

UNCOMMON ALTH

SIMON FRASER UNIVERSITY



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An Anthology of Poetry in English



EDITED BY

Neil Besner, Deborah Schnitzer, and Alden Turner



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UNCOMMON WEALTH



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Neil Besner, Deborah Schnitzer, and Alden Turner

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crab lost to the coo-cooing doves bob-bobbing at a pretence
 of Seagull in a dance miming Dalwurra's open mouth hanging
 down at so many vacant perches squat and ugly under the grime
 of ancient weathering long lost in the haze of the murdered
 witch heavy on his back sinking down to broken earth
 ground-flooded crab-element water-stinking city.

[1988]

FRED WAH



Canada b. 1939

Wah has brought to Canadian poetry the influence of the Black Mountain school of American poetry. For Wah, the Kootenay region of British Columbia where he grew up is an ample site for all human experience. Linguistics and literature inform his exploration of the processes of spoken, even breathed, language—for example, his evocations of the sound of his own last name in the book *Breathin' My Name with a Sigh* (1981). The child of a Chinese father and a Swedish mother, Wah has also mapped his ethnic ancestry in his poetry. He is a founding or contributing editor of *Tish*, *Open Letter*, and *Swift Current*. Wah won the Governor-General's Award for poetry in 1985 with *Waiting for Saskatchewan*; earlier work includes *Among* (1972), *Earth* (1974), *Pictograms from the Interior of BC* (1975), and the collection *Selected Poems: Loki Is Buried at Smoky Creek* (1980).

WAITING FOR SASKATCHEWAN

Waiting for Saskatchewan
 and the origins grandparents countries places converged
 europe asia railroads carpenters nailed grain elevators
 Swift Current my grandmother in her house
 he built on the street
 and him his cafés namely the 'Elite' on Centre
 looked straight ahead Saskatchewan points to it
 Erickson Wah Trimble houses train station tracks
 arrowed into downtown fine clay dirt prairies wind waiting
 for Saskatchewan to appear for me again over the edge
 horses led to the huge sky the weight and colour of it
 over the mountains as if the mass owed me such appearance
 against the hard edge of it sits on my forehead
 as the most political place I know these places these strips
 laid beyond horizon for eyesight the city so I won't have to go
 near it as origin town flatness appears later in my stomach why
 why on earth would they land in such a place
 mass of pleistocene
 sediment plate wedge
 arrow sky beak horizon still waiting for that
 I want it back, wait in this snowblown winter night
 for that latitude of itself its own largeness
 my body to get complete
 it still owes me, it does

[1985]

UNCOMMON WEALTH

An Anthology of Poetry in English

The poems in *Uncommon Wealth* were written over a period of four hundred years by four hundred and twenty-six authors from countries and territories on almost every continent. Beginning with the early colonial period, British, American, and Canadian poetry is represented alongside the work of poets from the Caribbean, Australia, New Zealand, Africa, South Asia, and indigenous peoples' communities. *Uncommon Wealth* offers readers new ways of exploring poetic practice and changing forms of poetic expression in English from various regional, national, and international perspectives.

In addition to classical works of poetry—by Shakespeare, Bradstreet, Keats, Eliot, Whitman, and Plath, to name but a few—*Uncommon Wealth* features an extraordinary cross-section of both canonical and less familiar texts. Readers will encounter Henry Kelsey's 'Prologue', Sarojini Naidu's 'Bangle-Sellers', Sojourner Truth's 'Ain't I a Woman?', and the Iroquois Confederacy's 'Condolence Ceremony'. An international selection of the work of poets, both established and emerging, is included: Simon J. Ortiz, Amelia Blossom House, Thomas King, Sujata Bhatt, Kojo Laing, M. Nourbese Philip, Sheenagh Pugh, Vikram Seth, David Dabydeen, Anne French, Li-Young Lee, Jackie Kay, Miguel Piñero, Kristjana Gunnars, Ray A. Young Bear, Joy Harjo, Susan Musgrave, Linton Kwesi Johnson, Christine Quanta, and many more.

As the guiding principle shaping the content of *Uncommon Wealth*, the editors have included poems worth reading, discussing, and remembering—regardless of their positions in or out of a canon, or their indebtedness to local or foreign traditions.

Neil Besner is a Professor and Chair of the Department of English at the University of Winnipeg in Manitoba. He co-edited (with David Staines) *The Short Story in English* (1991). He is the author of *Introducing Alice Munro's Lives of Girls and Women: A Reader's Guide* (1990) and *The Light of Imagination: Mavis Gallant's Fiction* (1988).

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Lionel LeMoine FitzGerald, *At Silver Heights*, 1931
oil on canvas board, 35.8 x 40.2 cm.

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