

OPEN WORLD

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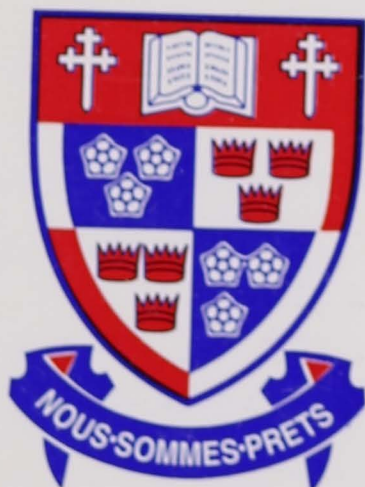
CONTEMPORARY

CANADIAN POETS

EDITED AND WITH AN INTRODUCTION BY SINA QUEYRAS

FOREWORD BY MOLLY PEACOCK

OPEN FIELD



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OPEN FIELD

30 Contemporary Canadian Poets



EDITED AND WITH AN INTRODUCTION BY

SINA QUEYRAS

FOREWORD BY

MOLLY PEACOCK



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Thanks the poets who contributed to this anthology and the presses who publish Canadian poetry. Thanks to my students who read, responded to, and were inspired by much of this work. Thanks to Mairead Byrne, Laura Huzzy, KO Kanne, Martin Mitchell, Ron Smith, Gina Wise, Rachel Zolf for their assistance. Thanks to Persea Books, particularly Rita Lascaro (for her design work) and Gabe Fried (for everything else). To the many poets considered, but not included in this anthology, I thank you for your work, and hope for volume two. To Danielle, family, and friends, thank you for your patience.

—Sina Queyras

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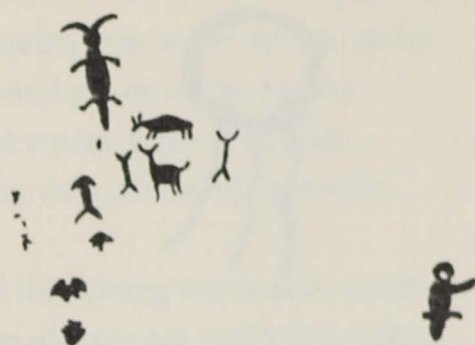
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Fred Wah

3 Pictograms From The Interior Of BC



Lost
amidst Caloplaca
and rising
as a bubble
from earth to sky



How does she know that
How does she do all that walking
through the forest
How does she know the bears won't get her?



jumped over
the moon the house elk muskrat & beaver
all runs away runs away
over & over
& over & over &

Father/Mother Haibun #4

Your pen wrote Chinese and your name in a smooth swoop with flourish and style, I can hardly read my own tight scrawl, could you write anything else, I know you could read, nose in the air and lick your finger to turn the large newspaper page pensively in the last seat of those half-circle arborite counters in the Diamond Grill, your glass case bulging your shirt pocket with that expensive pen, always a favourite thing to handle the way you treated it like jewellery, actually it was a matched pen and pencil set, Shaeffer maybe (something to do with Calgary here), heavy, silver, black, gold nib, the precision I wanted also in things, that time I conned you into paying for a fountain pen I had my eye on in Benwell's stationery store four dollars and twenty cents Mom was mad but you understood such desires in your cheeks relaxed when you worked signing checks and doing the books in the back room of the cafe late at night or how the pen worked perfectly with your quick body as you'd flourish off a check during a busy noon-hour rush the sun and noise of the town and the cafe flashing.

High muck-a-muck's gold-toothed clicks ink mark red green on lottery blotting paper, 8-spot (click, click)

Father/Mother Haibun #11

Mother somewhere you flying over me with love and close
careless caress from Sweden your soft smooth creme skin
only thoughts from your mother without comparison the
lightness of your life/blood womaness which is mine despite
language across foetalness what gods of northern europe
bring out of this sentence we say and live in outside of
the wife of the storm god's frictive battle with the 'story'
our names

Rain washes first snow, old words here on the notepad,
'Where did Odysseus go?'

Music At The Heart Of Thinking 22

ALWAYS THINK THINKING INSIDE MYSELF NO PLACE
without death Kwakiutl song sings or watch sit
scramble and catch last blue Pacific horizon no
end to the complete thought transference of
which the words "circling eyes" Mao knew this
is the life writing questions even every rock
etched in wonder sometimes that song feels like
the master paradigm or river we return to with
a sigh the archipelago syntagmed "empty from
breathing" but the body as a place that is as a
container has suddenness so the politics of
dancing is a dead giveaway to the poet's
"nothing will have taken place but the place."

Music At The Heart Of Thinking 42

Is that the flesh made word
or is that the flesh-made word?

Is that get it entirely right
or is that somewhat wrongly?

Le mot juste or just tomatoes?

The poem as a field of carrots or stones?

You, squinting, as I tell you.

Telling you, you telling me, field waiting.

Music At The Heart Of Thinking 52

tongue mist lip boat brown gull hill town bed
stone shadow crow tooth rain boat flood ham-
mer star grill shadow skin hammer mouth town
mist hill rock brown bed bird tongue snow creek
lip crow circle brown lip wave boat shadow city
light hill sky mouth talk snow gull hammer fog
moon wet grey stone boat bed mist skin gill
word flood crow tongue river mouth star brown
lip night flood sail wave sky tooth rock red bird
shadow stone snow city blue hammer bed hill
crow tongue

Music At The Heart Of Thinking 54

How numbers make trails.
Track LiPo to Castelgar,
the Kootenay River flows down from the sky,
never returns.

And chance to get it in the way
of water's predictability
or the white clouds of pacific
western mountain flesh.

Birth is like that, though.
Homes, mothers, names,
friends as images. Puffs
of imagic "rift or lake," anyplace.

Notation of these events quad right. He's got
ideas fixed.

Video la province, video la country, Winnipeg.

Hold it! When imprint hits grapheme
then eme is as in memory
just an echo.

Contributors

JEANETTE ARMSTRONG is an Okanagan Indian, born and raised on the Penticton Indian Reserve in British Columbia. Her publications include *Break Tracks* and *Slash*. She lives in the Okanagan, where she is currently director of the En'owkin Centre, an Indigenous cultural, educational, ecological and creative arts post-secondary institution.

MARGARET ATWOOD was born in Ottawa, Ontario. She has published ten novels including *The Handmaid's Tale*, *Alias Grace* and *Oryx and Crake*. Her many poetry collections include *The Circle Game*, *The Journals of Susanna Moodie*, *Procedures for Underground*, *Murder in the Dark*, and *Morning in the Burned House*. She lives in Toronto.

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