

A HISTORY AND INDEX  
OF  
ALPHABET MAGAZINE

A HISTORY AND INDEX OF ALPHABET MAGAZINE

BY

DOUGLAS I BROWN

A Thesis

submitted to the School of Graduate Studies

In Partial Fulfilment of the Requirements

For the Degree

Master of Arts

McMaster University

April, 1973

MASTER OF ARTS  
(English)

MCMASTER UNIVERSITY  
Hamilton, Ontario

TITLE: A History and Index of Alphabet Magazine

AUTHOR: Douglas I. Brown, B.A. (McMaster University)

SUPERVISOR: Dr. A.A. Lee.

NUMBER OF PAGES: v , 112

SCOPE AND CONTENTS: The thesis traces the physical and editorial history of James Reaney's periodical Alphabet from 1960 to 1971, places the magazine within the larger construct of Reaney's own imaginative output and provides an index for the contributors and contents of the nineteen issues of the journal

#### ACKNOWLEDGEMENT

I would like to thank particularly James Reaney for his generous help in placing at my disposal the files of Alphabet, Hilary Bates for her letters concerning the design of the magazine, the officers of the Province of Ontario Council for the Arts for allowing access to the Alphabet file and Professor Alvin Lee and Hope Lee for their direction, advice and personal recollections of the founding of Alphabet.

TABLE OF CONTENTS

CHAPTER ONE: THE LITTLE MAGAZINE IN CANADA	1
CHAPTER TWO: THE PHYSICAL HISTORY OF <u>ALPHABET</u>	9
CHAPTER THREE: THE EDITORIAL BACKGROUND	27
CHAPTER FOUR: <u>ALPHABET</u> AND REANEY'S IMAGINATIVE VIEW	37
CHAPTER FIVE: THE MYTHS AND DOCUMENTARIES OF THE ISSUES	62
CHAPTER SIX: AN INDEX	69
FOOTNOTES:	111
BIBLIOGRAPHY:	112

## TEXTUAL NOTES

The information that is central to chapters two and three derive from two taped interviews held with Reaney in the fall of 1971 consisting of three tapes in the possession of the author. All statements by Reaney, unless otherwise noted, concerning the background of the magazine in this thesis come from those tapes. Other material, such as information by Hilary Bates, is in the form of personal letter to the author.

## CHAPTER ONE: THE LITTLE MAGAZINE IN CANADA

The little magazine movement in Canada has, during its relatively short period as a coherent phenomenon in this country, served as the first line of offense for the imaginative writer to present his work for public attention. The determined conservatism of the large publishing houses, with the exception, it might be noted, of Ryerson Press before its absorption into McGraw-Hill, made it mandatory that a writer's reputation be made through the pages of the little magazine before presenting his manuscripts to the Canadian publishers. With few exceptions, this still remains the case, notwithstanding the advent of publishing houses of more rigorous, though adventurous, literary standards such as House of Anansi, new press or Oberon. Rather than presenting a publishing house with a sheaf of new manuscripts, the Canadian poet is, instead, submitting a series of previously published (and hence editorially accepted) poems which have already appeared in little magazines with, perhaps, a few revisions and a few new poems to fill out the collection. The work has then, been given prefatory approval in a publishing vehicle that can assume greater risks, screen-tested before a small but informed literary audience.

The role of the little magazine may be seen, then, as essential to the development of Canadian writing. The general unwillingness of publishing houses to take previously unpublished material has forced the new poet, usually to his advantage, to partake of his five finger exer-

cises in the pages of the continually changing series of little magazines that are founded and die yearly in Canada. Though there is no precise tally of the magazines that have come and gone since the beginning of the movement in its most active form with the founding of Alan Crawley's Contemporary Verse in 1940, a conservative estimate, based on the collection of little magazines with the acquisitions department of McMaster University Library in which one hundred and forty four have been identified, would put the number at about two hundred.

Of this two hundred, however, only a handful may be considered as playing a major role in developing a literary or imaginative stance in this country, that is, as having well defined editorial criteria rather than acting as a mere poetic catch-all. These would include most of the early magazines such as Contemporary Verse, Northern Review, First Statement, Contact and more recent magazines like Tish, Edge, and Alphabet.

The key to the little magazine is either the editorial board or the editor, depending on the magazine's decision making setup. At this level of publishing there is no anonymity of the selectors, as in, for example, McLelland and Stewart. The editors' names are clearly evident on the masthead, and manuscripts must go before these editors, rather than being passed on to some unknown reader in the system of a large publishing firm. The scope and nature of the magazine is deter-

mined by those by whose effort and, usually, personal resources, the publication succeeds at all. Ezra Pound has said that no magazine can be better than its editor.

With this integral relationship in mind, it can be seen clearly that the magazines in Canada differ widely, as widely as the differing opinions of each editorial group. While each magazine is, then, unique, there are basic divisions or distinctions which can be made to classify the magazines on the basis of (a) purpose and (b) the nature of the editorial arrangement.

Concerning (a) purpose, Margaret Atwood, in a review of recent little magazines appearing in Alphabet 17, accurately points out that

Your estimate of any little magazine will depend on what you think little magazines should be doing. Should they simply exist as open-ended receptacles for the work of whatever writers happen along, or should they be publishing the writers of a city or region. Should they be actively fostering a poetic or political ideology? These are all useful functions. Of perhaps less obvious value are the magazine set up by University English Departments to furnish prestige of a sort, and the magazines which exist primarily to express a bloated editorial ego.

Contemporary examples can be given of each of these types. But additionally one can see that the functions that Atwood outlines also overlap in little magazines. Fiddlehead, for example, began

as the magazine of the "Bliss Carman Poetry Society", grew to its present form and has existed as an "open-ended receptacle", and is, as well, a magazine of prestige for the English Department of the University of New Brunswick. It also, at times, seemed a vehicle for the editorial egos of some of the editors. Mainline was a magazine of the Windsor area, a regional magazine, but also seemed an open-ended receptacle. Alive of Guelph actively fosters a poetic and political ideology (though admittedly vague) but is also an eclectic magazine, accepting almost anything.

Nevertheless, a general estimation can be had of an individual magazine by using the criterion of function or purpose. Also useful in examining the nature of a magazine is some attention to its editorial arrangement. This arrangement may be one of three types; the editorial board, the cénacle, or the individual editor.

The editorial board is usually a collection of editors, with each editor, ideally, having a voting privilege; in many instances the actual power remains in the hands of a few, though all, theoretically, have equal voting privileges. Many editors in this system are invited to join the editorial board merely because of their prestigious name, and not because of their actual

interest in the magazine. Nevertheless, the board arrangement did work fairly successfully in the earlier magazines such as Northern Review (perhaps because there were few "prestigious" poets at that time), though eventually in that case, the whole thing became unwieldy and ineffectual, and collapsed. The notices of resignation in the October - November, 1947 issue of Northern Review will give some indication of the scope and nature of such a board arrangement:

Certain changes have taken place in the editorial board of Northern Review, effective from the last issue. The following editors have resigned: Neufville Shaw, Patrick Anderson, A.M. Klein, F.R. Scott and A.J.M. Smith. Two regional editors, P.K. Page and Ralph Gustafson, have also resigned...

Elsewhere in this issue we have printed a short letter from P.K. Page...stating that she was ignorant of the review on Finch. Perhaps we should mention that our regional editors never saw contributions to the magazine before they were printed and were not entitled to vote on them.

The present editors are John Sutherland, R.G. Simpson, Margaret Miller, John Harrison, Irving Layton and Audry Aikman. We intend to carry on Northern Review in its present form. We hope that the concentration of responsibility in the hands of a smaller editorial board will result in greater efficiency and a more interesting magazine.

Contemporary examples of such an editorial arrangement include the magazines which on the whole have a more assured budget and wider distribution, such as Fiddlehead from the University of New Brunswick, Tamarack Review, a classic example of the editorial board arrangement,

and, though it cannot be considered a little magazine in the traditional sense of the phrase, Canadian Forum.

The second type of editorial arrangement is a far looser variation of the type described above. Though there is no clear editorial board, there is a small group brought together and unified by the similarity of their ideas or their styles. As the introduction to the section on little magazines in The Making of Modern Poetry in Canada suggests, it is

a small cénacle or group of like-minded young writers forming the editorial board. This normally results in a loose-knit programme or body of ideas and a rather aggressive or militant role in getting the new programme across. The little magazine is then a proselytizing agent and a subject of acrid debate with other magazines and groups.

This type of magazine is at present at a low ebb in Canada, and it would be hard to find a contemporary example. Alive might be said to have a "rather aggressive or militant role", but the editorial collective that runs the magazine is not individually represented through the contents of the magazine to any great extent. Tish would provide a more accurate recent example. A magazine of this type is strongly given to experimentation, providing a vehicle for new attempts at stylistic changes within a related group. Tish or Is, for example, are magazines devoted, to a great extent, to the development of concrete or sound poetry, a style of poetry

that few established publishers would even consider until recently. But now that books such as Four Parts Sand or B.P. Nichol's Cosmic Chef have been published, one can estimate the influence that such magazines have had, both on the industry and on writers such as Earle Birney whose Rag and Bone Shop reflects significantly the interest in such new experiments first proposed by the cénacle magazines.

The third type of editorial arrangement is that of the one man magazine, a magazine edited, published, designed, produced, distributed and financed by the same person. The purpose of the individual's interest in the magazine is to propose a new literary theory, refine an already existent theory or to suggest through the magazine some direction that should be followed or investigated. Usually labours of love, these magazines are the most prevalent in Canada today and, perhaps, the most important to the developing writer, as the magazine is not the organ of some closed group. It was such a magazine, Contemporary Verse, the one man effort of Alan Crawley, that can be considered as the beginning of the little magazine movement in Canada.

The above are useful guidelines in an estimation of any little magazine, and provide a framework in which to evaluate any particular one. Of the hundred or so magazines that have come and

gone (as they do with great regularity) since the beginning of the movement, only a few can be considered (such as, for example, Tish) as outlined above, to have played a significant role in shaping or developing the literary attitudes of this country, and can be studied as meaningful elements in the critical and literary history of Canada. Studies by Michael Gnarowski have already detailed and indexed Raymond Souster and Louis Dudek's influential magazine Contact, one of these important magazines.

James Reaney's Alphabet magazine, which first appeared in 1960 and ended with a final combined eighteenth and nineteenth issue in 1971, must be considered as one of these few magazines that have a permanent position in the literary history of Canada, although until now it has been largely ignored in most general articles on the little magazines in Canada, notwithstanding Margaret Atwood's statement in a recent article in Canadian Literature that Alphabet was perhaps "the most remarkable little magazine Canada has yet produced".

## CHAPTER TWO: THE PHYSICAL HISTORY OF ALPHABET

Alphabet, a little magazine created, edited and published by James Reaney, from its first issue in September 1960 until a final combined 18-19 issue in 1971, must be seen as one of a handful of important Canadian literary magazines. It can also be seen as an integral part of Reaney's work. As a product of his intelligence, the magazine provides several clues which are valuable in an overall examination of Reaney's work, and indeed, Alphabet is a clear indication that Reaney's work must be seen as a unified whole, stemming from a continuing concern with a view of literature influenced by Northrop Frye.

In the opening editorial of Alphabet, Reaney acknowledges this debt to Frye. Indeed, the editorial of Alphabet 1 is still the clearest indication of the purpose of the magazine. In his application for Province of Ontario Council for the Arts support in 1966, Reaney felt it sufficient to quote that first editorial by way of demonstrating the purpose of the magazine, and his 1960 editorial still defines the intent and nature of Alphabet:

Perhaps the drive behind this magazine might be found in the following cluster: (a) the most exciting thing about this century is the number of poems that cannot be understood unless the reader quite reorganizes his way of looking at things or 'rouses his faculties as Blake would

say. Finnegan's Wake and Dylan Thomas' 'Altarwise by owl-light' sonnet sequence are good examples here. These works cannot be enjoyed to anywhere near their fullest unless one rouses one's heart belly and mind to grasp their secret alphabet or iconography or language of symbols and myths. A grasping such as is involved here leads, to a more powerful inner life, or Blake's 'Jerusalem's wall! Besides which it's a hell of a lot of fun. It seems quite natural then, in this century and particularly in this country, which could stand some more Jerusalem's wall, that there should be a journal of some sort devoted to iconography. After all Ernest Cassirer defines man as symbol-making animal.

But (b) there had to be more than this general feeling of our time. There had to be the particular pressure of friends, teachers and even scoffers also interested in symbolism in one way or another. I can remember about twelve years ago at Toronto feeling the final clutch of the so-called scientific world. Metaphors seemed lies. Poetry seemed to have no use at all. The moon looked enchanting through the trees on Charles street, but the enchantment was really nothing but an illusion of clouds and fantasy covering up a hideous pock-marked spherical desert. When I told this part of my problem to a friend, whose work appears in this issue he showed me a passage from the Marriage of Heaven and Hell which had the effect of starting me back to the belief I had held as a child that metaphor is reality. Those were the months when young men and women sat up all night reading Fearful Symmetry which had just come out. I think I have been present at more conversations about the Fall than even Adam could have thrown a certain withered apple core at, and assuredly more speculations concerning Leviathan than Job scratched his boils to. Here in your hands lies one of the effects of those conversations.....a small secret looking book devoted to the proposition that it is very interesting

mankind should answer the terrors of the inner and outer world with a symbolic fruit and an iconic sea-beast. Interest increases with exploration. This attitude is to me one of the most stimulating areas of intellectual life in Canada. A traveller from abroad would immediately pick it out. Ils ont parle toute la nuit de baleines blanches! So base a mag on this fact, actually personally observed, this fact of our cultural life. It's a sturdy fact, too; why else so much opposition? The tactics of the anti-symbol, anti-anagogy gang could only be described by making up titles for their mags, such as: Anti-Rot, ExeJesus, Values, The Lampman Review and True Feelers.  
However.

And (c) there was the desire to do the same delightful thing I had watched here and now, also Northern Review, do: publish real poems and real stories in a format and an area of subtle zoning that created a memorable effect (as distinct as a taste) on readers and also 'placed' the poems and stories to their advantage. This must be one of the happiest of civilized activities, akin to the proper arrangement of flowers. It was Kleiman's story I first felt I must see published; it was so imaginative and no one was doing a thing about it. No really live focus appeared to put the story in until a juxtaposition, mind and social, occurred: Jay Macpherson read a paper on myth at the English Club (part of it appears on pages within) and afterwards there was a party at an apartment on Yorkville. Here Hope Lee told the stories about being a twin that we've also printed. It suddenly came to me that here was proof that life reflected art. The myth of Narcissus reaches out and touches with a clarifying ray the street scene where the two human beings glide by also in the toils of reflection. That's how poetry works:

it weaves street scenes and twins around swans in legendary pools. Let us make a form out of this: documentary on one side and myth on the other: Life and Art .. In this form we can put anything and the magnet we have set up will arrange it for us.

Two years later (printing lessons, type-setting, waiting for t's to come from Toronto, balancing trays of type on buses rolling in blizzards) here it is.

Winnipeg, July 1960

Other editorials advance or expand on the ideas presented here, but the first editorial provides the richest source of detail for an examination of Alphabet, both as a literary artifact and from a physical standpoint.

Following the criteria set up in the first chapter of this paper, Alphabet can be seen, then, as a magazine whose purpose was to "actively foster a poetic ideology", the theory of which was given a framework by the first editorial. In later issues it also fostered regional contributions from the London area and though it never deliberately set out to be a regional magazine, Reaney claimed pride in "being able to publish so much London, Ontario writing: Keewatin Dewdney and Greg Curnoe being my most notable discoveries". Its continuing importance must lie in the fact that Alphabet was deliberately patterned to explore a critical, literary idea and was probably the first little magazine in Canada to evolve directly from

a critical theory applied to contemporary writing rather than the other way round, a critical expression coming through contributions to a magazine.

With regard to editorial set-up, Alphabet always remained the one man affair of James Reaney, who consistently and continually gave it its final direction and form, both editorially and from a physical standpoint. The magazine as object was, to Reaney, as important as editorial scope; the "secret looking book" is a function of the "secret alphabet or iconography or language of symbols and myths".

Reaney seems particularly aware of the physicality of the little magazine. In the editorial of Alphabet 16, for example, he talks of Contemporary Verse in pointedly physical terms:

The paper - not the usual soft 'Memo to' announcement kind, but a thin stiff cover is lasting well and I can remember the feel of it on my fingers - that too is part of CV's success.

The paper that Reaney chose for Alphabet reflects a continuing concern with texture, the paper a buff yellow, the cover good quality stock, and the binding the more professional perfect binding rather than an inexpensive saddle binding. Typography, too, was a key and integral part of the magazine. Reaney specially studied typesetting for the magazine, but there is evidence that he used types as much as an imaginative medium as a practical one.

Hilary Bates, who worked with Alphabet as a designer and who now owns the original Alphabet press, comments concerning Reaney's handling of typography:

I think you will find quite a change typographically and design-wise from Alphabet 1 to Alphabet 18 and Alphabet 19, Reaney's principles of design resting not on conventional ways and means but rather on availability of type, inspiration and large dashes of imagination. As in his poetry, as in his drama (especially the productions he actually staged himself, and I speak from much experience of them) he used typography as well as words to express ideas - that is, the typography was an active medium, not a passive one as is usually the case in conventional typography. I think in Jamie's case it worked very well indeed.<sup>1</sup>

Reaney recounts how, in Hope Lee's article in Alphabet 1 "the many uses of the word 'twin' resulted in all the w's suddenly vanishing. So for about a page, I simply got along without them by changing words", verifying Hilary Bates' statement that "design rested not on conventional ways and means but rather on availability of type". Reaney's imaginative use of type did not, perhaps, reach its fullest expression in Alphabet, but work on the magazine provided a rich source for smaller pieces such as Colleen Thibeaudeau's Lozenges from Alphabet Press or in Reaney's pictographic poem "The Butterfly".

And it is significant that in the third section of his "cluster" Reaney refers to two particular magazines, Northern Review

and here and now. The latter magazine, though it lasted only four issues (from 1947 to 1949), will continue to be the most extravagantly produced "literary" magazine in the history of the movement in Canada, with spectacular typography and splendid layout, the most visually striking of any magazine. Reaney's poems "The Birth of Venus", "The Dead Rainbow", the first part of his unpublished novel, "Afternoon Moon" and his short story "Mr Whur: A Metamorphosis" first appeared in this magazine and here and now undoubtedly influenced his own ideas as to the nature of a magazine's production. In fact the three magazines (here and now, Northern Review and Contemporary Verse) to which he refers editorially in a favourable light were the magazines (other than the U of T undergraduate quarterly, The Undergrad) in which Reaney made his most extensive public appearance between 1947 and 1952. A chronological bibliography indicates that during this period (which includes the publication of The Red Heart, Reaney's Governor General's Award winning collection of poetry, 1949) the only other places, other than these three magazines, that Reaney was published were Canadian Forum and Canadian Poetry Magazine, the organ of the Canadian Authors Association.

His publication in these three magazines, which represent the best of early Canadian magazines, has obviously influenced the nature of Alphabet in its physical production. When Alphabet

appeared in 1960, the majority of little magazines in Canada were mimeo'd, often poorly, or gestetnered, usually even more poorly, and saddle bound if bound at all. This, of course may be said to represent the best of grass roots publishing, conjuring images of poets sitting on an apartment floor, gestetner machine going, friends collating and someone stapling. Reaney felt, however, that the "small secret looking book" to hold in one's hands was as important as content. Alphabet represents the best principles of magazine production.

The first issues were handset. In preparation for this Reaney began in the Autumn of 1959 by enrolling in the typesetting course at Winnipeg Technical and Vocational school while he was teaching at the University of Manitoba. The course was under the auspices of the Toronto Type Foundry which had a network of wholesale houses distributing type in the old days of lead. "They were very helpful and patient with a person who is absolutely no good at machinery. One of my most vivid memories concerns one of the apprentice boy wags, secretly upping the speed of a machine I was feeding". In Reaney's words he was, however, "too shy to ask how to do it properly" and much of his typesetting expertise was gained through experience. The first issue was handset and printed on the Fine Arts department press at the University of Manitoba, where

Reaney was a member of the English department, but was distributed from London Ontario, where he had come to take up a position with the University of Western Ontario. The first mailing address was 17 Craig Street for issues one and two. Numbers three to thirteen had as mailing address 276 Huron Street in London, (these two addresses were Reaney's home addresses), and numbers fourteen to nineteen used the University of Western Ontario department of English as a mailing address. So though it began in Winnipeg, this was clearly a London magazine, continually London based.

As a physical artifact, Reaney put a tremendous amount of labour and his own personal resources into the magazine. "Instead of driving a car, I have a little magazine". Handsetting, particularly for the prose pieces, often kept him working until two or three in the morning. Eventually, for Alphabet 6, Reaney made arrangements with André Goulet of Editions d'Orphée in Montreal to linotype certain pages of prose, which represented the greatest time consumption in the handsetting of the magazine. By Alphabet 7, December 1963, the "edited and handset by James Reaney" was changed to "edited by James Reaney" even though Reaney continued to handset many of the pages. In number seven, for example, the article by Wilfred Watson, though largely linotyped, gives evidence that one of the set ups was handset (pages 60 and 61, 57 and 64) for this

lengthy prose piece. The poetry is clearly handset during this period. Poetry, of course, is relatively faster and easier to set than prose since it does not require justification, the process by which the vertical edge ends of the printed matter are made parallel, so that the right side of the page is even.

The arrangement with Editions d'Orphée continues until Alphabet 11, when problems are indicated in the editorial:

This editorial is going to be brief and a series of fragmentary observations, for the simple reason that we're already a month late, two months late for the magazine has still to go to Owen Sound for binding. That box of linotype just never did arrive. As a result 'the brother on Ontario Street' mentioned below, a documentary by Hugh Hood about Brother André, will not appear till later along with some stories and articles previously scheduled and similarly delayed.

Problems with Editions d'Orphée had been growing. In one incident, Reaney recounts how one of the printers had simply thrown away the originals of the whole series of Monotypes by Greg Curnoe which had appeared in Alphabet 7, December 1963; the printer had estimated the prints as disposable trash once the plates had been made. Reaney made a token payment to Curnoe, but could not hope to meet the monotype's original value.

The problems with the Montreal arrangement are expanded upon in a July 28, 1966 letter to the Arts Council of Ontario:

If you look at "Expenses" in my financial statement, you will see that typesetting last year cost Alphabet \$204.09. This represents the cost of linotyping fifty pages at Editions d'Orphée in Montreal at a special price given to me by the proprietor, André Goulet. Out of a possible 180 pages or so for two issues (Alphabet comes out twice yearly) all the other pages were handset by me.

Disaster struck this spring when André Goulet apparently ceased to exist and it became impossible to get any of Alphabet's material linotyped at his price. Rather than try to set 160 to 192 pages a year by hand, I have applied to the University of Toronto Press. Mr. Roy Gurney, the head of their production department tells me that U of T press can linotype Alphabet material at \$5.00 a page. I now want to stop handsetting Alphabet altogether. A page takes three and one half hours and the issues that are handset represent a dedication to Canadian literature that just takes too much out of me. My handsetting activities could now (I hope) be confined to the production of Alphabet Press books (Mr. John Hirsch's Dodecanse Poems are my present venture) and the shape poems that are one of the new features Alphabet is introducing to the literary scene. To get two issues of Alphabet linotyped a year means  $\$5.00 \times 196 = \underline{\$980.00}$

This still leaves me lots of work to do since I have to make ready, proof read and print on my press these 192 pages per year.

The request was accepted and beginning, with number thirteen,

Alphabet was supported by the Province of Ontario Arts Council.

The editorial of number 13 suggests a quiet relief and confidence in a continuing and expanding Alphabet:

As Hilary Bates and Chris Burt are setting this up what can they see out the windows of the Alphabet printing shop on the second floor of the Dixon Building, 430 Talbot St., London, Ont.?

Outside - the delivery street and store backs for London's big main street - Dundas. Shoppers pass by - derelicts and unemployed coming to The Club in rooms just next door to Alphabet Press...

Just out of range - that part of Talbot Street across Dundas where a newly painted green door has appeared leading to the newly founded Alpha Centre - in part a fulfillment of the editorial for Alphabet (4) - devoted to drama in Canada...

Alphabet has become a group of people having a great deal of fun with art, theatre, poetry, literature - trying right now to write a play history of their London, Ont. called Antler River.

This issue marks perhaps the apogee of Alphabet's success.

The masthead was changed from "a semi-annual devoted to the Iconography of the Imagination" to 'there is such a thing as the iconography of the imagination', suggesting a new positive attitude in its tone. It also freed Alphabet from the time commitment of having to be put out twice yearly, "semiannual".

But the publication of 13 in June, 1967 also coincided with a great expansion of Reaney's other interests. In November of 1966, he had founded the Listeners Workshop in the Grand Theatre's Green Room in London; half a year later, in March 1967, he founded the Alpha Centre, referred to in the editorial, in the McMartin Block on Talbot Street, across from the Dixon Building. It was the "bare long room up above a store" (in this case, it was the Market Drug Store) "probably infested by Odd Fellows or Orangemen on easily avoidable nights...What

is most of all needed is not money, but a simple, austere idea".

With these increasingly time consuming and expanding interests,

Reaney appears to have slightly lost control of the magazine.

In a further application to P.O.C.A., he writes

Alphabet is asking the council for 1420 dollars. Really asking for the time to get caught up and think ahead, since once I get back to the east [Reaney was in Vancouver at this time] after a year spent in the west writing, I should be able to get organised better both physically and imaginatively.

In this letter it is clear that Reaney intended to continue to 26

issues as proposed as late as Alphabet 15, in which he wrote of

problems and plans:

Alphabet has been having production difficulties lately...Some burning Alphabet problems - perhaps we should put out 26 Alphabets - this issue would O. More of this next issue. That would leave eleven issues in which to box the rest of whatever compass we've been using and also to take careful stock of what writers and regions want developing.

In the P.O.C.A. letter, Reaney writes

...After having had so much physically to do with its production which kept costs way down, I have had to give in and get the whole magazine printed at U of T Press. This has meant that I have more time to edit the issues properly...

Plans for the future: the themes of the next 3 issues are set... 17 the Car, 18 The Ideograph, 19 The Horoscope. Also plan to end ABC at 26, but not before I've had two contest issues...one for children and one for young people. In 15 you may observe the Indian

children's alphabet drawings, and some other poems sent in from Children in Montreal have made me wonder if I shouldn't have an issue based on a fairy tale with a poem contest-drawn with magic marker.

The recommendations and considerations of the Council in reply to this letter were, however, cautious:

James Reaney's unique magazine ("devoted to the iconography of the imaginations") now into its 16th issue... Reaney indicates it will cease with the 26th (coupled with Bob Weaver's stated intention of folding Tamarack Review within three years, this indicates a distressing future for Canadian literary journals)...

Reaney's production costs have tripled within the last three years (\$1,164 in '66, \$3,574 in '69), mainly because Reaney could not continue single-handed production and was forced to job out to U. of T. Press ...

Reaney asks \$1,420 to eliminate anticipated deficit over next 12 months ... but he indicates intention of producing three more issues within that period ... if he settled for two issues he would cut costs by \$1,700 and virtually eliminate deficit ... situation, obviously, is not critical ... though Reaney, equally obviously, deserves Council support and encouragement ...

although our consultants were all personally admiring and sympathetic to Mr. Reaney and Alphabet ... several voiced some reservations ... "because of its erratic publication, it has lost its generative power. Young writers aren't interested when they have to wait 18 months for publication" ... they wonder if it hasn't outlived its purposes, many of its initial supporters and advocates ... McPherson, Mandel, even Frye ... seem to have gone on to other things."

still all felt Reaney's efforts should be encouraged ... both for his sake and for the admittedly slim audience for Alphabet ...

R: I recommend a grant of \$750.

At this time, Alphabet had begun to receive Canada Council support. But it was a continuing quest by Reaney to meet ever increasing costs of printing Alphabet at the U of T Press. In November of 1967 a meeting of the Ad Hoc Committee on an English Studies Journal of the English Department of the University of Western Ontario passed the following resolutions:

- (1) That the department consider the possibility of continuing the publication of the Journal Alphabet

(a) Cost figures

Printing and Binding 500 copies:	\$1,730.
Author's payment \$5/ page	500.
Distribution and typing	150.

\$2,380.

Revenue

Advertising	\$ 500.
Subscription 1	500.

\$1,000.

Approx. cost / issue	\$1,300 - \$1,400.
/ year	2,500 - \$3,000.

(b) Editorial Policy

If the department of English decided to support Alphabet, editorial control should remain in Professor Reaney's hands, so that the Journal could retain the distinctive character it has developed over the past seven years. Prof. Reaney should also control the composition and the function of the editorial board.

(c) Alphabet and the Question of a Departmental Critical Point of View

The Committee wishes to make clear that the following recommendation for the support of

Alphabet does not result from its belief that this journal is representative, in its particular critical approach of the Department as a whole. To support the Journal does not mean that the Department unanimously agrees with its point of view, or that it should. The Canada Council, for example, is not represented (ideologically) by the projects to which it grants support.

#### Recommendation

The Committee agreed unanimously to recommend that the Department of English offer financial support to Alphabet.

Such financial support, however, did not cover the entire cost of Alphabet. The Departmental decision was, in the end, to provide secretarial service to the magazine, a service which was, in Reaney's words, "of immense value", but which left Reaney with the continuing struggle to keep the magazine running on a financially solid base, a struggle which proved more and more difficult. In a letter to P.O.C.A., April 6, 1969, Reaney wrote, concerning these difficulties:

As I pack off Alphabet 16 to press I am looking ahead to 17 (Dec. '69) and 18 (Mar. '70) with the realization that I am going to have to ask for financial assistance from the Arts Council. Could you kindly inform me about deadline and format of request. I have produced 15 and 16 with the help of a grant of \$2,000. from Canada Council. This time for 17 and 18 I would like to apply to both organizations at once; is there any special way I should organize my request.

Also a separate problem. I anticipate a deficit of \$400. when the bill for printing 16 comes in, even with the Canada Council grant. This will be in June of this year and I wonder if you can advise me about a separate application to cover this event.

Problems however continued to build until in October 1970, Reaney sent out a form letter that he was closing down Alphabet.

Dear Contributor:

Dear Renewer of Subscription:

Which ever the case may be, this form letter is to inform you that after a decade of activity we have decided to shut down Alphabet with a double number called 18-19 probably out somewhere before or after Christmas of this year, although there are financial difficulties still in the way. All the material, however, for this double issue has been accepted and edited. Regretfully, we cannot even glance at material still coming in but must return it with the hope that, if you have not in some way already, you will want to see and order the last issue--see order form below.

Alphabet has always been an intensely individual effort of the editor, and eventually the pressure of other work and interests, a great many of them growing out of Alphabet, has simply made it too difficult to go on. Alphabet has always cost far more than it sold for, and the generosity of Ontario Arts Council and Canada Council still left deficits; the editor did not mind this, but eventually he did want to do other things with the time involved.

Thank you,

The Editor

And when the combined issue did appear, Reaney wrote:

I suppose it's a rather sad thing to write the editorial for the last Alphabet. Financially, energetically - 26 could not be reached, the end of a decade and almost twenty issues published seemed the best stopping place.

After eleven years of activity, continuing with an almost unbelievable regularity relative to the usually absurd production of a little magazine, Reaney felt that he might better spend his time at his latest research in drama, at this time an exhaustive background study into the history of Biddulph and the Donnelly massacre preparatory to writing a dramatic piece on that subject. Interest in the Donnellys naturally extends from Reaney's involvement in the London region, but it is also interesting to note that the Donnellys provided the documentary for the issue on Job, Alphabet 6, and it is possible to estimate that Reaney's intense interest in them stemmed from this particular issue, suggesting a background for Reaney's statement of interests "growing out of Alphabet".

### CHAPTER THREE: THE EDITORIAL BACKGROUND

While we have traced the physical history of the magazine from 1960, it is clear from the editorial of Alphabet 1 that the editorial and conceptual ideas behind the magazine reached back about twelve years before the first issue appeared, starting with "a flash of electricity suddenly darting out from literature (ie, the Narcissus myth) and illuminating some life (ie, the experience of being a twin, of being a reflection)". Reaney clearly had a desire to give a practical expression to various ideas he had been working on.

In an interview, Reaney ironically commented:

I should have been the editor of The Undergrad at University College, but because I published a short story in Liberty, they decided I shouldn't be editor, that I was too dangerous. Hard for me to understand, and it seems rather strange, don't you think? Too dangerous!

The story Reaney referred to is, of course, "The Box Social" Reaney's "most notorious composition", a rather macabre tale of a young girl carefully manoeuvring the father of her stillborn child to pick the box containing its corpse at a country social. Reaney's statement does suggest that he had a very earnest desire to edit and give form to his developing critical theories. Clearly, his resolution was to begin his own magazine, being denied editorship of The Undergrad, and playing only a minor role in Tamarack Review, and this new magazine would provide the freedom to edit in the way he saw fit.

As already mentioned, the physical nature of the magazine was influenced by Contemporary Verse, here and now and Northern Review, an influence represented by his decision to use typeset rather than mimeo, to emphasize the very important sense of magazine. As a footnote to this, Reaney has said that, had he to do it over again now, he would use and examine the potential limits of photo offset as being the best possible means of magazine production, not forfeiting quality to absurd economics. The continued use of letterpress in Alphabet production led directly to spiralling costs and the enormous financial burdens of producing the magazine, and, it might be estimated, Reaney's need to close the magazine.

It is clear too that his editorial ideas were influenced by these three magazines, and other magazines, including the magazine Tamarack Review for which he served as advisory editor from 1956 until 1960. These are the four years immediately preceding the production of Alphabet, and Reaney's magazine must be seen as a reaction to Tamarack Review. In an interview, Reaney offered reference to the relation of Tamarack Review and Alphabet:

It's a reaction against the type of thing that Tamarack Review represents in which the editor really distrusts literary criticism and arranges things according to his own taste and he never talks about fascinating critical

things. Very wonderful articles and so on, but never a viewpoint. I think Ezra Pound is right. One of the things you should be doing is cutting some sort of pattern, not to create a school or anything, but just to help your readers see things in focus. And you are consciously out to develop certain things...

Bob Weaver is a very loving person and very generous, but the next step of development is ...you don't have to have personal contact with the writers, you turn inward like Frye and just think of literature; and that becomes very moving in the end, because then he gives organization and a conceptual framework as he calls them, and he really can change the works, whereas the kind of development that the "taste editorial" people are involved in is the "I have a hunch this is good...but... I'm not sure ... maybe we'll put it in anyway."

In this statement Reaney suggests many points as to how he envisions the role of the editor. He clearly sees him as a pattern maker, as fulfilling a role in which he must have firm and committed ideas to literary principles before he begins editing. In Alphabet 1.6 Reaney calls this the "focus", with reference to Alan Crawley's editing:

Like the paper the editorial focus C.V. is going to last, a focus that its eastern counterpart Fiddlehead never learned.

In Alphabet 2, he describes the process metaphorically:

The same thing happens if you take the face cards out of a card deck; then put a circular piece of cardboard near them. Curves and circles appear even in the Queen of Diamonds and the Knave of Spades. But place a triangular shape close by and the eye picks up corners and angularities in even the Queen of Clubs. What every issue

of Alphabet involves, then, is the placing of a definite geometric shape near some face cards. Just as playing about with cubes and spheres can teach an artist and a critic a better sense of composition, Alphabet's procedure can have the same result with iconography and symbolism.

The emphasis is upon the editor as the go-between between writer and reader, one who helps identify patterns by cutting some sort of focus. But while helping the readers, it also helps the writers. "I think a lot of poets and writers in Canada could stand less visceral approach to things and more iconography," said Reaney.

Returning to his statement on Tamarack Review, one can also see that Alphabet was not to be a magazine of friends' works, though Reaney knew many of his contributors; "you don't have to have personal contact with the writers". Nor was it to be a political-social magazine. In Alphabet 12, the editorial begins

Imagine...an editorial on censorship which we thought only such colleagues as Tamarack Review indulged in.

If we return to the criteria by which a little magazine is estimated, Alphabet can be seen, then, as a magazine whose purpose was clear: to provide a defined focus of literature to serve writer and reader. That process was to be in the hands of a single editor whose aim was to take a sound critical stance based on literature and literary theory, standing back and cutting a certain focus,

acting as an "identifier". Said Reaney:

It was a very rich idea for me, and I thought it might be rich for other poets and writers, and for just readers in Canada. The whole idea is of course Frye's literary criticism that is behind it. It was just a different way of organizing a literary magazine.

Frye's literary criticism is, of course essential in an estimation of Alphabet. Yet the magazine, particularly as it progresses, is not blind homage and outright application of Frye principles. To return to the editorial of Alphabet 1, Reaney, who as an undergraduate was at University College at Toronto (Frye and his followers inhabited Victoria College), writes that at the very inception of ideas about Alphabet he was

present at more conversations about the Fall than even Adam could have thrown a certain withered apple core at, and assuredly more speculations concerning Leviathan than Job scratched his boils to. Here in your hands lies one of the effects of those conversations.

Though Reaney was "present" at these conversations, it was not until he began teaching at Manitoba that he finally read Fearful Symmetry and there, perhaps healthily separated from the "young men and women who sat up all night reading Fearful Symmetry", he acquired a more realistic approach to Frye's theories. First, he saw in these theories something that provided a defining principle for the things that he had been working with in The Red Heart. Additionally,

Reaney found that the theories were eminently practical; one could use them as much in the formulating of new literary pieces as in the interpretation of literature. He then put these theories to use, organizing his creative writing class at the University of Manitoba around them. Ross Woodman, in his brief study of Reaney, writes:

His writing assignments included, for example, presenting in their contemporary forms the four Zoas of Blake's unfinished epic and the retelling of fairy tales in a manner that incorporated the students' conception and experience of modern life.<sup>2</sup>

In fact the touchstone of Alphabet began with a story written by one of Reaney's students in that creative writing class, Edward Kleiman. It was this story, "Crystal Pillow", that Reaney had been carrying around in his head:

It was Kleiman's story I first felt I must see published: it was so imaginative and no one was doing a thing about it. No really live focus appeared to put the story in until a juxtaposition, mind and social, occurred.

That "flash of electricity" took place at the apartment of his friends Alvin and Hope Lee after Jay Macpherson had read a paper on Narcissus at the Graduate English Club; that same night Hope Lee was describing the experience of being a twin. "It suddenly came to me that here was proof that life reflected art. The myth of Narcissus reaches out and touches with a clarifying ray the street scene where the two

human beings glide by also in the toils of reflection".

The first issue, bringing together elements of that evening, represented the ideal for Alphabet. It included Kleiman's "Crystal Pillow", Hope Lee's "Girl in a Mirror" (the story she had told), Jay Macpherson's paper on Narcissus, part one, poems by, among others Daryl Hine and Jay Macpherson, a "tale" by Colleen Thibaudeau, and an article by Richard Stingle, providing a document for the idea of the magazine. It was, in fact, Richard Stingle who might be termed the first catalyst for Alphabet, the friend referred to in Alphabet 1

I can remember about twelve years ago at Toronto feeling the final clutch of the so called scientific world. Metaphors seemed lies. Poetry seemed to have no use at all. The moon looked enchanting through the trees on Charles Street, but the enchantment was really nothing but an illusion of clouds and fantasy covering up a hideous pock-marked spherical desert. When I told this part of my problem to a friend, whose work appears in this issue, he showed me a passage from the Marriage of Heaven and Hell which had the effect of starting me back to the belief I had held as a child that metaphor is reality.

Stingle's article "To Harpooneers", as Germain Warkentin suggests in her introduction to Reaney's poems, is "after Reaney's own critical writings, by far the best guide to the activities of the so-called 'mythopoeic poets' who have gathered around Frye".

The ideal pattern of Alphabet 1, formed around a particular

myth supported by a documentary, proved difficult to maintain in later issues of Alphabet. For example, in 15, Reaney has difficulties with the documentary:

This issue has as its centre the idea of FIRE. We got that from the first sentences of Andrew Brink's article on Sylvia Plath. Beside that we wanted to get somebody in science to write a page or two on what physics thinks fire is nowadays - and that would be the documentary. No time so here's the dictionary definition.

and in 17 (the editorial is "Very fragmentary and rushed indeed") he has problems with the myth of the Chariot and contents himself with a single paragraph. Reaney's greatest problems, however, were in attempting to find short stories and getting reviewers to review books. Though he asked at times certain people to write articles and documentaries he "never asked anybody to write a story". Particularly towards the last issues, pressured by a sense of keeping the magazine on a regular periodical basis, it was "not so much a decision as a matter of getting something together".

But in the last analysis, Reaney's prime interest was in creating the all important focus. "It didn't really matter if the other stories or poems or articles fitted in, you set up this thing...." he was to say when the magazine had ended. But as early as Alphabet 2, he disclaimed conscious deliberate patterning after the thing had been set up:

Readers will no doubt observe that in this issue the short stories concern children or growing up and that Norman Newton's article is about an Aztec Dionysos. For the most part this is actually quite accidental - even in the first issue all the Narcissus and mirror echoes were almost completely unanticipated. And I'm prepared to swear this on a heap of mandalas.

In editing the magazine Reaney's central objective was to set up a prime core for the issue. The surrounding poems, articles, even reviews sparked off on the focus given in that thematic core. However, despite his denials of deliberate patterning (which seems a strange contradiction to his editorial visions of providing strong patterning), Reaney seems to have put a more direct effort into the earlier issues of Alphabet, attempting to put things in a more visible pattern. As his audience became more and more trained to identify patterns, perhaps, Reaney might have felt that obvious patterning was less and less necessary, and the myth for each issue became not only less obvious in some instances, but also less reliable as a clue.

If a pattern might be discerned in Reaney's editing as Alphabet moved along, it may be said that Reaney's deliberately cultivated stance or organizing pattern-maker, one who is in close control of the magazine, in the first issues seems to have grown more and more distant towards the last issues, and the magazine

seems to have been challenged to survive on its own recognizance, to pull its own pattern out of its own magical hat. This may be attributed to a combination of Reaney's own developing ideas concerning a playbox theory of literature outlined in his introduction to Colours in The Dark; Alphabet did become more and more a grab bag of things and curiosities. Or it may be attributed to Reaney's declining interest in and time for the magazine as its production scope spiralled. Also, his occupation with other outlets of creative work took more and more of his attention. But, like all of Reaney's work, the idea of Alphabet was never abandoned. It became absorbed into the collective body of his imaginative output, and many of the ideas tried in the magazine became parts of Reaney's new work.

#### CHAPTER FOUR: ALPHABET AND REANEY'S IMAGINATIVE VIEW

It suddenly occurred to me that what you could do was organise the magazine in which you had this juxtaposition between myth and documentary. In other words you literally show one of the ways literature works in which myths are floating over life and there are designs which call to each other from them. What is really fascinating is when you think of Hope Lee's experiences that she tells of and suddenly you realise that these experiences have been codified and explained, made into a design in the Narcissus story.

The juxtaposition of myth and documentary was the core of Alphabet. Each issue was centred on a specific myth (some of which included Narcissus, Dionysos, Job, Jonah, The Sand Reckoner and so on) and given a corresponding documentary from real life (the parallels for the above examples are Twins, acts of a two year old boy, the Donnellys, a Beckwith cantata, mathematics). "Myth" Reaney would define as the codification that he suggests above. His sense here clearly is associated with Frye, who recently wrote in The Bush Garden of his use of the term myth:

By myth I meant not an accidental characteristic of poetry which can be acquired as an ornament or through an allusion or by writing in a certain way but the structural principle of the poem itself. Myth in this sense is the key to a poem's real meaning, not the explicit meaning that a prose paraphrase would give, but the integral meaning presented by its metaphors, images and symbols.<sup>3</sup>

Or, its "iconography", another key Reaney word, and the source of the title of his magazine. "Iconography" he defines as "an alphabet of images, symbols and stories". The third key term "documentary", Reaney discusses as

real life, lived at a much more relaxed pace than the fantastic tension that mythical people live in. You may call it disorganized, but then, it has secret organization going on in it all the time. This, the myth picks out.

What Alphabet was exploring, then, was the synthesis between real life, life in the organic experiential world, and the imaginative world of myth and mythic experience. The formal truth of myth gives pattern to everyday experience, but that formal truth also rises out of the collection of everyday experience, a determined relation between our inner and outer life. In the editorial of Alphabet 8, Reaney sees E.J.Pratt in such terms:

Long before this magazine was ever thought of Ned Pratt had quietly and simply established a beachhead for the attitude a significant number of writers and readers are now interested in. What is this attitude? In Pratt's Towards the Last Spike it is known as the 'hail of identity', the imaginative force which sees ways of making more meaning out of the world, finding the clue that joins up the different mazelike levels of our inner and outer worlds. In Towards the Last Spike Sir John A's C.P.R. is seen as identifying some wastes, some muskeg and some colonies into a nation:

Three thousand miles of Hail from port to port.

Now the young intellectual living in this country, having gone perhaps to a Wordsworth high school and a T.S.Eliot college quite often ends up thinking he lives in a waste of surplus U.S.A. technology, a muskeg of indifference spotted with colonies of inherited, somehow stale, tradition. What our poets should be doing is to show us how to identify our society out of this depressing situation. With his ability to tell stories in poetry - from the news level to that of legend - (Titanic Sinks! to the heights of "The grey shape with the palaeolithic face) - E.J.Pratt managed to do exactly that.

The identification of a society, particularly a Canadian one, grew to be of more and more interest to Reaney; Alphabet was concerned with the "civilized life":

But this was why Alphabet was founded; to set up a magnetic field in which people could get ideas, patterns for almost anything civilized - gardens, ballets, cities, plays, painting, lives, children - of all sorts.

In its form, Alphabet was peculiarly Canadian. First, its pattern making was founded largely on documentary, the recording of everyday detail, like Hope Lee's account of being a twin, Eleanor Catto's account of a  $2\frac{1}{2}$  year old boy, notes concerning Kim Folkkis, Vancouver's town fool or Greg Curnoe's Coke Book which, for example, read,

Wednesday  
Sept 11  
Bob  
Blond  
About 25

The Driver's Name is Bob. He  
 Has a front tooth missing  
 and a Beck football Jacket

He met his buddy while we  
 had coffee and talked  
 About eating snatch for a  
 while, looking over to  
 watch my reactions.

The mirror is crooked but the  
 door is open.

The Canadian penchant for documentary, the detail gathering process, has given rise to a high reputation for film in Canada through N.F.B. documentaries, such as The Canada at War Series, television programs such as This Hour has Seven Days, commercial films such as King's "Warrendale" or "Married Couple" or even such films as "Goin' Down the Road" or "Wedding in White" which have strong documentary overtones in both style and technique. In Canadian poetry too, this love for documentary is clearly evident (see, for example Dorothy Livesay's Documentaries). This certain preoccupation with things of the recordable present and near past may stem from an absence of mythical history. As Reaney writes in the editorial of Alphabet 3:

-At Delhaven in Nova Scotia. Pretty green  
 shore across bay. - With large gray old look-  
 ing ruin building on the shore. - Abbey?  
 People murmur - Ireland! Then they un-murmur.  
 For a lady says - Yes, that's the old chicken  
 hatchery. - So much for the Canadian ruin and

and what it is likely to be. Even a ruined chicken hatchery is not likely to come up to a hermitage in suggestive power for some time. And this is a problem for the Canadian imagination. We have no past behind us in the country in which we live or rather have settled. Grandfather is brown dust in Scotland. Or Hesse or Galicia. When one climbs back the family tree - water, ships with sails and some place else that one has always dreamt of.

What is missing is not only a sense of historical roots in Canada, but also an overriding iconography or alphabet of Canadian metaphors. As Hopwood suggests in his introductory paragraph to part 1, chapter two of Literary History of Canada, a Canadian literary tradition was born "literate and historical" rather than like "European consciousness which goes back directly to ritual and myth". I would, however, disagree with Hopwood's suggestion that Canadian consciousness was born "literate and historical"; for if ritual and myth form the basis of consciousness, and they in turn are based on a close association of non-technological man with his earth or, more specifically, regional environment (as "earth" varies in its essential patterns), then "Canadian consciousness" was not "born" as such, but was sublimated by an imported ritual and myth organisational pattern which has only recently begun to be scaled off as the Canadian regional complex ("some wastes, some muskeg and some colonies") is being interpreted and identified by contemporary shaman-artists.

If, in addition, communication (an adjunct of documentary) is of intense interest to the Canadian consciousness (evidenced by Canadian excellence in satellite and communications technology, as Frye indicates in his conclusion to Literary History of Canada, then we have the double problem of not only surfacing through imported ritual and myth patterns, but also realigning idiom to icon, expressing an inherent environmental ritual system in a series of essentially foreign symbols. For unlike older cultural systems in which ritual and language developed simultaneously and interdependently, a Canadian tradition must contend with relating a Canadian myth pattern to a European system of communication. The highly sophisticated relationships between native myth and language expressing that myth have been to a great extent lost. For example "snow", a word essential to Inuit myth, can be said in more than nineteen ways in Inuit. Yet an English interpretation of that myth would, by way of limits of metaphor, lose not only the lyricism and varied qualities of the myth but also the almost artistically epic form of it.

In printing Norval Morrisseau's unaltered tale of Misshipeshoo in Alphabet 7, Reaney explored the very specific problems of language and native Canadian myth, changing nothing of spelling or punctuation from Morrisseau's notebook. It read in part.

they poked upon the Sand footprints of Misshipeshoo tracks where see leading into the water - with the Baby, theye the couple did not know what to do. finally the man spoked. I will call on my Protector's the Birds of Thunder to come to our help but he said alho we sall not see our child again but I shall do what I can through the help of my Protector's. Let us now go under the Canio and then started to play his drum for that purpose.

about half hour the thunderbird's or thunderstorm arrived in that area. in a Mountain close by the lightning began to Pour and Light was seen all once it got Dark. For 2 hr's the Lightening and thunder was heard - Misshipeshoo tried to hide by going on top of the Mountain on the Lake at top. but Lightening fell all over the place - and finally Misshipeshoo was killed and the Rain and Lightening and Storm - Ceased and Skys cleared and the Sun shined again, on the waters of Lake Superior on the Shore seen floating was a Cradle empty and Besides it two small Cub's Dead, so ends this Legend.

This was, however, Reaney's only venture into investigating overt Canadian native myths. For it was not the magazines' purpose to investigate specific mythic allusions. The Misshipeshoo legend was placed with a documentary of Niagara Falls, and it is as much an investigation of the language that Morrisseau uses as an insight into the story itself. Specific mythic allusions were only to provide a clue to structural meaning. The rest lay in literary documentation of the new alphabet. Affinities might be found between the ideas of Reaney and Jack Chambers who worked together to produce Alphabet

Press's first book The Dance of Death at London Ontario, and whose illustrations for Dance appeared in Alphabet 6, with regard to this documentation. For Chambers, like Reaney, was working on the move from everyday life to mystical patterns in his painting at the same period that Reaney was investigating this through Alphabet and his own writing. Both artists came from the same environment and region, and both have markedly similar expressions though through different media.

For during the period of 1960 on, Chambers was working from a photographic basis (documentary) to paint his larger pictures such as "Olga Visiting Graham" (1964) and later painting "The 401 Towards London 1; 2"; "Sunday Noon"; "Sunday Morning" and "Victoria Hospital". The term he uses for these paintings is Perceptual Realism, dealing with familiar subjects from everyday life, but then becoming an organiser of these everyday events in terms of larger patterns. The paintings of the most refined period stem from Chambers' stay in hospital in 1969 "when he underwent the profound experience of facing death".

Where you are interested in life more than you are in painting, then your paintings can come to life. This is perceptual realism, where life is a motivating force.<sup>4</sup>

While it is a motivating force, it still is empty until it is given form or pattern. As Richard Stingle writes in Alphabet 1,

The vision is focused on the fact of existence itself, the fact that our lives are transitory and we are soon dead. The creative man seeks to establish form in the midst of this fleeting time, and to see both the transient and the permanent in the same eternal moment.

While Reaney talks about this form in critical terms, Chambers sees it in essentially graphic terms, referring to a "sensory grid":

The perception of the natural world and its objects, creatures and people is the source of truth about oneself because not only what we project but also what we receive is ourselves. The involuntary natural selection by my sensory organs of what I as a system respond to is imprinted on the senses in unison. Any particular intentions one has about the object is abandoned to allow the sensory grid to operate so that the object is 'given' within. The senses constellate to experience the impact as a total circuit, registering the entry as a complex, but in the particular way of each...<sup>5</sup>

Both Chambers' paintings and Reaney's writing may be estimated in the same terms. Alphabet is an expression of perceptual realism, between the documentary of the natural world and society and the imaginative world.

This same critical approach to life and art exists in Reaney's own work. The Documentary he chooses is that of Southwestern Ontario, London and the rural roads around. In a graphic presentation, Reaney

gives a multimedia production of slides, of towns, of earth, sounds of birds and animals of the fields around London, photographs of the works of Urquhart, Curnoe, Chambers, London artists, as he did during a presentation at Mohawk College in 1970. This collage effect uses as its central images the elements of rural life. The language and metaphor is that of the farmyard and lower fields. This was evident early in Reaney's writing, demonstrated throughout The Red Heart and in such earlier poems as "Play-box" or

"Romanninth but Quakereleventh"

Through the scribbler - paper clouds  
 The sun breaks with a scream  
 Like wrapping of a yellow crayon.  
 Elms that will be made into barns  
 With squeaking, tangling boughs  
 Sing like hoggstreet fiddlers.  
 Catfish and suckers and bream  
 make a pewter-sparkle in the pond.  
 The muskrats in their lodges sleep  
 Like seeds in russet-apples.  
 Or as the smothered children do  
 Beneath the stairs in the old farm-house  
 Where girls pluck a goose beside a fire  
 To stuff blue-striped feather ticks,  
 Girls who have just learned to tell time  
 From a connecticut clock  
 Beside a fire that two years ago  
 Held oricles that sang door....

The exploration of image and metaphor in these early poems suggests that Reaney was exercising a particular and nearly forgotten language of rural life specifically Ontarian. Yet, in many instances these poems suggest that Reaney had problems with form, as evidenced by the quite radically different versions of individual poems. When, however, A Suit of Nettles appeared in 1958, Reaney demonstrated that, after having experimented with language, his further experiments had been a tour de force in organization and form. The formality of the poem was founded in a literary tradition, that of the pastoral, and modelled on Spenser's The Shepherd's Calendar. The overall pattern had grown out of literature, but the image and metaphor were specifically regional; "This poem was written out of interest in a number of things: geese, country life in Ontario, Canada as an object of conversation and Edmund Spenser's Shepherd's Calendar".

A Suit of Nettles represented the combination of language and form that Reaney had been searching for. Chronologically we are still before the first issue of Alphabet, but with the publication of A Suit of Nettles, Reaney's time was directed now towards the expression he had found through A Suit of Nettles, the exploration of the combination of "Life and Art". Significantly, A Suit of Nettles is prefaced by a Goose alphabet, covering the letters from A to N followed by "Etc.", suggesting that the following process is infinite.

It is reminiscent of Melville's opening section of Moby Dick and, just as Melville is setting up an iconographical outline for his epic, Reaney too is delineating an alphabet which bears reference to the following work. The quotations for the Goose alphabet are drawn from widely divergent sources, but each bears relevance to the overall pattern of A Suit of Nettles, beginning with a dictionary and etymological definition and ranging over sources from Shakespeare and Nursery Rhymes to hieroglyphs and Smollett.

This is the same type of pattern that was to inform Alphabet and may be seen as an immediate source. For the magazine worked on essentially the same principle as the Goose alphabet, bringing together divergent sources that clung together by an overlying formality. In the alphabet, Reaney intimated several facets that he was later to explore. The Egyptian hieroglyphics mentioned under H were to become the unifying heart of Alphabet 19. The nursery Rhymes of B, C and D may have found expression in the children's issue of Alphabet which Reaney never got around to producing. The Goose Heraldry of I may be seen in Reaney's growing interest in concrete poetry manifested through later issues of Alphabet. The Goose alphabet was the documentation; A Suit of Nettles acted as the mythic pattern.

This collecting of varied elements under an overlying pattern served as the organizing principle of Colours in the Dark. The Playbox of Reaney's 1945 poem had become much fuller by 1967, and was now an important symbol:

Colours in the Dark might best be called a play box. Why?

I happen to have a play box and it's filled with not only toys and school relics, but also deedboxes, ancestral coffin plates, in short a whole life. When you sort through the play box you eventually see your whole life - as well as all of life - things like old Sunday School albums which show Elijah being fed by ravens, St. Stephen being stoned. The theatrical experience in front of you now is designed to give you that mosaic-all-things-happening-at-the-same-time-galaxy-higgledy-piggledy feeling that rummaging through a play box can give you. But underneath the juxtaposition of coffin plate with baby rattle with Royal Family Scrapbook with Big Little Book with pictures of King Billy and Hitler - there is the backbone of a person growing up, leaving home, going to big cities, getting rather mixed up and then not coming home again but making home and identity come to him wherever he is.

Alphabet was like this galactic mosaic. One never knew quite what to expect in its literary grab bag. But it always had a synthesis and focus in showing or at least providing the reader with an opportunity to identify the connections. In Colours in the Dark the argument raised in Alphabet 1 of Reaney's encounter with "The final clutches of the so-called scientific world" are dramatized in a confrontation between Bible Sal and Dr. Button. The connections that Son has made

to simply counter Dr. Button's claims of Science over the Bible ("The Holy Spirit cannot teach you French in two minutes. The sun has never stood still. Whales choke on oranges let alone fully developed prophets") are simply expressed ("A flower is like a star").

Button: Oachghkwk! A flower is not like a star!  
Nothing is like anyone else. Anything else.  
You've got to get over thinking things are  
like other things.

Son: Then if a flower is not like a star, and  
nothing is like anything else then - all  
the spring goes out of me. I used to take  
such pleasure in little things - images,  
stones, pebbles, leaves, grasses, sedges -  
the grass is like a pen, its nib filled  
with seed - but it all seems - lies. I  
can't go one. There seems no reason to go  
on living or thinking

...

Son: advancing as if to assassinate  
A flower is like a star!

Button: Don't come at me like that. A  
flower is not like a star!

Son: You're a bear whose paw is over  
my sun.

Button: You've served my purpose. Class -  
that's the imaginative point of  
view. Give it a big hand before  
it falls asleep on your coats again.

Button is, however, humiliated before Bible Sal who has been given the gift of tongues, and he "exits in shame and wrath" while others "chant other metaphor equations: flower star deer branch tree antler antler branch clock heart eye sun month bell cloud Greenland."

All: A flower is  
like a star!  
A flower is like a star!  
A flower is like a star!

Son: No No. Try this. A flower is a star

All: A flower is a star. A flower is a star.

This central scene from the play is, too, the essence of Alphabet, demonstrating the necessity and victory of the imaginative creative world over the scientific world in delineating the unifying form that begins with metaphor ("A flower is like a star") and then transcends metaphor to celebrate a complete focus ("A flower is a star").

Significantly, Colours in the Dark is given framework, like A Suit of Nettles, by means of an alphabet of connected images like the collective chant of metaphor equations mentioned above:

(Scene 5) "White suggests Sunday, Alpha, White trillium Harmonium,..."

(Scene 7) "Red suggests Monday, B C D E, Red Zinnia, Ancestors..."

(Scene 13) "Orange suggests Tuesday F G H I, Orange Lily, Mercury..."

and so on, so that each progression of the play moves through an iconographic rainbow from white through the spectrum to black then out to white again, and through the alphabet A to Z. A to Z is White to Black.

One of Reaney's few submissions to his own magazine, appearing in Alphabet 1, was a poem using as its central organizing principle the alphabet; the New Jerusalem is to be built through an energetic restoration of an imaginative iconography in the terms of "star is flower":

A B C D E F G H I J K L M  
 Take captive the sun  
 Slay the dew quarry  
 Adams Eve is morning rib  
 Bride and bridegroom. marry  
 Still coffin is rocking crib  
 Tower and well are one  
 The stone is the wind, the wind is the stone  
 New Jerusalem  
 N O P Q R S T U V W X Y Z

Here, though, greater patterns are seen in the antithetical statements that are, nevertheless, connected: "Tower and Well are one" "Still coffin is rocking crib" and so on.

The alphabet can be seen, then, as a recurrent organizing image in Reaney's work. The elements of the alphabet are the stones by which the walls of New Jerusalem is to be built; and these stones ("the wind is the stone") are the documented and codified elements of everyday life raised to an imaginative level.

While we have maintained that Alphabet is Canadian in form because of its affinity with documentary arising from what might be deduced as an absence of historical myth, it might also be said to be Canadian in form because of its affinity for the synthesizing process. Evidence of Reaney's desire to synthesize may be seen throughout his work, but because of the nature of Alphabet, it is valuable to see him standing back from his own work and organizing other literary objects, the work of other writers. Focus and pattern we have maintained, are the heart of the editorial approach to the magazine. In this approach Reaney can be fitted into the larger and more important intellectual works in Canada, such as Frye's Anatomy of Criticism, Porter's Vertical Mosaic, McLuhan's Understanding Media or Atwood's Survival, in each of which the basic motivation is a syncretic thesis; Frye attempts to bring all literature together under one principle, Atwood finds an overlying pattern in Canadian literature in terms of Victor:Victim, McLuhan synthesizes all forms of media, and Porter finds an organizing principle in Canadian society. This same desire to be syncretic may be discerned in Canada's political structure, in which divergent provincial aims are loosely organized under a federalist system. And the syncretic nature of a Canadian intellectual approach may have led to the liberal myth of Canada's legendary role as a

peace-keeping nation. In its syncretic nature, Alphabet reflects this affinity for broad concepts that is peculiarly Canadian; what Reaney, then, is attempting to do is, having once recognized this syncretic principle, is to divide the overview into smaller and smaller imaginative components, until the subtle shapes of the very obscure dividing line between life and art are realized. Chambers describes this process, though he is thinking, again, in graphic terms, suggesting the move from a photograph being squared off to its painted interpretation and realization. Yet this process can be seen to apply to Reaney's work in literature:

As the painting develops the squares have to be drawn in again and again...the structuring process gradually evolves into more minute divisions until the prolonged unifying and breaking up of colour areas, dimensional contrasts begin to emerge as defined objects. When this point is reached and realized description has been intentionally analyzed and integrated with the experience.

This fascination with the smaller and smaller reduction of scope may be seen to extend far back in Reaney's work. The story of "Mr. Whur: a Metamorphosis", which appeared in here and now in 1947, is a fascinating short study in the miniature collector's ultimate absorption into his own collection of incredibly small intricate artifacts. Mr. Whur's artificial world increases in size as he shrinks and falls into and becomes part of his own

creation. This theme is reiterated in "The Katzenjammer Kids" where Reaney's view comes closer and closer to the specific elements that make up the comic strip: "Faces which, when/More closely examined,/ Are composed of measley pink specks". And yet again in the "Second Letter" of Twelve Letters to a Small Town this miniaturist's art is dealt with again. Stratford is reduced to absolute and elemental terms, but by rural metaphors: streets are "two sticks and two leafy branches", lakes are glass bubbles, houses white raspberries, gooseberries, the Court House and Churches, potatoes and so on. This is the model of the town; in the last lines the town comes to life and we are exhorted to "Fall down! Fall down!/Into our model of the town". Jack Chambers' illustrations for Dance of Death are done in the pointalist technique, clearly to Reaney's satisfaction, in which each illustration (like the Katzenjammer Kids) is made up of many samll and separate dots which, when seen as an overview, create the overall image. In his editorial of Alphabet 16, Reaney restates this fascination with smaller and smaller parts.

He writes of Contemporary Verse's production:

Actually the 1940 typewriter produces  
 a good feel for the poetry - the little  
 sections of the typeface that are worn  
 away leave white marks that curl  
 around the reader's eye.

This process of gridding the documented world into smaller and smaller areas is Reaney's investigation into dimensions of the imaginative world. The relation between the syncretized world and its apparently dissimilar parts is consistently his concern; the resolution is in the ability to take a grand overview - stand far back - so that the pattern governing the elements can be discerned. Close up the Katzenjammer Kids are just measly dots, the Chambers drawings seemingly unrelated black points. But to stand back, the pink dots become faces, the black points completed drawings. And the overview having been ascertained, the whole pattern then comes to life, just as the band begins to play music in the completed Stratford town, and we can "Fall down! Fall down!"

Alphabet is the medium by which these apparently dissimilar elements were brought together. In The Educated Imagination (1963), Frye speaks of having in literature "a theory and a practice":

The practice is the production of literature by writers of all types, from geniuses to hacks, from those who write out the deepest agonies of the spirit to those who write for fun. The theory of literature is what I mean by criticism, the activity of uniting literature with society.

Through the pages of Alphabet both theory and practise were combined; there was a good deal of writing for fun, though not much hack-writing.

The magazine, because of its closeness with Frye's theories, was almost immediately termed an organ of a "Frye school", a magazine of the mythopoeic poets in Canada. In a review of Alphabet in The Toronto Star, Oct. 10, 1961, Robert Fulford wrote:

As it did in its first issue Alphabet brings together a group of somewhat like minded Canadian Intellectuals who are seen only in isolation. They might be called "The Frye Group" if Northrop Frye did not (as I understand he does) object to such descriptions.

Alphabet was never, however, the product of any "school".

Contributors such as Jay Macpherson and Eli Mandel contributed only briefly to the earlier issues. Frye himself had a rather slim article published in Alphabet 6 on Haliburton. His reaction to the magazine was short and relatively enthusiastic but showed some reservations:

Thank you very much for the copy of Alphabet. It's a most distinctive and unusual magazine, and I shouldn't be surprised if you were right, and it would settle into the Canadian Community in an unquietly intimate way. The incidental pieces like Hope Lee's Sketch and Ed. Kleiman's story are especially good.

I can hardly dare to believe that something I'm so closely involved in actually has this kind of immediate relevance, and if you can demonstrate that relevance, I shall be personally extremely grateful.

It was, however, the immediacy and relevance that Reaney was

specifically after in Alphabet which Frye seems to have missed. As suggested earlier, the influence of Frye on the magazine must be seen only in the broadest of terms.

The magazine must be seen as primarily a vehicle for Reaney's own major interests. One of these interests is certainly drama, and a large number of reviews are dedicated to covering the state of drama in Canada, even to the point where, in Alphabet 10, a drama review was placed in the editorial slot. Other interests must certainly include a growing interest in concrete poetry and literary graphics. Alphabet contains some of the early work of Bill Bissett (Alphabet 13), some emblems by Jay Macpherson intended for her Boatman (Alphabet 10), Greg Curnce's Monotypes (Alphabet 7), pictures and letters from the Kettle Point school's Alphabet Book (Alphabet 15) and the concrete poems of the Magic Square contest, including poems by Peter Stevens, Keewatin Dewdney (Alphabet 12) and B.P. Nichol's "Scriptures" in the same issue. This interest is now reflected in Reaney's own most recent emblem poems included in Poems (1972) such as "The Last House", "The Riddle", "Windlady", "The Farm" and "Egypt". Reaney's interests in his own London must be seen by the large numbers of London artists, writers and reviewers represented in the magazine. Mention has already been made of

certain similarities between the ideas of Reaney and Chambers. Parallels might also be investigated between Greg Curnoe's ideas and those of Reaney. The editorial of Alphabet 13, reads, in fact, in almost precisely the same manner as Curnoe's paintings. Compare.

As Hilary Bates and Chris Burt are setting this up what can they see out the windows of the Alphabet printing shop on the second floor of the Dixon Building 430 Talbot St., London, Ont.

Outside - the delivery street and store backs for London's big main street - Dundas. Shoppers pass by - derelicts and unemployed coming to The Club in rooms just next door to Alphabet Press.

and so on, with Curnoe's stamped and lettered canvases describing the landscape outside his studio window, such as "View of Victoria Hospital", or his later works such as "View From the Most Northerly Window on the North Wall". Curnoe's studio was, in fact, in the same building as Alphabet Press, and there was a continuous interchange of ideas between visitors to both Curnoe and Reaney. The importance of this interchange cannot be underestimated.

If a process may be seen in Alphabet, it may be said that the magazine grew less and less directly academic from the first issues (which were based on classical myths and relied heavily on academic articles) to a more directly abstract myth interest. Whereas the first issues were based on such myths as "Narcissus",

"Dionysos", "Prometheus", "Icarus", the last issues were based on such myth patterns as "The River", "The Brother", "Fire", "The Fool", "The Four Elements", and so on. Even in this Reaney's interest in overlying discernment of pattern, his interest in "identifying" and "codifying" is seen to come to the fore.

The direct influence of Alphabet on others may be yet unclear because of the closeness of its demise. The flat press is now serving back in Erin for Porcépic Press, the new division of New Press. Hilary Bates now owns the original Alphabet Press, and plans a new magazine, Applegarth's Folly, springing from the documentary aspects of Alphabet. Copperfield magazine has been said to be related to Reaney's approach by Wynne Francis in a sourcepaper for an article on the Little Magazine in Canada for Canadian Literature.

More accurately, influences of Alphabet must be seen in a relation between the magazine and Reaney's own work. Regional and eclectic, personal and abstract, tenuous but tenacious, the magazine was uncannily ahead of its time. As much as he gave to the magazine, and this was much, he took from it. Like all of Reaney's work, Alphabet must be seen as a document in the syncretic

construct of his own particularly and enthusiastic world view. The magazine must be seen as a particularly relevant document in an estimation of Reaney's literary output and this continues, one hopes, for many more years.

## CHAPTER FIVE: THE MYTHS AND DOCUMENTARIES OF THE ISSUES

Alphabet 1, September 1960, contains the key editorial for the magazine's development, in which Reaney outlines some of the "drive behind this magazine", suggesting the imaginative source of the magazine. The first issue is based on the myth of Narcissus, first framed by an article by Jay Macpherson, part of a paper, "Narcissus: Some Uncertain Reflections", presented to the English Graduate Club at the University of Toronto, a paper dealing with, among other things, mirror symbolism in Renaissance literature, a critical approach using Frye's literary technique. The documentary for this issue was provided by Hope Lee in her account of being a mirror image twin. Edward Kleiman's story "Crystal Pillow" is set in a mirror landscape, salt flats in Manitoba. These three key literary creations form one of the most closely knit issues of Alphabet. An article by Richard Stingle, somewhat forced, suggests an overview for an approach to Alphabet as a whole ("To Harpooneers"). Poems by Jay Macpherson provide a consequential content for the magazine, and the first issue also contains one of Reaney's own poems "The Alphabet", a significant statement in itself concerning the imaginative background of the magazine. The first issue contained a single review, of Layton's "A Red Carpet For the Sun", and a graphic icon, a reproduction of The Fool from the Tarot Pack. This alone anteceded general interest in Tarot cards,

and set the tone for Alphabet's reputation, now seen in retrospect, of being imaginatively ahead of its time. The issue was neatly organised into sections ("Poems", "Reviews", "Juxtaposition: Documentary and Myth", "Short Stories and Tales", "Icons"), and stands as the classic example of Alphabet's basic directions and organisation.

Alphabet 2, July 1961, is centred on the myth of Dionysos, related between Daryl Hine's dialogue on Dionysos and Eleanor Catto's documentary "Subject Tom, Age 2 1/2". The editorial is somewhat explicit in drawing connections between the various parts of the Magazine, and furthers Reaney's explanation of the nature of Alphabet. Additionally, he suggests his own interest in children's activities that will be revealed in Reaney's own later work. This is the only issue that has specific references to the following contents contained in the editorial. The issue is quite soundly edited, with good material. There are no reviews in this issue. The icon is a list of the Kings of Britain, which received some attention in a Waterloo newspaper. Alphabet 2 contained the first of a series of advertising sections brought about by Alphabet's strange union with Waterloo Review, whose only significance was that J.A.S. Evans of the Waterloo Review became the "Advertising Manager" of Alphabet. The union had no effect on the magazine.

Alphabet 3, December 1961, centred on the myth of Prometheus, centred on an article by Ross Woodman, "Shelley's Prometheus", juxtaposed with a documentary on the Marquis de Sade. In this issue an extensive review section centering on new Canadian verse and a review of Milton Wilson's Shelley's Later Poetry to coincide with the Woodman article. The issue had a marked increase in poetry contributions. Richard Stingle appeared with another article to continue his ideas introduced in Alphabet 1. Alden Nowlan, who appeared in number 2 as a poetry contributor, had a short story. The issue tended to have a looser organisation than the first two issues, but still had closely defined sections. Reaney included another of his poems in connection with the icon by Tony Urquhart. Margaret Atwood made one of her very early appearances here. Contributors seem to now be centred on a more London based axis (as opposed the Toronto University contributors of 1 and 2), but still the magazine is fairly evenly distributed between Reaney's former associates at Winnipeg, U. of T. and Western.

Alphabet 4: June 1962, centred on the myth of Icarus, explained by Eli Mandel and briefly documented. A central position was given to new drama in Canada, including a key editorial of the state of the theatre in Canada. The interest in theatre expressed here was to eventually lead Reaney to found the Listener's Workshop and the Alpha Centre.

Alphabet 5: December 1962. Centres on Bes the Egyptian Dwarf God and is Alphabet's satire issue containing Northrop Frye's sole contribution to the magazine.

Alphabet 6: June 1963. A key issue in Reaney's own development as it centres on the documentary of the Donnelly massacre. The myth Reaney chose to juxtapose with this was that of Job. In this issue, too, the Jack Chambers drawings for Dance of Death and an article on Sade by Lorna Berman.

Alphabet 7: December 1963 grows more London oriented with submissions by artists Urquhart (who documents the myth of Misshipeshoo), Curnoe, and centres on the myth related by Norval Morrisseau, discovered by Keewatin Dewdney. This is the only issue to be devoted to a specifically Canadian myth.

Alphabet 8: June 1964. centres on the myth of Jonah with representations from Jay Macpherson, John Beckwith, Margaret Atwood and Eli Mandel forming the core of the issue. The issue represents the last one founded on basically Graeco-Roman and Biblical myths; from this point on the issues tended to be centred on more generalised mythic patterns.

Alphabet 9: November 1964. A full issue centred on The Magic Square. It included several graphics and centred on Keewatin Dewdney's Ontario Farmhouses (1820-1890) obviously

finding sympathies with Reaney's own developing interests in regionalism emerging after a Vancouver stay. Also a short article on David Willson's Temple seems central to the issue.

Alphabet 10: July 1965, centred on the myth and documentary of the River. The myth was incorporated into the editorial, the documentary an article on "The Red River" by John Warkentin, supported by several River poems. The issue was one of the more closely connected or apparent issues. It also included Jay Macpherson's Emblem drawings for The Boatman, originally intended for her book of poems.

Alphabet 11: misnamed on the table of contents

Alphabet 8: December 1965 - March 1966. The issue is rather confused related to the disappearance of the linotype at Editions d'Orphée in Montreal, and the editorial is hastily put together by a series of fragments. One of the smaller issues, it has graphics by John Hirsch and an article on "The Music of the Doukhobors" by Ken Peacock, but no clearly defined documentary and myth pattern. The documentary by Hugh Hood that was to have appeared was delayed until Alphabet 13.

Alphabet 12: August 1966, centres on the myth of the Sand Reckoner, and is a clear example of Reaney's willingness to explore apparently extra-literary areas (such as mathematics) and bring

them into the focus of a literary context. Also in this issue are the poems of the Magic Square contest plus wood engravings of Brender a Brandis, one almost as clearly graphic as the other.

Alphabet 13: June, 1967. The heading is changed to "There is such a thing as the iconography of the imagination". The issue is centred on the myth of the I Ching, briefly dealt with by G.V. Downes and documentarised by James Anderson in a fascinating short article on lines. The issue ranges from the highly experimental graphics of Bill Bissett to an article on Edwin Muir by Andrew Brink.

Alphabet 14: December 1967. The first issue mailed from the English Department at the University of Western Ontario. The issue centres on the four elements, but has no clearly defined myth or documentary. The magazine does have photographic tip-ins and an increase in graphics is noted. The editorial acknowledges Alphabet's antecedence in pop - art ("Who would have thought seven years ago that pop culture would catch up to Alphabet?"), a note that is of some significance.

Alphabet 15: December 1968, centres on Fire. Like 10, the myth for Alphabet 15 is incorporated into the editorial, though the idea grew out of Andrew Brink's article on Sylvia Plath. By this time Reaney let the connecting ideas grow out of the submissions themselves as much as by his own suggestion and provision of framework. A rather loosely held together issue.

Alphabet 16: September 1969 centres on the Fool, with the myth being entered by Edward Yoeman's and documented by Kim Foikis, Vancouver's Town Fool. In this issue, too, a collage of letters to Alphabet over nine years and a collection of Maritime poets, suggesting Reaney's interest in cultivating certain regions of poetry.

Alphabet 17: December 1969 centres on the myth of the chariot (only briefly entered) and documented by Greg. Curnoe's Coke Book. A decline in graphics can be noted over the last issues, and from the profusion of no's 11 to 13, 17 is devoid of graphics, but the editorial suggests Reaney's continuing interest ("Did rubbings of streets in almost every town we drove through..")

Alphabet 18 and 19: combined into one binding: 1971. 18 centred on the Hieroglyph, documented with an article on concrete poetry by Eugene Eoyang investigating some of the things Alphabet had been exploring as well. Alphabet 19 had a birth chart to document its myth of the Horoscope. The issue ended with an anecdotal postscript by Hope Lee to her article on twins in Alphabet 1 that brought the scope of Alphabet full circle and tied things end to front.

ALPHABET:AN INDEX

- ABBEY, Lloyd. "Bedtime Stories"; poem. XIV:4-5.
- \_\_\_\_\_. "McMaster '65 - '66"; poem. XIV:6-7.
- \_\_\_\_\_. "Notes on My Head"; poem. XIV:5.
- "Above Calgary"; poem. George Bowering. XI:26-27.
- "After"; poem. Cecile Cloutier. VII:53.
- "Ah Youth, Ah Joy"; short story. Jack Parr.X:17-31.
- "Air Craft"; short story. Jack Chambers. IV:53-57.
- "Alph"; poem. Jay Macpherson. XV:80.
- "Alpha to Omega"; poem. Francis Sparshott. IX:63-64.
- "Alphabet, The"; poem. James Reaney. I:30-32.
- "Altarwise by Owl-light"; article. Peter Revell. VIII:42-61.
- "An Anecdotal Postscript to 'Girl in a Mirror', Alphabet 1"; article.  
Hope Lee. XVIII-XIX : 106-108.
- "And in a moment"; poem. Jack Chambers. VI:47.
- ANDERSON, James. "Here a Line, There a Line, Everywhere a Line Line";  
documentary. XIII: 6-9.
- ANGELES, Peter A. Book Review of The New Romans, A.Purdy, ed.XVI:52-57.
- "Animal Syllables"; prose. Gwendolyn MacEwen. XV: 16-20.
- ANON. "At the Fair"; documentary. V:70.
- \_\_\_\_\_. Book Review of Legends of My People, The Great Ojibway,  
Norval Morriseau. XIII:97-102.
- \_\_\_\_\_. "Horoscopes in Brief"; documentary. XVIII-XIX:55-57.
- \_\_\_\_\_. "Flying Dreams; Documentary". IV:62-63.

- \_\_\_\_\_. "The Hexagrams of the I Ching;" documentary. XIII:10.
- "Ant & Grasshopper"; poem. M.Morris. IV:80.
- "The Anti-Poet"; poem. Warren Stevenson. VI:27.
- "The Archetypal Basement"; poem. Warren Stevenson. XIV:44.
- ARMSTRONG, Fred. Review of The Mackenzie Poems, J.R. Colombo. XIV:18-19.
- "The Art of Hand Puppetry"; article. Sister M. Corona Sharp. XIV:28-33.
- "Aside"; poem. Jenoff Marvyne. IX:93..
- "At The Fair"; documentary. Anon. V:70.
- ATWOOD, M.E. "Etc."; poem. III:74.
- \_\_\_\_\_. "Little Nell"; poem. VI:54.
- \_\_\_\_\_. "Mad Mother Ballad"; poem. VI:53.
- \_\_\_\_\_. "The Orphan From Alberta"; poem. VI:51.
- \_\_\_\_\_. "Poor Tom"; poem. VI:52.
- \_\_\_\_\_. Review of Tradition in Exile (Matthews). V:78-79.
- \_\_\_\_\_. Review of Recent Little Magazines in Canada. XVII:61-64.
- \_\_\_\_\_. "Superwoman Drawn and Quartered: The Early Forms of She"; article. X:65-82.
- \_\_\_\_\_. "The War in the Bathroom"; short story. VIII:63-72
- \_\_\_\_\_. "The Whore and the Dove"; poem V:48-49.
- \_\_\_\_\_. "The Witch and the Nightingale"; poem. V:44-45.
- BACCAUS, Aatur. Book Review of Five Legs, Graeme Gibson. XVII:91-92.
- \_\_\_\_\_. "The Professor"; short story. XVII:47-52.

## B

- "Backyard History"; poem. Gregory Cook. XVI:43-44.
- "Ballad of the God Watch"; poem. Mrs.C.M.Buckaway. XVII:35-37.
- "Ballad of a Remittance Man"; poem. Mrs. C.M.Buckaway.XIV:37-42.
- "Barn Burning"; poem. Nancy-Lou Patterson. VIII:39.
- BARNES, E.J. "Caveat Emptor"; poem. IV:11.
- BATES, Ron. "Aloutte<sup>n</sup>: -Et le Vers. Book Review of St.Denys Garneau & Anne Hebert. trans. Scott. VI:64-65.
- BATES, Ron. "From the Joyce Mines"; book review of The Art of James Joyce by A. Walton Litz. IV:66-67.
- BECKWITH, John. "Frontispiece and Chorale from Jonah MS; music. VIII:1-2, 6-8.
- \_\_\_\_\_. Book Review of Mannerism - Style and Mood by Daniel Rowland. X:93-95.
- \_\_\_\_\_. "Notes on Jonah By the Composer". VIII:14-18.
- "Bedtime Stories"; poem. Lloyd Abbey. XIV:4-5.
- BEDWELL, Bill. "The Flight of the Enchanter"; poem. XVI:79-87.
- \_\_\_\_\_. "Big Man"; poem. III:77.
- BEHRENS, Bernard. "Morning Drill"; poem. XIV:94-95.
- \_\_\_\_\_. "Thoughts for a two minute stand still, etc."; poem. XIV:90-94.
- BERMAN, Lorna. "The Problem of Evil in Sade"; article. VI:56-60.
- \_\_\_\_\_. "Vital Statistics for the Marquis de Sade; documentary. III:30-37.
- "Bes, the Dwarf God"; myth. William Hawkins. V:67-68.

"Big Man"; poem. William Bedwell. III:77.

"Biographics I"; poem. A. Szumigalski. XIV:8-9.

"The Birds"; poem. Peter Revell. VII:16.

"Birthday"; poem. John Hirsch. XI:19.

BISSETT, Bill. Book Review of Beautiful Losers, Leonard Cohen.  
XIII:94-95.

\_\_\_\_\_. Calligraphics. IX:82,83,86,87,90,91,94,95.

\_\_\_\_\_. Graphics. XIII:67-71.

\_\_\_\_\_. "Heads Turnd"; poem. XVIII-XIX:16.

\_\_\_\_\_. "Ken Wismer was Here"; poem. XVIII-XIX:15.

\_\_\_\_\_. "The Magic Lure of Sea Shells"; poem. XVIII-XIX:17.

\_\_\_\_\_. "We Sleep Inside Each Other All"; poem. XI:24.

\_\_\_\_\_. "White Lightning"; poem. XVIII-XIX:16.

\_\_\_\_\_. Review. XI:76-77.

BLACK, Theodore. "The Dream"; poem. XI:21.

"The Blessed Angel"; poem. George Johnston. III:74.

BLOSTEIN, David. Book Review of Poems For All the Annettes  
(Purdy) and The Blur in Between (Purdy). VIII:77-79.

\_\_\_\_\_. "Busride: The Forms of the Goddess Diana"; excerpts from  
a radio play. VI:28-42.

"Blue"; poem. Dorothy Cameron. VIII:38.

BLUME, William C. "The Poem, Blitzing"; poem. XVI:94.

"The Board is Against the Production of Iysistrata"; poem.  
John Hirsch. XI:18.

- BOISSONNEAU, Alice. "John"; short story. XIV:66-80.
- \_\_\_\_\_. "The Women"; short story. VI:18-23.
- "Bo Lims"; poem. Jack Chambers. XI:33.
- BOND, Tim. Drama Review. X:2-3.
- BOWERING, George. "Above Calgary"; poem. XI:26-27.
- \_\_\_\_\_. "Cutting Them All Up: an Interview with B.P. Nichol".  
XVIII-XIX:18-21.
- \_\_\_\_\_. "Goodbye Middlesex County"; poem. XV:4-6.
- \_\_\_\_\_. "The Smile"; poem. XI:25.
- "The Boy Actors"; poem. M. Morris. VI:14.
- BREWSTER, Elizabeth. Book Review of Volume 63 (Ball, ed.) and  
Quiet Winds (Richman and Stooshnoff). VIII:81-83.
- \_\_\_\_\_. "The Future of Poetry in Canada"; poem. XVIII-XIX:95.
- \_\_\_\_\_. "The Moon is a Mighty Magnet"; poem. IX:60.
- \_\_\_\_\_. "A Narrative of a Singular Imposition"; poem. IX:58-59.
- \_\_\_\_\_. "Sunday Morning"; poem. XVI:50-51.
- \_\_\_\_\_. "Thirty Below"; poem. XVI:51.
- BRINK, Andrew. "The Roof Behind Us"; review of The Ancestral Roof  
(Macrae). VIII:79-81.
- \_\_\_\_\_. "Sylvia Plath and the Art of Redemption"; article. XV:48-49.
- \_\_\_\_\_. "The Vision of Edwin Muir"; article. XIII:51-65.
- BRODSKY, Josif. "Fish in Water" (trans. Leo Ignatieff). X:10.
- BROMIGE, David. Book Review of God's Kaleidoscope (Smith). X:83-85.

- "Brother André, Père Lamarch & My Grandmother Eugenie Blagdon";  
documentary. Hugh Hood. XIII:34-49.
- "Brother Soul Meets the Safety Ring"; poem. David Harris. XVIII-XIX:14.
- BROWN, James. "2 Poems"; poems. XV:86-87.
- BROWN, Len. "Walk Coldly Home"; poem. VIII:32.
- \_\_\_\_\_. "A Leaf in the Wind (The Search of a Post Colonial West-Indian)";  
poem. XIII:112-113.
- \_\_\_\_\_. "West-Indian Winter"; poem. VIII:31.
- BROWN, Mary. Book Review of Canadian Full Length Plays in English  
(ed. Milne). XI:69-71.
- BUCKAWAY, Mrs. C.M. "Ballad of a Remittance Man"; poem. XIV:37-42.
- \_\_\_\_\_. "Ballad of the Gold Watch"; poem. XVII:35-37.
- "Busride: The Forms of The Goddess Diana"; excerpts from a radio play.  
David Blostein. VI:28-42
- "The Butterflies"; poem. Anthony Ruth. XI:28.
- The Butterfly and the Moth; icon. Tony Urquhart. III:6.
- "By the Sleep of the Children of Peace"; poem. Ralph Cunningham.  
IX:35-38.
- C
- CAMERON, Dorothy. "Blue"; poem. VIII:38.
- \_\_\_\_\_. "Clock"; poem. VIII:38.
- \_\_\_\_\_. "Spring"; poem. IV:12.
- CAMPBELL, D.A. "Early Perpendicular"; poem. IV:13.
- "Catbird (For Marion Scott)"; poem. John Glassco. VI:50.

- "Cattle Egrets"; poem. Peter Raby. XIV:16.
- CATTO, Eleanor. "SUBJECT:TOM, age  $2\frac{1}{2}$ "; documentary. II:52-58.
- "Caveat Emptor"; poem. E.J.Barnes. IV:11.
- "Caveat Emptor"; poem. Phyllis Gotlieb. III:69.
- "Certain Flowers"; poem. Gwendolyn MacEwen. IV:16.
- CHAMBERS, Jack. Illustrations. IV:75
- \_\_\_\_\_. Aircraft; short story. IV:53-57.
- \_\_\_\_\_. "and in a moment"; poem. VI:47.
- \_\_\_\_\_. "                   "; poem. XI:33.
- \_\_\_\_\_. "The Inmate"; poem. VI:45-46.
- \_\_\_\_\_. "Inmate 2"; poem. VI:49.
- \_\_\_\_\_. "it was difficult"; poem. VI:47.
- \_\_\_\_\_. "Pasternak's Image"; poem. VI:48.
- \_\_\_\_\_. "Toronto-London-One Way-Gray Coach Lines"; short story. XI:3-7.
- "Chapter 27: Auguste Pamphile"; novel excerpt. W.J.MacDonald. XVII:30-34.
- "Character of the Human Heart"; poem. Jane Shen. XVIII-XIX:46.
- "Chatham, Ontario"; poem. T.D.MacLulich. X:9.
- "The Child"; poem. Rona Murray. IX:92.
- CHILDE ROLAND (Pseud.): see MEILLEUR, Peter Noël.
- "Childhood of Dionysos:A Bacchic Dialogue"; myth. Daryl Hine. II:59-64.
- "The Children of the Seven Planets"; prose. Jetske Sybesma.  
XVIII-XIX:89-94.

- "Chinese"; poem. Ralph Cunningham. XIV:9-11.
- "Christabel: A Reinterpretation"; article. Warren Stevenson. IV:18-35.
- "Christian Cross 2"; poem. b.p.Nichol. X:44.
- "Christmas '65"; poem. Patrick Lane. XV:82-84.
- "Christo Mente Maria"; prose. Marion Woodman. XI:45-52.
- "Clarté d'Amour"; poem (English and French). Marilyn Davis. VI:25-26.
- "Clock"; poem. Dorothy Cameron. VIII:38.
- CLOUTIER, Cecile. "After"; poem. VII:53.
- \_\_\_\_\_. Book Review of Poesie/Poetry '64 (Godbout, ed.). VIII:88-95.
- \_\_\_\_\_. "Morning"; poem. VII:52.
- \_\_\_\_\_. "To be a Man"; poem, VII:56.
- GOLDWELL, Joan. Book Review, XVII:87-90.
- "Colleged Poems / by T.S. l t"; poems. R.K.Webb. II:31-50.
- COLOMBO, J.R. "Short Sonnet for Mothers and Boys"; poem. IV:14.
- "Concrete Poetry and the 'Concretism of Chinese"; documentary.  
Eugene Eoyang. XVIII-XIX:3-9.
- Contributors. VI:80, VIII:96, XV:89, XVI:95, XVIII:95.
- COOK, Gregory M. "Backyard History"; poem. XVI:43-44.
- COPITHORNE, Judith. Nine Poem Drawings. XVIII-XIX:30-38.
- "Cottage"; poem. Stuart MacKinnon. IX:85.
- "Country Music"; poem. Michael Brian Oliver. XVI:46-47.
- "Cousin Johnny"; poem. R.K.Webb. II:34.

COWIE, Victor. Book review of Confusions (Ludwig). VII:89-90.

CRESKEY, Jim. Book review of The Regeneration of an Athlete  
(Siebrasse). XVII:86.

"Crystallographer"; poem. Stuart MacKinnon. X:50.

"Crystal Pillow"; short story. Ed. Kleiman. I:59-68.

"Culture"; poem. Peter Stevens. X:48.

CUNNINGHAM, Ralph. "By the Sleep of the Children of Peace"; poem.  
IX:35-38.

\_\_\_\_\_. "Chinese"; poem. XIV:9-11.

\_\_\_\_\_. "A Note on David Willson's Temple"; article. IX:39-42.

CURNOE, Greg. "Down 401"; book review

\_\_\_\_\_. "mirrors and Images from The Coke Book"; documentary.  
IX:43-47.

\_\_\_\_\_. Monotypes. VII: 50,51,54,55.

"Cutting Them All Up; An interview with B.P.Nichol"; interview.  
George Bowering. XVIII-XIX:18-21.

## D

"The Dark Reality"; poem. Ed. Yoemans. VII:15.

DAVEY, Frank. "Leonard Cohen and Bob Dylan: Poetry and the  
popular Song"; article. XVII:12-29.

DAVIS, Marilyn. Book Review. VI:61-62.

\_\_\_\_\_. "A Feathered Blade (to Douglas Le Pan)"; poem. VI:24.

\_\_\_\_\_. "Clarté d'Amour"; poem (english and french versions).  
VI:25-26.

DAVIS, Rae. "Postures"; poem. VII:10-11.

"The Death Angel"; poem. Jay Macpherson. I:28.

DEMERS, A. "The Hill"; poem. XV:7.

DEVEREUX, E.J. Book Review of Tomorrow Will Be Sunday (Horwood).  
XIV:83-85.

\_\_\_\_\_. Book Review of WestViking (Mowat). XIII:87-88.

DEWDNEY, Irene. Book Review of Buying the Wind (Dorson). IX:79-80.

DEWDNEY, Keewatin. Book Review of Julian the Magician (MacEwen).  
VIII:95-96.

\_\_\_\_\_. "Ontario Farmhouses (1820-90)"; from A Book of Gables.  
illustrated. IX:48-55.

\_\_\_\_\_. "The Slaughterhouse". short story. IX:9-18.

"Diane"; poem. John Ferns. XVI:90-91.

"Discoveries in the Hieroglyph"; poem. Jane Shen. XVIII-XIX:43.

"Dog Bone"; poem. M. Morris. IV:78.

"Dog in the Manger"; poem. M. Morris. IV:86.

"The Dog who Loved Bach"; poem. Michael Ondaatje

"Doll Girl"; poem. Alden Nowlan. II:27.

"The Donnellys:Ritual Victims"; documentary. Richard Stingle.  
VI:11-16.

"A Double Vision"; poem. Phyllis Gotlieb. III:68.

DOUGALD, David. Book Review of Commonwealth Poems of Today  
(Sergeant, ed.). XV:74-81.

DOWNES, G.V. "The Fishing Cat"; poem. IV:15.

\_\_\_\_\_. "Myth:I Ching"; myth. XIII:4-5.

DOYLE, Mike. Book Review. XVII: 77-85.

"The Dragon"; poem. Jane Shen. XVII:59.

"The Dream"; poem. Theodore Black. XI:21.

DUNCAN, Edward. "James Joyce and the Primitive Celtic Church";  
article. VII:17-38.

"Dwarfsblood"; poem. George Johnston. V:69-70.

## E

"Each Fall"; short story. Edward Yoemans. II:4-12.

"Early Perpendicular"; poem. D.A. Campbell. IV:13.

"Echo"; poem. Daryle Hine. I:22.

"Elora Gorge"; poem. Nancy-Lou Patterson. X:4.

Emblem Drawings for The Boatman. Jay Macpherson. X:51-57.

ECYANG, Eugene. "Concrete Poetry and the 'Concretism' of Chinese";  
article. XVIII-XIX:3-9.

"Etc."; poem. M.E. Atwood. III:74.

"Eustace"; poem. John Ferns. XVI:88-89.

"Excalibur, the Returned Deserter"; poem. Tom Marshall. IX:84.

"Exodus"; poem. Alden Nowlan. II:26-27.

## F

FAULKNER, Chris. Book Review of Hunting Tigers Under Glass and  
The Street (Richler). XVII:73-76.

"A Feathered Blade (To Douglas Le Pan)"; poem. Marilyn Davis. VI:24.

FERNS, John. "Diane"; poem. XVI:90-91.

\_\_\_\_\_. "Eustace"; poem. XVI:88-89.

- \_\_\_\_\_. "Metaphor"; poem. XIV:7.
- \_\_\_\_\_. "Michael Williams"; poem. XVI:89-90.
- \_\_\_\_\_. "Pakistani in Birmingham"; XVI:88
- "A Feathered Blade (To Douglas Le Pan)"; poem. Marilyn Davis. VI:24.
- Film Review of "The Drylanders". Germaine Warkentin. VIII:73-74.
- \_\_\_\_\_. "Experimental Canadian Films at the Isaacs Gallery"  
 Germaine Warkentin. VIII:75-76.
- FINNEGAN, Joan. "Heron on the Grand River"; poem. X:8.
- \_\_\_\_\_. "Roots Hold in Place the Unruly Earth"; poem. VII:12.
- \_\_\_\_\_. "Souster's Poem"; poem. VII:13.
- \_\_\_\_\_. "Lines on Leaving the Jones's"; III:78.
- "Fireweed"; poem. Alden Nowlan. II:28.
- "Fish in Water"; poem. Josif Brodsky. trans. Leo Ignatieff. X:10.
- "Fishing River"; poem. Peter Dale Scott. IV:10-11.
- "The Fishing Cat"; poem. G.V. Downes. IV:15.
- "Five Dodecanes Poems"; poems John Hirsch. XVII:57-58.
- "The Flight of the Enchanter"; poem. Bill Bedwell. XVI:79-87.
- "Flirt and Wallace"; poem. Michael Ondaatje. XVI:93.
- FLOREY, Albert. "The Sundogs"; poem. XIV:11-12.
- "Flying Dreams"; documentary. Anon. IV:62-63.
- FOIKIS, Joachim. "Fragments Concerning the Town Fool of Vancouver:  
 (with his notes)". XVI:9-17.
- "The Fool Archetype"; myth. Edward Yoemans. XVI:6-8.

- "For Cowbell and Flute"; poem. Edward Yoemans. III;72-73.
- "For Life"; poem Joy N. Kogawa. IX:89.
- "Four Times Canada is Four"; short story. Wilfred Watson. VII:58-82.
- "Fox and Wolf in the Bucket"; poem. M. Morris. IV:84.
- "Fragments Concerning the Town Fool of Vancouver".(with his notes).  
XVI:9-17.
- "Fragments from a Childhood"; poem. Gwendolyn MacEwen. XV:10-15.
- "Fragment from a novel, The Journey of Jacob Leare". Raymond Fraser.  
VI:43-44.
- FRANCIS, Wynne. Book Review of Lust Where the Summer's Short (Feyton).  
VIII:83-84.
- FRASER, Raymond. Fragment from a novel, The Journey of Jacob Leare.  
VI:43-44.
- \_\_\_\_\_. "Leroy"; poem. XIV:12-15.
- \_\_\_\_\_. Book Review of Watcha gonna do boy, watcha gonna be (Taylor).  
XIV:86-87.
- "From 'Natch' to 'Bite my Nose' - 2 decades of Canadian School and  
Street Slang"; article. Clifton Whiten. XIV:17-27.
- Frontispiece and Chorale from Jonah ms. John Beckwith. VIII:1-2,
- FRYE, Northrop. "Haliburton:Mask and Ego"; article. V:58-63.
- "Fugitive From Reality"; prose excerpts. Gordon Grieve. XIV:49-65.
- "Full Moon"; poem. Francis Sparshott. IX:61-62.
- "The Future of Poetry in Canada"; poem. Elizabeth Brewster.  
XVIII-XIX:95.

## F

- "A Game of Fives"; poem. Peter Revell. X:46-47.
- "The Gardeners"; poem. Jay Macpherson. I:26.
- GAYFER, Margaret. "J.B. vs Job"; myth. VI:8-11.
- "The Gayo and the Leeofite Tree"; short story. Sharon Lea Richman.  
III:9-14.
- GELMAN, Goldie. "Home Blues"; poem. V:17.
- GIBES, Robert. "Old Man Whelpley"; poem. XVI:49.
- GIBSON, Ken. Book Review. XVII:65-68
- \_\_\_\_\_. Book Review. XVIII-XIX:103-105.
- "A Good Trick on Hens"; short story. George Johnston. V:18-34.
- "Girl in A Mirror"; documentary. Hope Arnott Lee. I:34-40.
- "Girl With Buck Teeth"; poem. Jay Macpherson. I:25.
- GLASSCO, John. "Catbird (for Marian Scott)"; poem. VI:50.
- \_\_\_\_\_. "129 Dragons Teeth(From Montreal)"; poem. XVIII-XIX:81-87.
- \_\_\_\_\_. "Ulysses' Sea"; poem. XV:82.
- "Golden Boy"; poem. Edward Yoemans. III:71.
- "Goodbye Middlesex County"; poem. George Bowering. XV:4-6.
- GOTLIEB, Phyllis. "Caveat Emptor"; poem. III:69.
- \_\_\_\_\_. "A Double Vision"; poem. III:68.
- \_\_\_\_\_. "The Morning Prayers of the Hassid, Rabbi Levi Yitzhok"; poem.  
X:40-43.
- \_\_\_\_\_. "Retroactive"; poem. III:70.
- \_\_\_\_\_. "Solar Flares"; poem. XVIII-XIX:74.

GRAHAM, Angela. Book Review of The Stone Angel (Margaret Lawrence).  
X:85-86.

Graphics. from The Alphabet Book. XV:90-93.

\_\_\_\_\_. Bill Bissett. XIII:67-71.

"Grey Lady"; poem. Joy Kogawa. XIII:109.

GRIEVE, Gordon. "Fugitive From Reality"; prose excerpts. XIV:49-65.

GUTTERIDGE, Don. "Western U."; poem. X:5-7.

## H

HAIR, Donald. Book review of The Language Poets Use (Norwothny)  
and Augustan Poetic Diction (Tillotson). XI:77-78.

"Half-Awake"; poem. Peter Revell. VII:16.

"Haliburton: Mask and Ego"; article. V:58-63.

"The Haloing Snake"; article on Layton's "Tall Man Executes a Jig".  
Elizabeth Waterston. XVIII-XIX:24-29.

"A Hardboiled Egg"; poem. R.K. Webb. II:40-41.

HARNEY, John. "Some Ways of Looking at Doug Jones"; poem. III:76-77.

HARRIS, David W. Book review of The Silver Wire (Bowering).XVI:64-65.

\_\_\_\_\_. "Brother Soul Meets the Safety Ring"; poem. XVIII-XIX:14.

\_\_\_\_\_. "Pig's Blood"; poem. XVIII-XIX:11.

\_\_\_\_\_. "Take Yur Hands off my Nostalgia"; poem. XVIII-XIX:13.

\_\_\_\_\_. "Timber"; poem. XVIII-XIX:12.

HAWKINS, William. "Bes, The Dwarf God"; V:67-68.

\_\_\_\_\_. "King Kong Goes to Rotterdam"; poem. V:10.

- \_\_\_\_\_. "King Kong Goes to Saudi Arabia"; poem. V:11.
- \_\_\_\_\_. "Sunrise (For Carl Haman)"; poem. V:10.
- \_\_\_\_\_. "The Vision of King Mountain"; poem. V:12.
- "Heads Turnd"; poem. Bill Bissett. XVIII-XIX:16.
- HELWIG, David. "One Step from an Old Dance"; poem. XI:29.
- \_\_\_\_\_. "Toronto"; poem. XI:30-31.
- \_\_\_\_\_. "Turn"; poem. XI:32.
- "Here a Line, There a Line, Everywhere a Line Line"; documentary.  
James Anderson. XIII:6-9.
- "Heron on the Grand River"; poem. Joan Finnegan. X:8.
- "The Hexagrams of the I Ching"; documentary. Anon. XIII:10.
- "Hieroglyphs, Myth and Symmetry"; article. Jim Parrott. XVIII-XIX  
39-42.
- "The Hill"; poem. A. Demers. XV:7.
- HINE, Daryl. "The Childhood of Dionysos: A Bacchic Dialogue";  
article. II:59-64.
- \_\_\_\_\_. "Echo"; poem. I:23.
- \_\_\_\_\_. "Narcissus"; poem. I:22.
- "The Hippopotamus"; poem. R.K. Webb. II:34-35.
- HIRSCH, John. "Birthday"; poem. XI:19.
- \_\_\_\_\_. "The Board is Against the Production of Lysistrata"; poem.  
XI:18.
- \_\_\_\_\_. Dodecanese Drawings. XI:54-64.
- \_\_\_\_\_. "Five Dodecanese Poems"; poems. XVII:57-58.

- \_\_\_\_\_. "My Grandfather"; poem. XI:20.
- \_\_\_\_\_. "Winnipeg - March 1st. 1962"; poem. XI:17.
- HODGINS, Jack. "Witness"; short story. XVIII-XIX:67-73.
- HOLLANDER, John. "A Possible Fake"; poem. XIII:116.
- \_\_\_\_\_. "Skeleton Key"; poem. XIII:114.
- \_\_\_\_\_. "Under the Beach Umbrella"; poem XIII:115.
- "Homage to the I Ching"; poem. J. Ismail. XIII:104.
- "Home Blues"; poem. Goldie Gelman. V:17.
- HOOD, Hugh. "Brother André, Pere Lamarche & My Grandmother  
Eugenie Blagdon"; documentary. XIII:34-49.
- "Horoscopes in Brief"; article. Anon. XVIII-XIX:55-57.
- "How to Know the True Prince"; tale. Colleen Thibaudeau. I:69-80.
- HOWELL, Bill. "Jane's Why-Glasses"; poem. XVI:40.
- \_\_\_\_\_. "Maritimers, We"; poem. XVI:40-41.
- \_\_\_\_\_. "Olsen Calling Souperman"; poem. XVI:41-42.
- \_\_\_\_\_. "The Rainy Day Road Song"; poem. XVI:39.
- HUGHES, Peter. Book review of Collected Poems (A.J.M. Smith) and  
Collected Poems (Scott). VI:63-64.

## I

- "I had the windows open..."; poem. M. Morris. I:12.
- "In Hiding"; short story. Alden Nowlan. III:15-23.
- "In Manus Tuas"; poem. Richard Outram. II:24.
- "The Inmate"; poem. Jack Chambers. VI:45-46.

- "Inmate 2"; poem. Jack Chambers. VI:49.
- "In the Dark Spring"; poem. Jane Shen. XVIII-XIX:45.
- "In the Future"; poem. M. Morris. I:15.
- "The Iron Feather"; poem. Jack Tootell. IV:14.
- ISMAIL, J. "Homage to the I Ching"; poem. XIII:104.
- \_\_\_\_\_. "Spidey:Not Only for Stan Lee. XIII:105.
- "it was difficult"; poem. Jack Chambers. VI:47.

## J

- "J.B. vs Job"; myth. Margaret Gayfer. VI:8-11.
- "James Joyce and the Primitive Celtic Church."; article.  
Edward Duncan. VII:17-38
- "Jane's Why-Glasses"; poem. Bill Howell. XVI:40.
- JENKINS, Anthony. Book review of The Pearl in its Setting (Bishop).  
XVIII-XIX:96-98.
- JENOFF, Marvyne. "Aside"; poem. IX:93.
- \_\_\_\_\_. "Poetess"; poem. IX:93.
- \_\_\_\_\_. "Room"; poem. IV:9.
- from Jokers and Wild Flowers; prose. Gariel Szohner. XVII:38-46.
- "John"; short story. Alice Boissonneau. XIV:66-80.
- "Johnny Ray Poem"; poem. b.p.Nichol X:44.
- JOHNSTON, George. "The Blessed Angel"; poem. III:74.
- \_\_\_\_\_. "Dwarfsbloed". V:69-70.
- \_\_\_\_\_. "A Good Trick on Hens"; short story. V:18-34.

- \_\_\_\_\_. "Moose Meat"; short story. IV:45-52.
- \_\_\_\_\_. Graphic Poem. VII:38.
- \_\_\_\_\_. Book review of The Norse Atlantic Saga (Jones). X:90-92.
- Jonah; Cantata, text. Jay Macpherson. VIII:9-13.
- JONES, Ben. "Pinchot in the Desert"; poem. VI:17.
- JONES, D.G. "Places of Memory"; poem. VII:42-43.
- \_\_\_\_\_. "Where the Stream Runs Through the Garden in a Summer Wind"; poem. VII:40-41.
- "Journey of the Alumni"; poem. R.K. Webb. II:46-47.
- K
- KEITH, W.J. "A New Leda"; poem. VIII:37.
- "Ken Wismer Was Here"; poem. Bill Bissett. XVIII-XIX:15.
- "King after King"; review article of History of the Kings of Britain (Morrmouth). Jack Woodbury. III:64-66.
- "King Cobra"; poem. b.p.Nichol. X:43.
- "The Kings of Britain"; icon. II:92-97.
- "King Kong goes to Rotterdam"; poem. William Hawkins. V:10.
- "King Kong Goes to Saudi Arabia"; poem. William Hawkins. V:11.
- "Kingston, Ontario"; poem. Tom Marshall. XV:87-88.
- KLEIMAN, Ed. "The Blossom Show"; review of The Favourite Game (Cohen)
- \_\_\_\_\_. Book review of Erebus (Hunter). XVI:62-63.
- \_\_\_\_\_. "Crystal Pillow"; short story. I:59-68.
- \_\_\_\_\_. from Mister Golden Boy; prose. XVI:18-29.

KOEHLER, Marie. "Five Quebec Farmhouses"; graphics. XIV:35-36, 46-48.

KOGAWA, Joy. "For Life"; poem. IX:89.

\_\_\_\_\_. "Grey Lady"; poem. XIII:109.

\_\_\_\_\_. "Phyllis Webb on the CBC"; poem. XIII:109.

KROETSCH, Robert. "Mile Zero: being some account of a journey through western Canada in the dead of six nights. XVII:54-56.

\_\_\_\_\_. "Tourist from Toronto"; poem. XIII:110-111.

KUSHNER, Donn. "Two Europeans"; short story. X:32-39.

## L

"(La)belling the Cat"; poem. M. Morris. IV:82.

IACHS, John. Book Review. XVIII-XIX:53-54.

"Lake Winnipeg Poems"; poem. W.D. Valgardson. XV:8-9.

LANE, Patrick. "Christmas 65"; poem. XV:82-84.

\_\_\_\_\_. "Pacific Edge"; poem. XV:84-85.

"Lapwing You Are, Lapwing He - A note on Icarus in Myth and Poetry"; myth article. Eli Mandel. IV:59-62.

LAVOIE, Edgar J. "Saskatchewan Sojourn"; poem. XIII:11-16.

"A Leaf in the Wind"; poem. Lennox Brown. XIII:112-113.

"Lear"; article. Richard Stingle. III:56-63.

LEE, Alvin. Book review of Canadian Writers / Ecrivains Canadiens (Sylvestre et al., eds.). XI:80.

\_\_\_\_\_. Review Literary History of Canada (Klink, ed.). XI:66-68.

\_\_\_\_\_. Book review of Trinity Key (Stephens). IX:69-71.

- \_\_\_\_\_. "Old Wine in New Bottles"; review article of The New English Bible.  
IV:36-43.
- \_\_\_\_\_. "Winter Light"; review of The Saga of Gisli (trans. George Johnston).  
VIII:86-88.
- LEE, Dennis. "Three Sonnets From a Sequence"; poems. VII:8-9.
- LEE, Hope. "Ariadne Weaves"; review of Ten For Wednesday Night (Weaver).  
IV:65-66.
- \_\_\_\_\_. "Girl in a Mirror"; documentary. I:34-40.
- \_\_\_\_\_. "An Anecdotal Postscript to 'Girl in a Mirror'; Alphabet 1.  
XVIII-XIX:106-108.
- LEEDS, Charlie. "Poem"; poem. XVII:53.
- "Leonard Cohen and Bob Dylan: Poetry and the Popular Song"; article.  
Frank Davey. XVII:12-29.
- "Lercy"; poem. Raymond Fraser. XIV:12-15.
- "L'Idée Fixe"; poem. Richard Outram. II:22.
- "Lines on a Lawn Party"; poem. James McIntyre. V:16.
- "Lines on a Typewriter"; poem. James McIntyre. V:16.
- "Lines on Leaving the Jones's"; poem. Joan Finnigan. III:78.
- "Little Nell"; poem. Margaret Atwood. VI:54.
- LORD, Barry. "The Swan"; article. X:58-64.
- "Love"; poem. John Ower. XIV:43.
- "The Love-Song of Jenny Lear"; poem. Jay Macpherson. I:29.
- "The Love Song of R. Stoddard Willoughby"; R.K.Webb. II:42-45.
- LOWTHER, Pat. "Preacher and Rock"; poem. XI:22-23.
- "Lyric Poetry of Ancient Mexico"; article. Norman Newton. II:73-90.

MACDONALD, William J. "Weaf in the Garden"; short story. II:13-20.

\_\_\_\_\_. "Chapter 27:Auguste Pamphile"; novel excerpt. XVII:30-34.

MACEWEN, Gwendolyn. "Animal Syllables". XV:16-20.

\_\_\_\_\_. "Certain Flowers"; poem IV:16.

\_\_\_\_\_. "Fragments From a Childhood"; prose. XV:10-15.

\_\_\_\_\_. "The Peanut Butter Sandwich"; poem. VII:14.

\_\_\_\_\_. "Plea For the Morning"; poem. IV:16.

\_\_\_\_\_. "Poem"; VII:15.

\_\_\_\_\_. "Tiamut"; poem. III:75.

MACKINNON, Stuart. "Cottage"; poem. IX:85.

\_\_\_\_\_. "Crystallographer"; poem X:50.

\_\_\_\_\_. "Stetches of My Father"; X:49-50.

MACLULICH, T.D. "Chatham, Ontario"; poem. X:9.

\_\_\_\_\_. "Puzzle"; poem. X:9.

MACPHERSON, Jay. "Alph"; poem. XV:88.

\_\_\_\_\_. Emblem Drawings for The Boatman. X:51-57.

\_\_\_\_\_. "The Death Angel"; poem. I:28.

\_\_\_\_\_. "Girl With Buck Teeth"; poem. I:25.

\_\_\_\_\_. "The Gardeners"; poem. I:26.

\_\_\_\_\_. "Jonah"; cantata text. VIII:9-13.

\_\_\_\_\_. "The Love-Song of Jenny Lear"; poem. I:29.

- \_\_\_\_\_. "Love-Song II of Jenny Lear"; poem. I:29.
- \_\_\_\_\_. "A Mermaid's Grave"; poem. I:27.
- \_\_\_\_\_. "Narcissus:Some Uncertain Reflections"; myth article. I:41-57.
- \_\_\_\_\_. "Narcissus:Some Uncertain Reflections, or, From 'Iycidas' to  
Donovan's Brain. II:65-71 (continued from I:41-57).
- \_\_\_\_\_. "Tobit Casting"; poem. I:27.
- \_\_\_\_\_. "The Traveller"; poem. I:26.
- \_\_\_\_\_. "Very Sad Song"; poem. I:26.
- \_\_\_\_\_. "A Winter"; poem. I:24.
- \_\_\_\_\_. "The Woods No More"; poem. I:25.
- \_\_\_\_\_. "A World of Glass"; poem. I:25.
- MCINTYRE, James. "Lines on a Lawn Party"; poem. V:16.
- \_\_\_\_\_, "Lones on a Typewriter"; poem. V:16.
- \_\_\_\_\_, "Ode on the Mammoth Cheese"; poem. V:15.
- \_\_\_\_\_, "Walt Whitman"; poem. V:16.
- MCKAY, Don. Review of Journeying and the Returns (b.p.Nichol). XIV:82-83.
- \_\_\_\_\_. Book Review. XVIII-XIX:50-52.
- "McMaster '65, '66"; poem. Lloyd Abbey. XIV:6-7.
- "Mad Mother Ballad"; poem. Margaret Atwood. VI:53.
- "The Magic Lure of Sea Shells"; poem. Bill Bissett. XVIII-XIX:17.
- MANDEL, Eli. "Lapwing You Are, Lapwing He. A Note of Icarus in Myth  
and Poetry". IV:59-62.

- \_\_\_\_\_. "Mary Midnight, an Oratory". VIII:19-30.
- \_\_\_\_\_. "The Meaning of the I Ching"; poem. XIII:106-108.
- \_\_\_\_\_. "Seedtime in Dark May"; review. IV:69-70.
- "Maritimers, We"; poem. Bill Howell. XVI:40-41.
- MARSHALL, Tom. "Excalibur; The Returned Deserter"; poem. IX:84.
- \_\_\_\_\_. "Kingston, Ontario". XV:87-88.
- \_\_\_\_\_. "Mykonos: A Memoir of Greek Easter"; poem. VIII:34-35.
- \_\_\_\_\_. "Susannah Moodie 1803-1885"; poem. X:45.
- "Martha"; poem. James Sommerhalder. XVIII-XIX:88.
- "Mary Midnight, an Oratory". Eli Mandel. VIII:19-30.
- MATTHEWS, Lawrence. "Reading the Journal of Saint-Denys-Garneau"; poem.  
IX:57.
- "The Meaning of the I Ching"; poem. Eli Mandel. XIII:106-108.
- MEILLEUR, Peter Noel. "Paleo Poems". XVIII-XIX:22.
- \_\_\_\_\_. "The Six of Clubs"; poem. XVIII-XIX:23.
- "A Mermaid's Grave"; poem. Jay Macpherson. I:27.
- "Metaphor"; poem. John Ferns. XIV:7.
- "Michael Williams"; poem. John Ferns. XVI:89-90.
- "Mile Zero: being some account of a journey through western Canada  
in the dead of six nights". R. Kroetsch. XVII:54-56.
- "Mirrors and Images from The Coke Book". Greg Curnoe. IX:43-47.
- "Miss Hawes Looks at a Snowflake"; poem. M. Morris. I:13.
- "Misshippeshoc & Other Water Monsters"; tale. Norval Morrisseau.

- from Mister Golden Boy; prose excerpt. Ed Kleiman. XVI:18-29.
- "The Monthly Alumni Bulletin"; poem. R.K. Webb. II:45.
- "Montreal Receives Solly Krakowitz"; short story. Stuart Shaw. XI:8-16.
- "The Moon is a Mighty Magnet"; poem. Elizabeth Brewster. IX:60.
- "Moose Meat"; short story, George Johnston. IV:45-52
- "Morning"; poem. Cecile Cloutier. VII:52.
- "Morning Drill"; poem. Bernard Behrens. XIV:94-95.
- "The Morning Prayers of the Hassid, Rabbi Levi Yitzhok"; poem.  
Phyllis Gotlieb. X:40-43.
- MORRIS, M. "Ant & Grasshopper"; poem. IV:80.
- \_\_\_\_\_. "The Boy Actors"; poem. I:14.
- \_\_\_\_\_. "Dog Bone"; poem. IV:78.
- \_\_\_\_\_. "Dog in the Manger"; poem. IV:86.
- \_\_\_\_\_. "Fox & Wolf in the Bucket"; poem. IV:84.
- \_\_\_\_\_. "I had the Window Open"; poem. I:12.
- \_\_\_\_\_. "In the future..."; poem. I:15
- \_\_\_\_\_. "(La)Belling the Cat"; poem. IV:82.
- \_\_\_\_\_. "Miss Hawes Looks at a Snowflake"; poem. I:13.
- \_\_\_\_\_. "Sea Gone Girl"; poem. I:16.
- MORRISSEAU, Norval. Misshipeshoo & Other Water Monsters; tales.  
VII:4-6.
- MURISON, C.L. Book review of The Story of the Iliad as told in  
in the Iliad (Owen). XI:72-74.

- MURRAY, Rona. "The Child"; poem. IX:92.
- "The Muscle Men"; poem. R.K. Webb. II:36-39.
- "The Music of the Doukhobors"; article. Kenneth Peacock. XI:35-44.
- "The Music Lesson"; novel excerpt. Jack Parr. V:51-57.
- "The Music of the Spheres"; poem. Francis Sparshott. IX:66.
- "My Forest Suite"; poem. Jane Shen. XVIII-XIX:48.
- "Mykonos: A Memoir of Greek Easter."; poem Tom Marshall. VIII:34-35.
- "Myth:I Ching"; myth. G.V. Downes. XIII:4-5.
- N
- "A Narrative of a Singular Imposition"; poem. Elizabeth Brewster.  
IX:58-59.
- "Narcissus"; poem. Daryl Hine. I:23.
- "Narcissus: Some Uncertain Reflections"; article (myth).  
Jay Macpherson. Part I (I:41-57) and Part 2 (II:65-71).
- NEARY, Peter. Book review of The Atlantic Provinces (MacNutt)  
XIII:86-87
- "The New Bug"; short story. Olga Skey. IX:19-24.
- "Newcomers"; poem. Sylvia Osterbird. IX:88.
- "A New Leda"; poem. W.J. Keith. VIII:37.
- NEWTON, Norman. "The Lyric Poetry of Ancient Mexico"; article.  
II:73-90.
- \_\_\_\_\_. Ode XII, "Immensity hung round me like a chain"; poem.  
I:18-19.
- \_\_\_\_\_. Ode XIII, "There let me live, new palaces to build"; poem.  
I:20-21.

\_\_\_\_\_. "Prelude"; poem. I:17.

NICHOL, b. p. "Christian Cross 2"; poem X:44.

\_\_\_\_\_. "Johnny Ray Poem"; poem. X:44.

\_\_\_\_\_. "King Cobra"; poem. X:43.

\_\_\_\_\_. "Popular Song"; poem. X:44.

See also: "Cutting them all up: an interview with B.P.Nichol" by  
George Bowering. XVIII-XIX:18-21.

Nine Poem Drawings. Judith Copithorne. XVIII-XIX:30-38.

"A Note on David Willson's Temple"; article. Ralph Cunningham.  
IX:39-42.

Notes on Jonah by the Composer. John Beckwith. VIII:14-18.

"Notes on My Head"; poem. Lloyd Abbey. XIV:5.

NOWLAN, Alden. "Doll Girl"; poem. II:27.

\_\_\_\_\_. "Exodus"; poem. II:26-27.

\_\_\_\_\_. "Fireweed"; poem. II:28.

\_\_\_\_\_. "In Hiding"; short story. III:15-23.

\_\_\_\_\_. "Patricia Gray"; poem. II:27.

\_\_\_\_\_. "Poem"; poem. II:28.

\_\_\_\_\_. "The Smelt Run"; poem. II:28-29.

\_\_\_\_\_. "The Wickedness of Peter Shannon"; poem. II:26.

"Nubile Girl"; poem. Richard Outram. II:23.

0

"Ode XII"; poem. Norman Newton. I:18-19.

- "Ode XIII ; poem. Norman Newton. I:20-21.
- "Ode on the Mammoth Cheese"; poem. James McIntyre. V:15.
- "Old Man Welpley"; poem. Robert Gibbs. XVI:49.
- "Old Order Mennonites"; poem. Nancy Lou Patterson. VIII:40.
- "Old Wine in New Bottles"; review article. Alvin Lee. IV:36-43.
- OLIVER, Michael Brian. "Country Music"; poem. XVI:46-47.
- \_\_\_\_\_. "St. Paul's Fredericton"; poem. XVI:47-48.
- \_\_\_\_\_. "Supermarket"; poem. XVI:45-46.
- "Olsen Calling Souperman"; poem. Bill Howell. XVI:41-42.
- ONDAATJE, Michael. "The Dog Who Loved Bach"; poem. XVI:92.
- \_\_\_\_\_. "Flirt and Wallace"; poem. XVI:93.
- "129 Dragons Teeth (From Montreal)"; poem. John Glassco.  
XVIII-XIX:81-87.
- "One Step From an Old Dance"; poem. David Helwig. XI:29.
- "Ontario Farmhouses (1820-1890)"; from A Book of Gables.  
Kerwatin Dewdney. illustrated. IX:48-55.
- "The Orphan From Alberta"; poem. Margaret Atwood. VI:51.
- OSTERBIND, Sylvia. "Newcomers"; poem. IX:88.
- \_\_\_\_\_. "Spring Boys"; poem. IX:88.
- OUTRAM, Richard. "In Manus Tuas"; poem. II:24.
- \_\_\_\_\_. "L'Idée Fixe"; poem. II:22.
- \_\_\_\_\_. "Nubile Girl"; poem. II:23.

- \_\_\_\_\_ . "Sappho"; poem. II:25.
- \_\_\_\_\_ . "She Speaks, Softly, of Cicadas. II:24.
- \_\_\_\_\_ . "Tree With Bronze Pears"; poem. II:23.

CWER, John. "Love"; poem. XIV:43.

- \_\_\_\_\_ . "To a Spastic"; poem. VIII:33.

## P

"Pacific Edge"; poem. Pat Lane. XV:84-85

PAGE, P.K. "Yellow"; poem. XVIII-XIX:10.

"Pakistan in Birmingham"; poem. John Ferns. XVI:88.

"Paleo Poems"; poems. Peter Noel Maillieur. XVIII-XIX:22.

"The Paper Jesus"; short story. Lorraine Vernon. XIII:30-33.

PARKER, Harley. Art review of Greg Curnoe. VII:87-89.

PARR, Jack. "Ah Youth, Ah Joy"; short story. X:17-31.

- \_\_\_\_\_ . "The Music Lesson"; novel excerpt. V:51-57.

PARROTT, Jim. "Hieroglyphs, Myth and Symmetry"; article.  
XVIII-XIX:39-42.

"Pasternak's Images"; poem. Jack Chambers. VI:48.

"Patricia Grey"; poem. Alden Nowlan. II:27.

PATTERSON, Nancy Lou, "Barn Burning"; poem. VIII:39.

- \_\_\_\_\_ . "Elora Gorge"; poem. X:4.
- \_\_\_\_\_ . "Old Order Mennonites"; poem. VIII:40.
- \_\_\_\_\_ . "Vacancy"; poem. VIII:41.

PEACOCK, Kenneth. "The Music of the Doukhobors; article. XI: 35-44

"The Peanut Butter Sandwich"; poem. Gwendolyn MacEwen. VII:14.

"Peg's Dream"; poem. William Hawkins. IX:85.

"Pelly Among the Sophomores"; poem. R.K. Webb. II:41-42.

PETER, John. Review of A Red Carpet For the Sun (Layton)  
I:84-86.

"The Phoenix Under Fire"; poem. Gerald Vise. IV:12.

"Phyllis Webb on the C B C "; poem. Joy Kogawa. XIII:109.

"Pig's Blood"; poem. David Harris. XVIII-XIX:11.

"Places of Memory"; poem. D.G. Jones. VII:42-43.

"Plea for the Morning"; poem. Gwendolyn MacEwen. IV:16.

"The Poem, Blitzing"; poem. W.C. Blume. XVI:94.

"Poem"; poem. Charlie Leeds. XVII:53.

"Poem"; poem. Gwendolyn MacEwen. VII:15.

"Poem"; poem. Alden Nowlan. II:28.

"Poem"; poem. Peter Raby. XIV:15.

"Poetess"; poem. Marvyne Jenoff. IX:93.

POLK, James. Book review of The Young American Poets (Carroll, ed.)  
XVI:58-59.

\_\_\_\_\_. "2001 : A Space Commedia". XVIII-XIX:75-80.

"Poor Tom"; poem. Margaret Atwood. VI:52.

"Popular Song"; poem. b.p. Nichol. X:44.

"A Possible Fake"; poem John Hollander. XIII:116.

"Postures"; poem. Rae Davis. VIII:10-11.

"Preacher and Rock"; poem. Pat Lowther. XI:22-23.

"Prelude"; poem. Norman Newton. I:17.

"Preludes"; poem. R.K. Webb. II:31-32.

"President Hollister's Tuesday Morning Assembly"; poem.  
R.K. Webb. II:33-34.

"Prexy"; poem. R.K. Webb. II:47-50.

PRIESTLY, Christopher. "A Skeleton"; poem. IV:15.

"The Problem of Evil in Sade"; article. Lorna Berman  
VI:56-60.

"The Professor"; short story. Ataur Bacchus. XVII:47-52.

"Professor Jackson Jones"; poem. R.K. Webb. II:39.

"Pumpkin"; short story. Joseph Toft. VIII:18-29.

"Puzzle"; poem. T.D. MacLulich. X:9.

## R

RABY, Peter. "Cattle Egrets"; poem. XIV:16.

\_\_\_\_\_. "Poem"; poem. XIV:15.

"The Rainy Day Day Road Song"; poem. Bill Howell. XVI:39.

RAJAN, B. Book review of The Return to Eden (Frye). XI:74-75.

RANS, Geoffrey; Book review of The Swinging Flesh (Layton).  
III:79-81.

"Reading the Journal of Saint-Denys-Garneau"; poem.  
Lawrence Matthews. IX:57.

"The Real World of William Golding"; article. George Thomson.  
IX:26-33.

- REANEY, James. "The Alphabet"; poem. I:30-32.
- \_\_\_\_\_. "C.P.R." Review article. IV:71-74.
- \_\_\_\_\_. Revolution 9 or : A Collage of Letters Written to Alphabet. XVI:30-38.
- "The Red River"; documentary. John Warkentin. X:11-16.
- "Retroactive"; poem. Phyllis Gotlieb. III:70.
- REVELL, Peter. "Altarwise by Owl-light"; article. VIII:42-61.
- \_\_\_\_\_. "The Birds"; poem. VII:16.
- \_\_\_\_\_. Book review of A Breakfast for Barbarians (MacEwen). XIII:96-97.
- \_\_\_\_\_. Book review of T.V. Baby Poems (Ginsberg). XVII:69-70.
- \_\_\_\_\_. "A Game of Fives"; poem. X:46-47.
- \_\_\_\_\_. "Half - Awake"; poem. VII:16.
- "Revolution 9: A Collage of Letters". James Reaney. XVI:30-38.
- RICHMAN, Sharon Lea. "The Gayo and the Leecfite Tree"; short story. III:9-14.
- \_\_\_\_\_. "Two Poems"; poems. VIII:36.
- "Room"; poem. Marvyne Jenoff. IV:9.
- "Roots Hold in Place the Unruly Earth"; poem. Joan Finnegan. VII:12.
- "The Rusting Heart"; drama. Allan Stratton. XV:21-47.
- RUTH, Anthony. "The Butterflies"; poem. XI:28.
- S
- SADDLEMAYER, Anne. Book review. XVIII-XIX:99-100.

- "Sappho"; poem. Richard Outram. II:25.
- "Saskatchewan Sojourn"; poem. Edgar J. Lavoie. XIII:11-16.
- SCOTT, Peter Dale. "Fishing River"; poem. IV:10-11.
- "Sea Gone Giel"; poem. M. Morris. I:16.
- SHARP, Sister M. Corona. "The Art of Hand Puppetry"; article.  
XIV:28-33.
- SHAW, Stuart. "Montreal Receives Solly Krakowitz; short story.  
XI:8-16.
- "Shelley's Prometheus"; myth article. Ross Woodman. III:25-29.
- SHEN, Jane. "The Dragon"; poem. XVII:59.
- \_\_\_\_\_. "Character of the Human Heart"; poem. XVIII-XIX:46.
- \_\_\_\_\_. "The Character of Man"; poem. XVIII-XIX:49.
- \_\_\_\_\_. "The Dragon"; poem. XVII:59.
- \_\_\_\_\_. "Discoveries in the Hieroglyph."; XVIII-XIX:43-44.
- \_\_\_\_\_. "My Forest Suite"; poem. XVIII-XIX:48.
- \_\_\_\_\_. "In the Dark Spring"; poem. XVIII-XIX:45.
- \_\_\_\_\_. "A Poem"; poem. XVIII-XIX:46.
- \_\_\_\_\_. "Snow in a Night Raven's Eye"; poem. XVIII-XIX:47.
- \_\_\_\_\_. "Under One Roof of the Sky"; poem. XVIII-XIX:49.
- "She Speaks, Softly, of Cicadas"; poem. Richard Outram. II:24.
- SHIH, Hsie-Yen. Book review of Burmese Monks Tales (Aung)  
and Folktales of China (Eberhard). XIII:89-91.
- "Short Sonnets for Mothers and Boys"; poem. John Robert Colombo.  
IV:14.

- "The Simile"; poem. George Bowering. XI:25.
- "The Six of Clubs"; poem. Peter Noel Meilleur. XVIII-XIX:23.
- "A Skeleton"; poem. Christopher Priestley. IV:15.
- "Skeleton Key"; poem. John Hollander. XIII:114.
- "Sketches of My Father"; poem. Stuart MacKinnon. X:49-50.
- SKEY, Olga. "The New Bug"; short story. IX:19-24.
- "The Slaughterhouse"; short story. Keewatin Dewdney. IX:9-18.
- "The Smelt Run"; poem. Alden Nowlan. II:28-29.
- " 'Sniffy' Reports from The Markdale Standard ".V:64-65.
- "Snow in a Night Raven's Eye"; poem. Jane Shen. XVIII-XIX:47.
- "Solar Flares"; poem. Phyllis Gotlieb. XVIII-XIX:74.
- "Some Childhood Memories of the Niagara Falls Area". Tony Urquhart.  
VII:7.
- "Some Ways of Looking at Doug Jones"; poem. John Harney. III:76-77.
- SOMMERHALDER, James. Book review of The Cat, The Cow and The Kangaroo  
(Pacey). XVII:71-72.
- \_\_\_\_\_. "Martha"; poem. XVIII-XIX:86.
- "Souster's Poem"; poem. Joan Finnegan. VII:13.
- SWTON, Ian. Drama review of Cockcrow and The Gulls (Watson). IV:4-5.
- SPARSHOTT, Francis. "Alpha to Omega"; poem. IX:63-64.
- \_\_\_\_\_. "Full Moon"; poem. IX:61-62.
- \_\_\_\_\_. "The Music of the Spheres"; poem. IX:66.
- \_\_\_\_\_. Review article of E.D.Hirsch. XV:70-73.

- \_\_\_\_\_. "A Zoroastrian Dilemma (after R.C. Zaehner)"; poem. IX:65.
- \_\_\_\_\_. "Over the Ha - Ha"; review of Science:the glorious entertainment (Barzun) IX:74-75.
- "Spidey: Not Only for Stan Lee"; poem. J. Ismail. XIII:105.
- "Spring"; poem. Dorothy Cameron. IV:12.
- "Spring Boys"; poem. Sylvia Osterbird. IX:88.
- "St. Paul's Fredericton"; poem. Michael Brian Oliver. XVI:47-48.
- STEVENS, Peter. Book review of Poems 1922-1961 (Davidson) and Collected Poems (Gregory). XIII:92-93.
- \_\_\_\_\_. "Culture"; poem. X:48.
- STEVENSON, Warren. "The Anti-Poet"; poem. VI:27.
- \_\_\_\_\_. "The Archetypal Basement"; poem. XIV:44.
- \_\_\_\_\_. Book review "Poetry from 25 Hollinger Road, Blew Ointment Press & C. XVI:60-61.
- \_\_\_\_\_. "Christabel:A Reinterpretation"; article. IV:18-35.
- \_\_\_\_\_. "Immortal Light"; review of Shelley's Later Poetry: A Study of his Prophetic Imagination (Wilson). III:52-54
- \_\_\_\_\_. Movie review of "The Bitter Ash" and "Sweet Substitute" (Kent). IX:4-7.
- STINGLE, Richard. "The Donnellys:Ritual Victims"; documentary article. VI:11-16
- \_\_\_\_\_. "Lear"; article. III:56-63.
- \_\_\_\_\_. "To Harpooneers"; essay. I:6-10.
- STRATTON, Allan. "The Rusting Heart", drama. XV:21-47.
- "SUBJECT: Tom, Age 2 1/2"; documentary, Eleanor Catto. II:52-58.

- SUMMERHAVES, Don. "Glory and Fear"; review of Execution (McDougall) and Double Hook (Watson). III:47-51.
- "Sunday Morning"; poem. Elizabeth Brewster. XVI:50-51.
- "The Sundogs"; poem. Albert Florey. XIV:11-12.
- "Sunrise (for Carl Haman)"; poem. William Hawkins. V:10.
- "Supermarket"; poem. Michael Brian Oliver. XVI:45-46.
- "Superwoman Drawn and Quartered: The Early Forms of She"; article. Margaret Atwood. X:65-82.
- "Sussannah Moodie 1803-1885"; poem. Tom Marshall. X:45.
- "The Swan"; article. Barry Lord. X:58-64.
- SYBESMA, Jetske. "The Children of the Seven Planets". XVIII-XIX:89-94.
- "Sylvia Plath and the Art of Redemption"; article. Andrew Brink. XV:48-69.
- SZOHNER, Gabriel. from Jokers and Wild Flowers; fiction. XVII:38-46.
- SZUMIGALSKI, A. "Biographics I" ; poem. XIV:8-9.
- T
- "Take Yur Hands off My Nostalgia"; poem. David Harris. XVIII-XIX:13.
- TERRY, Pamela, Drama review of Six Days and a Dream (Volinska) IV:6-7.
- THIBAudeau, Colleen. Book review of Oxbells and Fireflies (Buckler) XVI:66-69.
- \_\_\_\_\_. "How to Know the True Prince"; tale. I:69-80.
- \_\_\_\_\_. Book review of Old Markets, New World (Rosenthal) X:87-89.
- \_\_\_\_\_. Book review of "Three publications from Poésie Vivante". XVI:70-78.

- \_\_\_\_\_ . Book review of Contes Du Pays Incertain (Ferron),  
Une Litterature qui se fait (Marcotte) and  
The Journals of Saint-Denys-Garneau (Glassco, trans.).  
VI:65-66.
- \_\_\_\_\_ . Drama review of Les Insolites & les violons de l'automne (Languirand)  
and Le Veau Dort (Jasmin). VI:66.
- THIBAudeau, Stewart. Book review of La Montagne. Secrete (Roy)  
X:86-87.
- "Timber"; poem. David Harris. XVIII-XIX:12.
- "The Third Riel Rebellion"; novel excerpt. David Williamson. V:35-40.
- "Thirty Below"; poem. Elizabeth Brewster. XVI:51.
- THODY, Philip. Book review of The Imagination of Jean Genet (McMahon)  
VIII:84-86.
- THOMSON, George H. "The Real World of William Golding"; article.  
IX:26-33.
- "Thoughts for a two minute standstill, etc."; poem. Bernard Behrens.  
XIV:90-94.
- "Three Sonnets From a Sequence"; poems. Dennis Lee. VII:8-9.
- "Tiamut"; poem. Gwendolyn MacEwen. III:75.
- "To a Spastic"; poem. John Ower. VIII:33.
- "To Be a Man"; poem. Cecile Cloutier. VII:56.
- "Tobit Casting"; poem. Jay Macpherson. I:27.
- "To Harpooneers"; essay. Richard Stingle. I:6-10.
- TOFT, Joseph. "Pumpkin"; short story. XIII:18-29.
- "Too Much of a Good Thing"; fiction. Barbara Tremain. XVIII-XIX:58-66.
- TCOTELL, Jack. "The Iron Feather"; poem. IV:14.

"Toronto"; poem David Helwig. XI:30-31.

"Toronto-London-One Way-Gray Coach Lines". Jack Chambers. XI:3-7.

"Tourist from Toronto"; poem. Robert Kroetsch. XIII:110-111.

TOWN, Harold. Drawings. IV:77,79,81,83,85.  
V:42,43,46,47,50.

"Traveller, The"; poem. Jay Macpherson. I:28.

"Tree With Bronze Pears"; poem. Richard Outram. II:23.

TREMAIN, Barbara. "Too Much of a Good Thing". XVIII-XIX:58-66.

"Turn"; poem. David Helwig. XI:32.

"2 Poems"; poems. James Brown. XV:86-87.

"Two Europeans", short story. Donn Kushner. X:32-39.

"Two Lovers:Echo"; poem. Daryl Hine. I:23.

"Two Lovers: Narcissus"; poem. Daryl Hine. I:22.

"Two Poems"; poems. Saron Lea Richman. VIII:36.

2001 : A Space Commedia?". James Polk. XVIII-XIX:75-80.

## U

"Ulysses' Sea"; poem. John Glassco. XV:82.

"Under One Roof of the Sky"; poem. Jane Shen. XVIII-XIX:49.

"Under the Beach Umbrella"; poem. John Hollander. XIII:115.

URQUHART, Tony. Icon. III:6.

\_\_\_\_\_. "Some Childhood Memories of the Niagara Falls Area."; documentary.  
VII:7.

"Vacancy"; poem. Nancy Lou Patterson. VIII:41.

VALGARDSON, W.D. "Lake Winnipeg Poems"; poems. XV:8-9.

VERNON, Lorraine. "The Paper Jesus"; short story. XIII:30-33.

"Very Sad Song"; poem. Jay Macpherson. I:26.

WISE, Gerald. "The Phoenix Under Fire"; poem. IV:12.

"The Vision of Edwin Muir"; article. Andrew Brink. XIII:51-65.

"The Vision of King Mountain"; poem. William Hawkins. V:12.

"Vital Statistics for the Marquis de Sade"; documentary.  
Lorna Berman III:30-37.

## W

"Walk Coldly Home"; poem. Len Brown. VIII:32.

"Walt Whitman"; poem. James McIntyre. V:16.

"W.B. Yeats and the 'Electric Motor Vision'"; article. Ed. Yoemans.  
VII:44-48.

"The War in the Bathroom"; short story. Margaret Atwood. VIII:63-72.

WARD, Sean. "Shamrock". Book review of Than Any Star (O'Brien). VI:67.

WARKENTIN, Germaine. Film review. VIII:75-76.

\_\_\_\_\_. Film review of "The Drylanders". VIII:73-74.

WARKENTIN, John. "The Red River"; documentary. X:11-16.

WATERSTON, Elizabeth. Book review of The Book of Canadian Prose.  
(A.J.M. Smith, ed.). XIII:83-85.

\_\_\_\_\_. "The Haloing Snake"; article on Layton's "Tall Man Executes  
a Jig". XVIII-XIX:24-29.

WATSON, Wilfred. "Four Times Canada is Four"; short story. VII:58-82.

"Weaf in the Garden"; short story. William J. MacDonald II:13-20.

- WEBB, R.K. Colleged Poems by T.S. \*|\*\*+. II:31-50.
- \_\_\_\_\_ . "Cousin Johnny"; poem. II:34.
  - \_\_\_\_\_ . "A Hardboiled Egg"; poem. II:40-41.
  - \_\_\_\_\_ . "The Hippopotamus"; poem. II:34-35.
  - \_\_\_\_\_ . "Journey of the Alumni"; poem. II:46-47.
  - \_\_\_\_\_ . "The Love Song of R. Stoddard Willoughby"; poem. II:42-45.
  - \_\_\_\_\_ . "The Monthly Alumni Bulletin"; poem. II:45.
  - \_\_\_\_\_ . "The Muscle Men"; poem. II:36-39.
  - \_\_\_\_\_ . "Pelly among the Sophomores"; poem. II:41-42.
  - \_\_\_\_\_ . "Preludes"; poem. II:31-32.
  - \_\_\_\_\_ . "President Hollister's Tuesday Morning Assembly"; poem.  
II:33-34.
  - \_\_\_\_\_ . "Prexy"; poem. II:47-50.
  - \_\_\_\_\_ . "Professor Jackson Jones"; poem. II:39.
- "We Sleep inside each other all"; poem. Bill Bissett. XI:24.
- "Western U."; poem. Don Gutteridge. X:5-7.
- "West-Indian Winter"; poem. Len Brown. VIII:31.
- "Where the Stream Runs Through the Garden in a Summer Wind"; poem.  
D.C.Jones. VII:40-41.
- "White Lightning"; poem. Bill Bissett. XVIII-XIX:16.
- WHITEN, Clifton. "From 'Natch' to 'Bite My Nose' - 2 decades of  
Canadian School and Street slang"; article.  
XIV:17-27.
- "The Whore and the Dove"; poem. M.E.Atwood. V:48-49.

- "The Wickedness of Peter Shannon"; poem. Alden Nowlan. II:26.
- WILLIAMSON, David. Book review of Garber's Tales From the Quarter (Garber). XVIII-XIX:101-102.
- \_\_\_\_\_. "The Third Riel Rebellion"; novel excerpt. V:35-40.
- WILSON, Milton. Music review of Jonah (Beckwith). VII:92.
- "Winnipeg-March 1st, 1962"; poem. John Hirsch. XI:17.
- "A Winter"; poem. Jay Macpherson. I:24.
- WINTERS, Kenneth. Drama Review of Look Ahead (Peterson). IV:7-8.
- WISENTHAL, J.L. Book review of The Apocalyptic Vision in the Poetry of Shelley (Woodman). XIV:85-86.
- "The Witch and the Nightingale"; poem. M.E. Atwood. V:44-45.
- "Witness"; short story. Jack Hodgins. XVIII-XIX:67-73.
- "The Women"; short story. Alice Boissonneau. VI:18-23.
- WOODBURY, Jack. "King after King"; review article of The History of The Kings of Britain (Monmouth). III:64-66.
- WOODMAN, Marion. "Christo Mente Maria"; documentary. XI:45-52.
- WOODMAN, Ross. Book review of Canadian poetry. XIII:73-82.
- \_\_\_\_\_. Book review of The Valley of Vision (Fisher). V:80-82.
- \_\_\_\_\_. "Shelley's Prometheus"; myth article. III:25-29.
- "The Woods No More"; poem. Jay Macpherson. I:25.
- "A World of Glass"; poem. Jay Macpherson. I:25.
- Y
- YOEMANS, Edward. "The Dark Reality"; poem. VII:15.

- \_\_\_\_\_ . "Each Fall"; short story. II:4-12.
- \_\_\_\_\_ . "The Fool Archetype"; myth. XVI:6-8.
- \_\_\_\_\_ . "For Cowbell and Flute"; poem. III:72-73.
- \_\_\_\_\_ . "False Florimell"; review of Curtmantle (Fry). IV:67-68.
- \_\_\_\_\_ . "Golden Boy"; poem. III:71.
- \_\_\_\_\_ . "Three Poets". review of A Local Pride (Souster), Burglar Tools (Howith) and Blind Man's Holiday (Everson) VII:83-85.
- \_\_\_\_\_ . "W.B.Yeats and the 'Electric Motor Vision'"; article. VII:44-48.
- "Yellow"; poem. P.K. Page. XVIII- XIX:10.

## Z

- "A Zoroastrian Dilemma (after R.C. Zaehner)"; poem. Francis Sparshott. IX:65.

## FOOTNOTES:

1. Hilary Bates in a personal letter to the author.
2. Ross Woodman, James Reaney (Toronto: McLelland & Stewart, 1971), p.16 .
3. Northrop Frye, The Bush Garden (Toronto: Anansi, 1970), p.ix.
4. John Chambers, quoted in Doris Shadbolt, "On the evolution of John Chambers' perceptual realism", artscanada, 146/149 (1970), p.57.
5. ibid., p.57.

BIBLIOGRAPHY

## PRIMARY SOURCES:

Alphabet: A Semiannual Devoted to the Iconography of the Imagination

ed. James Reaney. London: Alphabet Press, 1960-1971.

## POETRY

The Dance of Death at London, Ontario. London: Alphabet Press, 1963.

Poems. ed. Germaine Warkentin. Toronto: New Press, 1972.

The Red Heart. Toronto: McLelland & Stewart, 1949.

A Suit of Nettles. Toronto: MacMillan of Canada, 1958.

Twelve Letters to a Small Town. Toronto: Ryerson Press, 1962.

## DRAMA

Colours in the Dark. Vancouver: Talonplays in association with Macmillan  
of Canada, 1969.

The Killdeer and Other Plays. Toronto: Macmillan of Canada, 1962.

## SECONDARY SOURCES

Lee, A.A. James Reaney. New York: Twayne Publishers Inc., 1969.

Woodman, Ross. James Reaney. Toronto: McLelland & Stewart, 1971.