	
Tom Wayman	1945	Hawkesbury, Ont.	
Bob Bassin	1946	Toronto, Ont.	
Ken Belford	1946	(lives near South Hazelton, B.C.)	
C.H. Gervais	1946	Ontario	
Bill Howell	1946	Halifax, N.S.	
Andy Wainwright	1946	Toronto, Ont.	
Dale Zieroth	1946	Neepawa, Man.	
Phil Desjardins	1947	Quebec City, P.Q.	
A. Gold	1947	Brockville, Ont. (raised in Montreal)	
Robert Arthur Smedhurst	1947	Glasgow, Scotland (to Canada 1959)	
Kerrigan Almey	1948	Trenton, Ont.	
Lewis Cormier	1948	N.B.	
Brenda Fleet	1948	Quebec City, P.Q.	

NAME	BORN	BIRTHPLACE AND OTHER INFORMATION	DIED
Bernell MacDonald	1948	O'Leary, P.E.I.	
Howard Halpern	1949	Toronto, Ont.	
Henry Weinfield	1949	Montreal, P.Q.	
Doug Fetherling	late 1940's	(lives in Toronto)	
Rick Mückler	1950	Victoria, B.C.	
Susan Musgrave	1951	California (to B.C. as a child)	
Marc Flourde	1951	Montreal, P.Q.	

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Elizabeth K. Campbell			
Helen Fairbairn		Montreal, P.Q.	
K.L. Jones		Barrie field, Ont.	
Katherine L. MacPherson ("Kay Livingstone")		Montreal, P.Q.	
Virna Sheard		Cobourg, Ont.	1943
Kate B. Simpson		Regina, Sask.	
Mary Barry Smith			
A.F. Key		(dramatist?)	
Emily Leavens		England (lives at Cultus Lake, B.C.)	
Eugenie Perry		Kirkfield, Ont. (book published 1939)	
David Brock		(lives in Vancouver)	
Gilean Douglas		(occasionally writes for "The Islander," supple- ment to <u>The Daily Colo- nist</u> , Victoria, B.C.)	
Daryl Duke		Vancouver, B.C.	
Margaret Gould		(lives in Charlotte- town, P.E.I.)	
Clayton Hoff			

NAME	BIRTHPLACE AND OTHER INFORMATION
Harold Silverman	(lives in Toronto)
Geoffrey Vivien	(lives in Ottawa)
Donald M. Woodruff	(lives in Vancouver)
Mary Allan	Alberta
Colin Brown	(lives in Victoria?)
Stanley Cooperman	
Gary Geddes	
Phyllis Gotlieb	(lives in Toronto)
Joe Pilot	(lives in Victoria?)
Mervyn Procope	
Victor Sketkowicz, Jr.	Hamilton, Ont.
Dave Solway	Montreal, P.Q.?

Surname: . . . HARRIS. . . . . Given Names: Barbara Fritchard .

Place of Birth: Guelph, Ont. . . . Date of Birth: August 24, 1934 . .

Educational Institutions Attended, with Dates of Entering and Leaving:

George Washington University, Washington, D.C. . 1950 to 1951 .

Carleton College (now University), Ottawa . . . . 1951 to 1954 .

University of Victoria . . . . . 1968 to 1972 .

Degrees, Diplomas, Etc., Awarded, with Dates and Names of Institutions:

. . . B.A. . . . . 1954 . . . . . Carleton College (now University),  
Ottawa

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Honors and Awards:

University of Victoria Scholarship, 1970/71, 1971/72. . . . .

University of Victoria Graduate Assistantship, 1971/72. . . . .

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Publications:

"Plant and animal names of Indian origin in British Columbia" (with . .  
Leopoldina Hrubant), Syesis 4:223-225 (1971). . . . .

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