

RAYMOND SOUSTER: A STYLISTIC ANALYSIS

AND A CHRONOLOGY OF POEMS

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ABSTRACT

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Raymond Souster: A Stylistic Analysis And A Chronology Of Poems.

This thesis is a two part study of Raymond Souster's poetry. The stylistic analysis of Part I is based on the findings in Part II, the chronology of poems. Part II is an alphabetical index of all poems which have appeared in book collections and three key anthologies: Unit of Five, Other Canadians, and Cerberus. The title of each poem is listed with all collections in which it appeared, and with a statement noting revisions in any source that differs from the poem's earliest listing.

Using the index as a tool and a bibliographical resource, part one of the thesis traces Raymond Souster's stylistic development during three important decades of his career: the Forties; the Fifties, and the Sixties. Each of these periods is dealt with in an individual chapter with versions of poems that were originally published during the decade under discussion being compared with their later versions, as a prime indicator of stylistic development.

Part I commences with a historical introduction of the modern poetry movement in Canada which locates Souster as a member of the native stream of Canadian poetry. The study then assesses his stylistic development in terms of early consciousness of form and demonstrates that there is improvement until the early sixties. Similarly, Souster's revisions show his concern with poetic forms, although the revisions themselves are often lacking in critical discrimination and reveal no consistent pattern. Stylistic development seems to cease in the early sixties, after publication of The Colour of the Times.

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PART ONE

RAYMOND SOUSTER

A

STYLISTIC ANALYSIS

CHAPTER ONE

THE ADVENT AND GROWTH OF MODERN POETRY IN CANADA

Raymond Souster's particular style of poetry has always presented somewhat of a problem to his critics. Most tend to dwell on the tone of his poetry and his apparent response to the world about him. In 1944 A. S. P. Woodhouse had described Souster as a "relatively simple poet with a strong sense that the present social order is unendurable."¹ He also discussed Souster's tone as "rather old-fashioned warmth" and stated that it was "impossible to read him [Souster] without emotion."² Two years later, Woodhouse again commented that Souster was an "extraordinarily readable, and often a moving poet." He defined Souster's style as "an apparently casual collocation of words and a movement of ideas as simple and clear as in popular verse."³ Even as formidable a critic as Northrop Frye reviewing a collection of Souster's poetry appearing in Cerberus for "Letters in Canada 1952" commented in this vein:

Mr. Souster's vignettes of modern social life are done with much sincerity, and it would be a very hard-boiled critic who could read any poem of his without sympathy for what has been attempted. But in great poetry there is no difference between form and content, whereas one feels in Mr. Souster that though the content is interesting and valuable, it could have been expressed just as well in many different ways.

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Frye concludes his review of Souster stating: "Mr. Souster seems to me

an introspective poet, better at entering his own or others' minds⁵ than at describing or commenting on the social scene." By 1956, Northrop Frye had shifted his critical stance and he described Souster's poetic style as photographic: "a sharply focused observation of life in the fourmillante cité and...moralizing...akin to the photographer's sentimental caption."⁶ Other critics presented similar viewpoints. In 1962, Milton Wilson was the reviewer for Letters in Canada, he commented:

Any reader can recognize and appreciate what the dust jacket calls Souster's "honesty of mind" and "quiet pervading moral sense". But for all its solid virtues, the habitual self which emerges from this daily dialogue remains pretty elusive, and it lives a suspended sort of life. The materials on which it works, too, are more notable for their omissions and inhibitions than for any obvious solidity of substance here and now.

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Another review appearing in Culture described Souster's poetry as⁸ "natural...the seemingly just so quality...makes it enjoyable." The critic adds: "There seems to be no striving after effects; the thought comes through to the reader simply and directly."⁹ Even as slight a review as appears in Alphabet describes Souster as "straight" and his poetry as lacking style: "At his best Souster can write down his experiences and they are interesting, no style or form gets in the¹⁰ way. He passes on his living to us, and its important."

Irving Layton, Souster's contemporary and close ally also had trouble describing Souster's type of poetry. He simply asserted: "Yours is an original voice--there's absolutely nothing like it in Canada. You have your own myth, your own way of seeing things, your own way

of leaving your signature at the end of a poem." ¹¹ Layton points to Souster's "matter of factness", his "unsentimentality" and compares ¹² his work to Eliot's: "footnotes to the original wasteland."

Yet all these critics failed to locate the constituents that made Souster's poetry different from the traditional types. In a review appearing in his little magazine Combustion, [Souster] castigated his critics for their lack of fresh approaches to his poetry and pointed to the elements he thought were essential to his style:

Nearly all Canadian critics have remarked on his bitterness, his honesty etc., not one has seen fit to point out (or has seen) his effort to write poetry in the colloquial speech of his countrymen. Would like to be known as a proletarian poet, but feels that more than a concern and a love of all people is needed to merit this distinction.

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Perhaps the critics have been unable to isolate the characteristics of Raymond Souster's poetry because they have failed to recognize the distinctive qualities of a school of poetry which came to prominence in Canada in the 1940's and of which Souster was an integral part.

In order to describe this "school" effectively, one must go back to the early beginnings of modern poetry in Canada and trace its various lines of development which culminate in Souster's poetry.

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In Canada, vers libre or free verse as the first stage of modern poetry appeared as early as 1914 when Arthur Stringer published a collection of poetry titled Open Water. Stringer's successor, Frank Oliver Call, published another collection titled Acanthus and Wild Grapes. ¹⁵ As the title suggests, Call combined poems written in

traditional verse: "Acanthus" with poems written in free verse: "Wild Grapes"; while the poetry has little literary merit, the preface pointed to the controversy over modern verse while attesting to its presence:

The modern poet has joined the great army of seekers after freedom, that is, he refuses to observe the old conventions in regard to his subjects and his method of treating them. He refuses to be bound by the old restrictions of rhyme and metres, and goes far afield in search of material on which to work. The boldest of the new school would throw overboard all the old forms and write only in free verse, rhythmic prose or whatever he may wish to call it. The conservative, on the other hand, clings stubbornly to the old conventions, and will have nothing to do with vers libre or anything that savours of it.

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However, Call was not the only person engaged in this controversy; the pages of the Canadian Bookman had already carried the debate in a long article titled "Rhymes With and Without Reason," by John Murray Gibbon in which he argued for the acceptance of the new poetry. Gibbon's eloquent conclusion described the poet's dilemma and predicted the demise of rhyme:

Put yourself in the place of the writer whose soul is burning with a great message. What would the Songs of David or the Song of Solomon have been if they had had to conform to the rules of the rhyming dictionary? Job had many grievances, but the Lord never asked him to reply only in sonnet form.

.....
It would be a great thing for Canadian literature if it kept pace with the times instead of lingering in the drawing rooms of the early Victorians. The times are moving. Dynasties are falling, are being swept away. The whole world is aflame with a war against

the over-bearing tyranny of military caste. The voice today is the voice of the people, not the voice of a special caste. So with poetry, where metrical rhyming forms are only the shibboleth of imaginary rank, of imaginary finish and style, of imaginary caste. They are a fashion which for seven hundred years has dominated certain languages of Europe, a fashion, however, which shows every sign of passing away, and being relegated like the harpsichord and the crinoline into the domain of the museum and of history.

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Stringer, Call, Gibbon and other minor figures were the precursors of the modern movement. The second stage of Canadian modernism was initiated by F. R. Scott and A. J. M. Smith (later joined by Leo Kennedy), graduate students at McGill University in Montreal. In November 1925, they launched the McGill Daily Literary Supplement, a literary adjunct of the McGill Daily which appeared during the academic year 1924-25. This was followed by a periodical titled The McGill Fortnightly Review which appeared between November 1925 and April 1927.¹⁸ Although they were of short-lived duration, these two periodicals proved to be of crucial importance in the development of modern Canadian poetry. Under the editorial guidance of A. J. M. Smith, the two magazines became a vehicle for modern poetics and the group's critical ideas concerning modern poetry. This second stage of the modern movement in Canadian poetry was inaugurated because the McGill poets were able to articulate their critical beliefs while simultaneously understanding the inherent paradox of modernism:

They understood that the most successful new poetry was strengthened by symbolism, irony, myth. They grasped the central paradox of the

modern movement, that twentieth century sensibility might best find the way to express itself by studying certain poets of nineteenth-century France and of seventeenth century England.

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As the leading figure of the group, A. J. M. Smith was an extremely perceptive young critic aware of the country's literary scene and emerging consciousness. The December 15, 1926 issue of the McGill Fortnightly Review carried an article by Smith on "Contemporary Poetry" in which several acute observations were made:

Poetry today must be the result of the impingement of modern conditions upon the personality and temperament of the poet. Some have been awakened to a burning enthusiasm by the spectacle of a new era; others are deeply disturbed by the civilization of a machine-made age. Some have heard music in the factory whistle; others have turned aside into solitude that they might the better hearken to the still small voice.

But however much contemporary poets may differ in their estimate of the value of our civilization, the peculiar conditions of the time have forced them all to seek a new and more direct expression, to perfect a finer technique.

.....
What is the new poetry and wherein does it differ from the old? The difference is not solely one of form, for though some contemporary poetry is written in vers libre, by far the greater amount infused with the new spirit is written in the traditional metres and with the traditional rhyme schemes. It is not solely one of diction, though this, indeed, is an extremely important question: the deems, forsooths, methinks, the inversions for the sake of a rhyme, the high sounding pomposities and all the rhetorical excesses which make so much Victorian poetry seem overdressed and slightly vulgar--all these have been ruthlessly removed from the diction of contemporary poetry. The result was that the new work spoke to people in their own language, and the difference between

the new poetry and that to which it is a reaction, though most obvious as a change in form, is something at once deeper and more fundamental. As Miss Harriet Monroe has put it, "The new poetry strives for a concrete and immediate realization of life; it would discard the theory, the abstraction, the remoteness found in all classics not of the first order. It is less vague, less verbose, less eloquent than most poetry of the Victorian period and much work of earlier periods. It has set before itself an ideal of absolute simplicity and sincerity--an ideal which implies an individual, unstereotyped rhythm." 20

Two years later, Leo Kennedy condemned Canadian poets for their Victorianism in an article appearing in the Canadian Mercury.²¹ Kennedy advocated "a spirit and a consciousness distinctly Canadian."

Yet in spite of the apparent innovativeness and articulateness of the McGill poets, depression economies and the innate conservatism of publishers prevented the group from attaining individual volume publication; only Leo Kennedy managed to publish a volume of poetry during the 1930's. Jointly, however, the group published a slim anthology titled New Provinces. The anthology was intended to celebrate the group's achievements in content and technique; however, F. R. Scott's preface to New Provinces had a rather ambivalent attitude to the group's accomplishments. He pointed to the group's achievements and then described their failures:

This search for new content was less successful than had been the search for new techniques, and by the end of the last decade the modernist movement was frustrated for want of direction.....

The poems in this collection were written for the most part when new techniques were on trial, and when the need for a new direction was more apparent than the knowledge of what that direction would be. 22

In another article titled "Direction for Canadian Poets" published in New Frontier, Leo Kennedy pointed to the impotence of members of the McGill group because they were still preoccupied with the concerns of the twenties. Kennedy's article ends by describing a type of poetry that only came to prominence a decade later:

We need poetry that reflects the lives of our people, working, loving, fighting, groping for clarity. We need satire--fierce, scorching, aimed at the abuses which are destroying our culture and which threatens life itself. Our poets have lacked direction for their talents and energies in the past--I suggest that today it lies right before them.

23

At about the same time as the Montreal group appeared, several individuals each working alone, became the forerunners of the stream of Canadian poetry Leo Kennedy described, a stream or school known as the "native" tradition. R. G. Everson, Raymond Knister, Dorothy Livesay and W. W. E. Ross wrote poetry that was in direct reaction to their individual environments. They composed their poetry from immediate experience within a concrete context that comprised the act as poem and conversely, the poem as act.

Knister and Ross are particularly important to a study of Raymond Souster's poetry because he appears to have great admiration for these two poets and has probably been somewhat influenced by their work. In the February, 1946 issue of Direction (a little magazine Souster edited jointly with William Goldberg), Souster published an appraisal of Knister which pointed to Knister's achievements as an artist. Later, Souster, who also had an interest in W. W. E. Ross compiled a collection of Ross's poems titled Experiment 1923-1929

as well as a posthumous volume titled Shapes and Sounds. Certainly, Souster was intimately familiar with these two poets while yet a young poet himself.

Knister's poetry described the farm country of Ontario in concrete realistic terms. His poems were about farm animals, the changing seasons, and the land itself. Knister believed that the object of poetry was "to make things real--those of the imagination²⁴ and those of the tangible world." Similarly, "the conviction that the image in itself communicates meaning"²⁵ was the modus vivendi in Ross's poetry. A number of Ross's poems ("The Animals All", "The Tower", "After The Battle") were in paragraph form, a technique later utilized by Souster on a number of occasions ("What Does It All Mean", "Silly Little Poem", "The Key"). Both Knister and Ross wrote in a colloquial style that resembled the language of everyday speech and what Knister did for the country Souster was later to do for the city of Toronto.

As the precursors of a movement, these poets worked as individuals and did not belong to a "school" or "group" as the Montreal poets did; but the idea of a North American idiom that formed the basis of their poetry eventually found its expression in the First Statement poets who became identified as a group in the nineteen forties.

By the 1940's modern poetry in Canada had reached maturity; the depression which had all but silenced the poetic voice was over. Several of the McGill poets finally published collections of poetry, while simultaneously encouraging the new generation of poets that emerged in Montreal.

Various new publications commonly known as "little magazines" appeared on the Canadian literary scene and gathered together a number of poets with similar critical ideas. Two major little magazines of the forties, Preview and First Statement, both emanating from Montreal became a vehicle for the two schools of thought which were labelled by A. J. M. Smith as "cosmopolitan" and "native."

Preview first appeared in March 1942 led by an expatriate Englishman named Patrick Anderson and managed by a small group of writers including P. K. Page, Neufville Shaw, F. R. Scott and A. M. Klein. The adherents of Preview became known as the "cosmopolitan" school because they fostered ideas originally articulated by the McGill Group of the twenties. They wrote poetry out of admiration for the seventeenth century metaphysicals and T. S. Eliot.

First Statement, A Magazine for Canadian Writers appeared six months later led by John Sutherland and with contributing poets: Louis Dudek, Irving Layton, Miriam Waddington and Raymond Souster. As exponents of the colloquial idiom and realism of ideas, the group belonged to that segment Smith labelled as the "native school." Their manifesto carried in the third issue read:

We believe that the business of a Canadian magazine, in a country where the literature receives a minimum of publicity, is to serve Canadian writers only, and to direct its attention primarily to the Canadian public. Hence our desire to exhibit, without discriminating against any, the various modes and types of writing as we find them in Canada. We would like to become the mirror of this variety, and so

provide the Canadian reader with the freedom of choice that he requires.

However, in his article "The Role of Little Magazines in Canada," Louis Dudek describes the type of poets attracted to First Statement rather more narrowly:

The poets writing in First Statement were often rude and crude in expression ("lumpen intellectuals in contrast to the 'meticulous moderns'"), and their aims perhaps were less formulated, less doctrinaire, than those of Preview; but their work was more visceral, their convictions hotter and more truly expressive of the pressures of life: they were working class poets. The magazine...had many characteristics of fringe literature: anarchic attitudes of rejection, anti-literary leanings, a certain irresponsibility combined with a puritanical conviction in the prime virtue of integrity.

27.

In general, one could define the characteristics of the "native" school as poetry marked by the North American idiom and as poetry created directly out of the poet's experience. In contrast, the poetry of the "cosmopolitan" school was a more articulate twentieth century version of metaphysical wit. This distinction between the two schools of poetry was given a polemic identity with the appearance of Other Canadians, an anthology of modern poetry edited by John Sutherland and published in 1947. Other Canadians was presumably a response to A. J. M. Smith's The Book of Canadian Poetry published in 1943. Smith had omitted the work of this group of young poets and had tenuously identified two schools of poetry in Canada which he distinguished as the native school (Dorothy Livesay, Raymond Knister, Charles Bruce, and W. W. E. Ross) and a more important stream or "school" the "cosmopolitan" including Kenneth Leslie, Earle Birney, Robert Finch, Margaret Avison, Ralph Gustafson, Patrick Anderson and the group of which he had

been a member in the nineteen twenties. The passages which presumably offended Sutherland are quoted below:

The modern revival began in the twenties with a simplification of technique. Following the lead of the "new poets" in the United States and the Georgians in England, Canadian poets turned against rhetoric, sought a sharper, more objective imagery and limited themselves as far as possible to the language of everyday and the rhythms of speech. These reforms were largely the work of younger poets whose outlook was native rather than cosmopolitan and whose aims were those of realism....

.....

The poets of today...have sought in man's own mental and social world for a subject matter they can no longer find in the beauty of nature--a beauty that seems either deceptive or irrelevant. Their early simplicity, assumed in reaction to the overloaded diction of much Victorian verse, has been replaced by a variety of individual and subtle rhetorics derived in part from Pound or Eliot, the later Yeats, or the seventeenth-century metaphysicals. Generally speaking, it is the poetry of ideas, of social criticism, of wit and satire, that has replaced the descriptive or contemplative poetry of the nineteenth century.

28

Sutherland's critique of Canadian poetry dismissed these divisions as meaningless and pointed to the poets in his anthology as the true representatives of native Canadian poetry:

Among the poets of the forties one will find writers whose work is of special interest and significance. Judged by the pure aesthetic standard, the English colonial poets are producing the best work: the writers I refer to are achieving something of more significance for the future. They are not middle class but proletarian in origin--this fact alone makes them unique among poets in Canada. They have followed American literary models rather than English ones, and they are the first poets of more than passing interest of whom this is true. In their work one finds a more Canadian point of view, a greater realism which distinguishes it from the political make believe of other poets.

.....
 And that is why we attach such significance to poets like Souster, Layton and Dudek. They give hope that the dividing wall between the author and the people is being gradually broken down, and that our poetry is coming into contact with the Canadian environment.

29

Thus it was that Raymond Souster, born in 1921 and raised in Toronto, Ontario, was established as a "native" poet, an interpreter of the Canadian sensibility in terms appropriate to the environment. As early as 1944, Souster himself pointed to his "otherness" in an open letter to Bill Goldberg published in Direction. As copies of this publication are rare and as the letter provides some valuable insights into Souster's critical stance, the letter is reproduced in full:

A LETTER:

from the other side of the fence

Dear Bill:

The other day the mss. of a volume of my poems was returned from a well-known Canadian publishing house together with a letter, (well-intended of course), which revealed in its contents what seems to be pretty well the accepted slot into which all Canadian poetry must fall if it is to be tolerated at all.

First, "My poetry has vitality but lacks discipline," which I am told is a characteristic of young poetry, and from the inference in this letter, a decided fault. Or discipline is wonderful, but vitality is to be shunned. My metaphor while "colourful, apt and arresting", is "sometimes so mixed as to lose its power". Further lack of discipline, again too much vitality, too much freedom. Then, "to express himself frankly becomes (for the young poet) a sort of false, artistic heroism." Down with frankness, down with ideals, let's curl

up in our dark rooms and sleep of the timid and the afraid, the leeches of life.

And here's the pay-off. Get this little phrase. I'm told that a lot of my poems could have gained almost unbelievable power by a use of "a little fine chiseling restraint." O I love that. O I love that smallness, the perfect pettiness, the womanish touch of that phrase. Doesn't it describe Canadian poetry of the last fifty years better than F. K. Brown's Medal winner or the whole of A. J. M. Smith's tired cumbersome anthology?

No, poetry cannot be healthy or even possible as long as such ideals are cherished and held up for future generations to follow. They must be stamped out, if need be ruthlessly. It will be the pleasure of a few of us to fight this challenge and defeat it.

Raymond Souster. 30

Souster's critical approach to poetry appears to be forthrightly~ represented in this letter. A similar critical view appears in the Preface to Souster's section of Cerberus: "The primary function of poetry is to communicate something to somebody else. Not too important what that something is, the big thing is to get it across, 31 'make contact'."

Souster has published twenty-one collections of poetry and received the Governor-General's award for his volume The Colour Of The Times. He has also influenced a younger generation of poets through two little magazines, Contact and Combustion, which he edited during the nineteen fifties. Yet few serious studies of Souster's poetry have appeared throughout his career; usually Souster only has a paragraph or two devoted to his work in articles that discuss contemporary poetry in general. Desmond Pacey's remarks in "English Canadian-Poetry 1944-54" are typical of these comments:

....Souster is a quieter, simpler poet than either of them. [Dudek and Layton] His special

and often very appealing quality is a kind of naive wistfulness and a sincere pity which only rarely bursts into anger.

32

Perhaps the poetic stance which Souster has adopted in such statements as those previously quoted from Cerberus and his Open Letter have obscured the critics' views. Both the above statements which stress vitality and communication seem to indicate that Souster has little interest in poetic form. In asserting that style is not a basic element in Souster's poetry, Souster's critics of the past twenty-five years have accepted his own critical stance. It has already been pointed out that Frye finds a disparity between form and content in Souster's poetry and that even as late as 1964, Grego Curnoe categorically denies that Souster's poetry has any style or form.

Less apparent perhaps in accounting for Souster's critical neglect is the fact that Souster is almost the only major Canadian poet who is not connected with any university. Certainly popular articles on Souster tend to emphasize his somewhat humble profession of a bank securities clerk and seem content to offer this as a justification for his apparent lack of style. Yet Souster's poems embody the image of Canadian poetry that Leo Kennedy sought in the thirties. He writes in a North American idiom about the everyday life about him. In spite of close publishing alliances with such American poets as Charles Olson, Robert Creeley, and Cid Corman, Souster's poetry has remained remarkably Canadian.

Bibliographical difficulties may have also hindered critics from attempting a definitive study of Souster's stylistic development. Souster has published twenty-one collections of poetry. However, with the exception of When We Are Young, Go To Sleep World and City Hall Street, his early poetry was published by Contact Press in modest runs and is not generally

available today. Ostensibly, the collected poems appearing in The Colour of the Times removed this difficulty. However, the poems are not dated and many have been revised since their original publication making it very difficult to discern any stylistic development throughout Souster's career. Thus a preliminary part of this thesis has been devoted to dating Souster's poems and comparing the early versions with the later versions appearing in the collected editions.

It is the contention of this thesis that Souster has been a conscious stylist from the beginning. His poetry shows definite signs of stylistic development throughout the forties and fifties and reaches ultimate strengths in the early sixties. After publication of The Colour of the Times, Souster's development seems to cease. Rather his main concern shifts to republication of old poems in an effort to retain the public recognition that accompanied The Colour of the Times.

The revisions noted in the Index indicate that Souster has consistently moulded and remoulded his poetry throughout his career. Indeed the revisions are important evidence in this thesis for emphasizing Souster's concern for "form" or "style," although the revisions themselves often reveal a lack of critical discrimination on Souster's part.

FOOTNOTES TO CHAPTER ONE

1

A. S. P. Woodhouse, "Letters In Canada 1944," University of Toronto Quarterly, XIV (April, 1945), 264.

2

Ibid.

3

A. S. P. Woodhouse, "Letters In Canada 1946," University of Toronto Quarterly, XVI (April, 1947), 251-52.

4

Northrop Frye, "Letters In Canada 1952," University of Toronto Quarterly, XXII (April, 1953), 279.

5

Ibid.

6

Northrop Frye, "Letters In Canada 1955," University of Toronto Quarterly, XXV (April, 1956), 304-5.

7

Milton Wilson, "Letters In Canada 1955," University of Toronto Quarterly, XXXII (July, 1963), 374-7.

8

S. G. Mullins, "Raymond Souster, A Local Pride," Culture, XXIII (December 1962), 428-9.

9

Ibid.

10

Greg Curnoe, "The Colour Of The Times," Alphabet, IX (November 1964), 9.

11

Irving Layton, "Crepe Hanger's Carnival (A letter to Raymond Souster reviewing A Dream that is Dying, Shake Hands with the Hangman and Walking Death)" CTV VII, 26-7.

12

Ibid.

13 [Raymond Souster], "Selected Poems," Combustion, I (January 1957), 3.

14 I am following Munroe Beattie's division of the growth of modernism in Canada. He divides this growth into three distinct stages see: Carl F. Klinck, Literary History of Canada (Toronto: University of Toronto Press, 1970), p. 724.

15 Ibid.

16 F. O. Call, Preface to Acanthus and Wild Grape, (Toronto: McClelland & Stewart, 1920) reprinted in Louis Dudek and Michael Gnarowski, eds., The Making of Modern Poetry in Canada (Toronto: Ryerson, 1967), pp. 21-3.

17 J. M. Gibbon, "Rhymes With and Without Reason," Canadian Bookman, January 1919, reprinted in Louis Dudek and Michael Gnarowski, eds., The Making of Modern Poetry in Canada (Toronto: Ryerson, 1967), pp. 9-20.

18 Louis Dudek and Michael Gnarowski, eds., The Making of Modern Poetry in Canada (Toronto: Ryerson, 1967), p. 24.

19 C. F. Klinck, p. 731.

20 A. J. M. Smith, "Contemporary Poetry," The McGill Fortnightly Review, December 15, 1926 reprinted in The Making of Modern Poetry in Canada, pp. 28-9.

21 Leo Kennedy, "The Future of Canadian Literature," The Canadian Mercury, December 1928 reprinted in The Making of Modern Poetry in Canada, p. 37.

22 F. R. Scott, Preface to New Provinces (Toronto: Macmillan, 1936) reprinted in The Making of Modern Poetry in Canada, p. 38.

23 Leo Kennedy, "Direction for Canadian Poets," New Frontier, I (June 1936) reprinted in Peter Stevens, ed., The McGill Movement (Toronto: Ryerson, 1969), p. 2.

- 24
Collected Poems of Raymond Knister, ed. Dorothy Livesay,
(Toronto: Ryerson, 1949), p. xxi.
- 25
Barry Callaghan, "Memoir," Shapes and Sounds, Poems of W. W. E. Ross (Toronto: Longmans, 1968), p. 5.
- 26
"Editorial," First Statement, I, no. 3, 1.
- 27
Louis Dudek, "The Role of Little Magazines in Canada," Canadian Forum, July 1958 reprinted in The Making of Modern Poetry in Canada, p. 209.
- 28
A. J. M. Smith, The Book of Canadian Poetry (Chicago: University of Chicago Press, 1943), pp. 28-9.
- 29
John Sutherland, Other Canadians (Montreal: First Statement Press, 1947), pp. 17-18.
- 30
Raymond Souster, "A Letter: from the other side of the fence," Direction VI (December 1944), 8.
- 31
Raymond Souster, Preface to Cerberus (Toronto: Contact Press, 1952).
- 32 Desmond Pacey, "English-Canadian Poetry, 1944-1954," Culture XV (June 1954), reprinted in The Making of Modern Poetry, p. 166.

CHAPTER TWO

POETRY COLLECTIONS OF THE FORTIES

Raymond Souster's poetry began to appear concurrently with the renewed flurry of poetic activity in the early nineteen forties. Souster entered the literary world with all the fervour of a young poet. While engaged as a member of the Royal Canadian Airforce stationed in the Maritimes, Souster helped initiate the little magazine Direction and shortly after the founding of First Statement he became a regular contributor to its pages. Souster's poetry also appeared in two anthologies which had a considerable impact upon the literary consciousness of the day; namely, Unit Of Five (1944) edited by Ronald Hambleton and Other Canadians (1947) a volume edited by John Sutherland.

During this period, Souster had his first two volumes of poetry published. First Statement Press (a development of the magazine) published a modest chapbook titled When We Are Young in 1946 and Ryerson brought out a more impressive hardcover volume entitled Go To Sleep World in 1947. Clearly, Souster was a promising young poet; of whom a reviewer in the Canadian Forum had this to say: "One's final impression is that Mr. Souster will ultimately have something fairly important to say, but that as yet, he is not quite sure what it is or how he should say it."¹ A look at the poetry published during this period would tend to confirm the reviewer's comments.

Unit Of Five featured twenty of Souster's poems, three of which have become important poems in the Souster canon; namely,

"The Fond Desire", "Search" and "Night-Town". This early collection demonstrates both the strengths and deficiencies of Souster's poetry.

The poems in Unit Of Five reflect the concerns of Souster's later war years which were passed as a member of the R.C.A.F. groundcrew in England. Although Souster never actually saw combat, his sensibility was affected by the destruction of the world war. "The Fond Desire", "Late March", "The Invader", "Even a Worm Will Turn, Gentlemen", "Air Raid", and "Communication To The Enemy" are all poems which reflect this concern. Their sense of immediacy and vitality stand in opposition to some of Souster's later war poems such as "Chemnitz Attack" and "Old Veterans, Battery Dinner".

The city (Toronto or London) is the setting for most of the poems presented here ("The Invader" with its rural setting is the only definite exception) and the city is seen as one huge concentration camp, a "cage" "ugly" and "lifeless" but one which imprisons its inhabitants and from which there is no escape but death. A number of images recur throughout the poems: images of pain and suffering; images of disease; of night and day; of flowers and weeds; of superficial glitter and grim reality. The language is simple and seems unpretentious and the diction colloquial. Expressions such as "crazy" "belly" "idiot" "stink" and "whores" are frequent in the poems. Themes are universal: man's inhumanity to man; the little man who is a slave to society; poverty and the ever-present war.

"The Fond Desire" describes a city at night, presumably somewhere in England, and expresses a desire for peace to return to that wartorn place. The poem opens quietly with a simple statement which conveys

the idea of nocturnal recurrence and a sense of the ordinary routine of life: "Night on the city again." A canvas of the "hurrying branching crowds" is then presented which divides the group into two: those individuals with "laughing faces" and those with "acid despair" marked in their visages:

Night on the city again,
And the hurrying, branching crowds,
Laughing faces, hearts in the heavens,
And the quiet-eating acid despair
Etching those other faces, the heart in darkness.

2

Souster's basic weakness, an inability to maintain a metaphor in sharp focus, is illustrated in the first stanza of this poem. While the stanza gains momentum through the use of the kinetic flowing participles which describe the scene ("hurrying", "branching", "laughing"), the mood is marred by the use of the vague alliterative expression: "hearts in the heavens". Even though Souster echoes the image again in the last line of the stanza: "the heart in darkness", it does not clarify his meaning. Since the second phrase does not have a completely parallel construction--the definite article is dropped and the phrase has changed person--it also contributes to the weakness of the original image.

While the speaker remains remote in the first stanza, the second and last stanzas become more personal:

O God, I call down a curse on any loneliness
In any breath tonight drinking this spring air.
And let pains' jagged puncturing needle be shattered
Forever in a thousand pieces, And let love,

Let peace, though unearned, and foreign in these gates,
Wing back and over in the city sky with a roar of
gladness
No squadron of bombers could match shaking her iron heart.

3

A traditional apostrophe "O God" opens the second stanza; however, it conveys a rather ambiguous meaning which may be interpreted as either a curse or a prayer. The onomatopoeic phrase "Pain's jagged puncturing needle" continues the abrasive mood set in stanza one by the participle "etching". Souster ends the poem with a paradoxical image that combines the traditional dove of peace with a bomber plane and transforms the final verse into a secularized form of doxology.

Several minor revisions occur in the version of the poem that appears in The Colour of the Times.⁴ The second and third stanzas are combined into one stanza; a number of the conjunctions are dropped or changed to a more demonstrative form: for example; "And the quiet-eating acid despair" becomes "that quiet-eating acid despair." Interestingly, Souster has noted the awkwardness of the image discussed in stanza one and the final phrase is now plural although it still omits the definite article: "the hearts in darkness...."

"Late March", a poem that has not been reprinted, compares the beauty of a spring day to the realities of the war, thus Souster denies the promise of rebirth which spring symbolizes:

Impossible to think of, to comprehend,
The words, war, bombings, air-raid shelters,
With the afternoon sun so glowing like spring,
And the dry but cheerful noise of sparrows.

The sun sends the great warmth of peace
Foaming over the roofs and spraying at windows
Like a live mountain stream, whose innocence
Coming from highlands, kept virginal in cities
Reverberating with madness of destruction.

And though I know the sun is a liar, an escapist,
 Who are you, O world, that the sun should favour this
 dunghill
 With light washed clean by skies shining like truth?

5

The poem relies on alliteration especially the repeated "s" sound for its movement. "Peace" an abstract noun utilizes a form of synesthesia for its effect. It is linked to the participles "foaming" and "spraying" which tend to make the noun more concrete. In contrast, the participle "Reverberating" is a rather traditional poetic word and seems somewhat out of place in a poem filled with colloquial diction. "Skies shining like truth" is another vague generality similar to the "hearts in the heavens" seen in the previous poem. Taken as a whole, "Late March" is a rather traditional poem with the first and last stanzas written in the familiar quatrain stanza form.

Another poem which contrasts nature and the war is "The Invader". Here it is implied that the country night shelters the narrator from awareness of war's destruction, but it is indicated that the elements of war always remain present as an unnamed fear:

The crickets repeat themselves
 In the grass, the road is darkness, and shadows
 Bulge as the headlights watch us safely home,

 As we go home from the twenty-five-cent movie
 To the dark trees underneath the windows
 To the peace of this farm that drugs like the best opium

 The concentration camp, the madman radio,
 Bombing of civilians, those reported missing
 Today's hidden terror, tomorrow's open outrage,

 These are far from horses, cows, the colour of hay on
 distant fields

But moving closer always to the heart,
Closer to fear and death and agony without a name.

6

Several structural weaknesses appear in the poem; however, it is notable that Souster corrects these faults in the version of the poem appearing in Lost And Found. The inaccurate choice of the word "watch" in the phrase "the headlights watch us home" is replaced by the word "guide" and the headlights become identified with the personae of the poem. Thus the revised version reads: "our headlights guide us home." The last two lines of the early version of the poem tend to be weakened by the superfluous use of the conjunction "and" and the prosaic participle "moving." However, the revised version reads:

But probing always deeper at the heart,
that fear, that death, that agony without a name.

7

The revised version is more dramatic because of the parallel construction which graphically demonstrates the intensity of the fear. Similarly the adjective "best" is dropped in the last line of the second stanza thus making the line more consistent in length with the rest of the poem. Finally, "twenty-five cent movie", a phrase that dates the poem, becomes "small-town movie." The revised version is much tighter than the original and consequently creates a greater impact. At the same time, it reveals that Souster does re-work his poems in an attempt to improve them.

In "Communication To The Enemy" Souster appears to have moved from a description of another person in the opening line to one in which the poet or persona is identified with the prisoners of war:

Young, and they have put a limp into your walk,
 Strong, and our arms are tied behind or lopped at the
 shoulder,
 Our minds horizoned abruptly with teeth of wire:

 But we can tell them now the trails are cold
 And the fugitives more numerous than reported missing
 And always comrades, hope, beyond the border.

8

A large degree of the poem's impact is lost through this confusion of identity. Unfortunately, no later version of the poem has appeared making it impossible to determine whether the phrase "your walk" is simply a typographical error or whether the change in person has resulted from Souster's psychological need to identify more fully with his subject.

"To the Canadian Poets", a poem heavy with forced irony, is early evidence of Souster's attitude to poets who did not belong to the "native" school of poetry:

Come, my little eunuchs, my little virgins,
 It is time you were home and in bed;
 The wind is strong and cold on the streets
 And it is almost eleven o'clock.

Soon the whores will be obvious at the corners
 And I would not want you accosted or given the eye:
 Soon the drunks will be turned out of the beverage rooms
 And I would not have you raped in a dark lane.

Go, find your house and insert the key and put down the
 night-lock,
 Undress with the blinds down and touch the pillows, and
 dream
 Of Pickthall walking hand in hand with her fairies
 And Lampman turning his back on Ottawa.

9

Souster designates these poets by the terms "eunuchs" and "virgins" indicating that they lack pulsating vitality. They shelter themselves

behind locked doors and retreat to the idyllic nature of the Confederation poets rather than immersing themselves in the urban life around them. The second verse bluntly points to the realities of life with its "whores," "drunks," and "rape." Interestingly, Souster describes the sordidness of night here, whereas in other poems such as "Night-Town" he indicates that night is a cover for the brutality that daylight reveals. Throughout "To the Canadian Poets," Souster adopts a condescending tone indicating that while these poets are unable to come to grips with the foulness of urban life, he can and does. Souster stands apart from them as an interpreter of his times.

The society that Souster understands and interprets is the one described in "Ten P.M.," a poem which reveals city night life as ironically appealing. The poem's success seems due to Souster's skilful handling of such poetic devices as cacophony, alliteration, synecdoche and synesthesia. Particularly effective is the work's use of cacophony: "the clink of plates jarring together/Tinkle the darkness," and the alliteration employed in order to arouse emotion while simultaneously constructing the metaphor of an artificial fire: "the flares of neon flick their fiery anger." The use of synesthesia is apparent in the phrase: "the eyes grope" while synecdoche, utilized a number of times throughout the poem, is effective in illustrating the mechanization of human beings "Invisible hands are washing uncounted dishes." Souster utilizes a homonym for a rather unusual effect in the line: "Hear the sound and the thought of food runs like a sore." The homonym "hear" replaces the more appropriate adverb "here".

"Ten P.M." appears in Colour with minor revisions; several conjunctions are omitted increasing the force of certain lines, and a preposition "in" is replaced by the preposition "to" in the line: "And the lake beside them shudders to the moon touch." "Ten P.M." admittedly one of the finest poems in Unit Of Five attests to Souster's craftsmanship and interest in poetic technique from the earliest phase of his career.

Like Unit Of Five, Souster's first book When We Are Young contains a number of poems which have become perennial favorites. "The Hunter," "Green Wonderful Things" and "The Penny Flute" are among the twentyfive poems appearing in this slim volume.

When We Are Young indicates that Souster was both a satiric poet anatomizing society's wrongs and a love poet of some interest. Louis Dudek's critical study of Souster's poetry in Canadian Literature notes that a "mixture of desire and fear is the keynote of Souster's personality: or rather, the opposition of love and cruelty the twin poles of his sensibility, is the dramatic centre of his poetry."¹⁰ Dudek employs the poem "The Hunter" in order to substantiate his theory, interpreting the persona as both the hunter and the hunted. In "Green Wonderful Things" the theme of love and cruelty is juxtaposed once again: "the green wonderful things/are enemies." In an explicitiy sexual passage, Souster also describes his wonder at the ecstatic power of love:

...there will be still
The sinewy loins of my thoughts
To press open in wonder like a lanced star.

Minor revisions appear in the So Far So Good version of this poem. The verb "bend" is replaced by "stretch" a word more consistent with the action of the line: "stretch their fresh unspoiled arms/above the living forests of the grass." Other interesting changes occur in stanza three which originally read:

Evenings I do not wrestle
With maidens there will be still
The sinewy loins of my thoughts
To press open in wonder like a lanced star.

12

This becomes:

Evenings I chose
not to wrestle with maidens there'l be still
the sinewy loins of my thoughts
to press open with the wonder
of a lanced star.

13

This second version, presented from a more mature point of view, describes the scene in retrospect. Although more colloquial in form, the verse loses much of the original impact. The subtle difference between "I chose/not" and the "I do not" of the original version, implies an^{act} of will which weakens the intensity of the speaker's emotion.

In "The Penny Flute," Souster juxtaposes the lovers who have no time for outsiders to a solitary musician who becomes a metaphor for the poet or artist:

On the side-street as we came along it in the darkness
An old man with a hat beside him on the pavement was
playing a penny flute.
The sound was small and sweet, almost a whisper against the
machinery of the cloth factory
Across the street: he was not playing for an audience
But almost for himself: I wondered who he was and how long
he'd been standing there

14

In order to examine these differences, the revised version is quoted below:

I wondered

But we were late

15

A similar transformation occurs in a poem called: "The Lagoon,"

the version appearing in When We Are Young reads:

My heart is a Hanlan's lagoon
 Quiet and still in its depths
 And cool, cool as the wind that rocks the pads
 Of the water-lily. And you are the weed-cutter
 Steaming slowly up-channel, your long knives
 Searching the floor of my heart, slashing my anchored
 Tranquility, while the twisted tentacles
 Of my thoughts, pushed to the surface, float a while
and then
 Are washed ashore and left to rot and die on the sand.
16

A revised version which appears in As Is reads:

My heart is that Hanlan's lagoon
 quiet, still in its depths,
 cool, cool as the wind that rocks
 the pads of the water lily.

And you are that busy weed-cutter
 steaming up-channel, long knives
 reaching to my heart's floor, slashing
 at my anchored tranquility.

Look, the twisted tentacles
 of my dreams, pushed to the surface,
 float a while, then are washed ashore,
 left to wither on the sand.
17

The earlier version of the poem contains one stanza of nine lines, whereas the revised version is divided into three quatrains. While the later version is a more polished poem, it has certain thematic qualifications which mark the lethargy of maturity. In the early version the girl completely destroys the young lover; in the revised version she is only able to destroy his dreams and slash wildly at his "anchored tranquility." The style of the quatrain is also more traditional than the free verse of the early version.

One love poem which is improved considerably by revision is the theme poem "When We Are Young." The original version read:

It's a good night to get a month ahead in your magazines,
It's a good night to sit in a chair and fall asleep
And let your legs slowly straighten out on the floor.

The food was wonderful
The whiskey went down smooth
And the radio has fifteen tubes

And you sit over there and I sit over here
And the flow of conversation eddies and ebbs
And the dance-bands are constant in their beat

And we wait for the time when it is proper and polite
to leave,
Because it is agony to sit apart and to talk
When we are young and have arms and have lips.
18

A revised version appearing in So Far So Good and titled "The Party" reads:

The food is wonderful
the whisky goes down smooth
the radio has fifteen tubes,

but you sit over there
and I sit over here
while the conversation eddies, ebbs,
with only the dance-bands
constant in their beat.

And we wait for the time
when it's proper and polite to leave

because it's agony
to sit apart, to talk,

when we are young
and have arms and have lips.
19

The first stanza of the early version seems to bear little relation to the rest of the poem and its deletion makes the poem more coherent and complete. Similarly, the shortened lines of the revised version

and the deletion of a number of conjunctions contribute to this effect. A change in verb tense from past to present in the second stanza tends to make the poem more immediate so that the reader senses the urgency of the lovers who want to be alone yet are unable to leave the party without offending others.

Several other love poems appear in When We Are Young; among them are "Apple-Blow" and "Revelation" two poems which are also revised. In "Apple-Blow," the subtle suggestion of the lovers in the grass becomes forced in the revised version with Souster's description of their position. In contrast, the revised form of "Revelation" enforces the combination theme of love, desire and death.

Other poems in this volume cast Souster in the role of social critic. "Phoney War" emphasizes that Souster, unlike society, could neither forget nor surpress the horror of the war; while "Is Everybody Happy" satirically describes the insane asylum as a refinement of society. Death's surprising inevitability is the theme of such poems as "The PayOff" and "The Dragon" while the attitude of the ignoble rich to the plight of society's poor is satirized in "Lucky People." There are, as well, a number of poems dealing with the war.

"Home Front" is one such poem that has changed considerably since it first appeared in 1945. The original version read:

So we watched pictures on a screen,
Made islands of our brittle wit,

Afterwards drove somewhere, danced
In the dark with the radio beating out gladness,
My senses lost in her hair,

And in the car again the dry wetness
Of her lips, the long cool wetness,

While you were lying burnt crisp as a cinder
Or your chest ripped, waiting for the bugs.

20

"On the Home Front" is the title of the revised version appearing in
The Years:

So we watch pictures on a screen,
make islands of our brittle wit.

Afterwards drive somewhere,
dance in the dark, the radio
beating out our gladness,
my senses lost in your hair.

Then in the car again
the dry wetness of your lips,
the long, cool wetness;

while for all we know
at this moment of moments,

he could be easily lying
burnt crisp as a cinder,
or his chest ripped open,
waiting for the bugs.

21

The early version of the poem places the scene in the past and opposes the two men to the girl, while the setting of the later version is the immediate present and the couple are juxtaposed to the soldier. This change in person is important because it tends to implicate the guilty couple equally, whereas the earlier version incriminated the persona alone. Another change occurs that is even more significant; in the early version of the poem the soldier is actually dead, while in the revised version this becomes only a possibility. The freer verse form of the shortened lines improves the poem's quality although

the poem's final impact is lost because of this change in meaning.

Taken as a whole, When We Are Young provides a valuable insight to Souster's early work and indicates the range and depth Souster was capable of in the mid-forties.

The following year, 1947, selections from Souster's poetry were included in John Sutherland's anthology, Other Canadians. Of the eleven poems featured, only three were collected for the first time: "Queen Street Serenade," "After Dark" and "Definitions." It was not the poems that were important, but rather the appraisal of Souster which appeared in Sutherland's critical introduction:

And of special interest is the writing of Raymond Souster, a young poet who is still in his early twenties. Souster has a freedom of form, and an ability to handle colloquial language which will not be liked by those perfectionists who can do so much damage to a young and developing poet...Most important of all, Souster's poetry becomes the embodiment of the common man, completing in poetic terms what the average Canadian thinks and feels.

22

In the same year, Go To Sleep World appeared. In hardcover format, the volume presented fifty of Souster's poems most of which had not been collected before. An excellent example of the book's quality is articulated in the title poem: "Go To Sleep World" which unhappily has never been republished in any of the later collections:

Go to sleep, world,
Draw yourself up for the night
Like the body of my beloved
Curling so sleepily on the sofa
With her eyelids closed
Like a soft lazy cat

Make them all stop, world,
Make your tiny men

Give up their dirty killing for the night
 And lay them down on your feathered bed
 O lay them gently down:
 Their trigger-fingers stiff with murder,
 And give them sleep so they may be strong
 In the morning and the blood run
 Plentifully O the blood running in little rivers

Go to sleep, world--
 But do not look at my beloved lying there
 Or I will kill you
 A little at a time, so the ants may have a chance
 On your rotten gut.

23

The poem opens with a deceptively gentle tone which is almost a lullaby; this tone becomes increasingly ironic as the speaker reveals himself to be a misanthrope anatomizing society's "rotten gut." The colloquial diction of this final phrase reinforces the poem's ironic tone. Stanza three, which has an opening identical to the first stanza, presents a distorted brutalized picture of the lullaby scene in order to shock the reader's sensibility and force him to acknowledge the implicit satire of the second stanza.

"Shake Hands With The Hangman" presents another scene of ironic contrasts as Souster describes Toronto on a late autumn evening from the vantage point of the Casa Loma. The castle leads us to expect a fairy tale picture of the city, but Souster shows it to be the superficial gaudy paint of a roadside carnival. Stanza two opens with a simple statement about the weather followed by conventional description and concluded by a realistic confrontation of winter as it really is. Flowers convey an image of sweetness, life, vitality and happiness, but Souster quickly dispels this picture by describing the flower vendor who: "has the nervous shifting eyes of the hunted."

Throughout the poem the diction is terse and the tone formal. Details are only supplied in order to increase impact; for example in the alliteration and onomatopoeia of stanza two:

It is cold in the streets, winter is coming,
The white whip of winter waits to be swung
With a crack in all our stupid, grinning faces.

24

The momentum of the repeated "w" sound carries the reader along until tension is created by the word "crack" and intensified by the hard consonants of the rest of the line. A frightening sensation occurs when the reader realizes that he is included in this brutally realistic scene.

Minor revisions occur in the version appearing in Colour which serve to decrease the poem's tension and effectiveness. Stanza two quoted above is revised as follows:

It's cold in the streets, winter's coming.
The white whip of winter waits
to be swung with a crack
in our stupid grinning faces.

25

Contractions in the first line render the language more colloquial and thus decrease the line's impact. Similarly the altered line structure reduces the force of the word "crack" while the omission of the word "all" permits the reader to exclude himself from the scene, thus he is no longer quite so personally threatened. Another change in the third verse serves a similar function; originally, the verse read:

Shake hands with the hangman.
Notice how steady those hands are
After so much bloody work.

26

The final line is revised to read: "after such bloody work" a statement which lacks the force of the original because it is not so all encompassing.

In a slightly different vein, the "Print Of The Sandpiper," illustrating Souster's view of the world, also thematically presents his views of the durability of any poetry:

The three-pronged print the sandpiper has traced
 Into the sand before we came along
 Is as firm and definite a mark
 As any of us will ever trace
 On the hard sand of our world.

In another hour the tide will be in
 And after it's gone the sand will be unmarked
 And fresh with only the sea's touch on it,
 A few shells and seaweed sprays--
 Even the thin tread of the sandpiper
 Smoothed over by that effortless hand

It makes me want to laugh at all
 The important ones, the workers after posterity,
 The polishers of words and phrases, all the big
 Little men slaving away over the oil

The print of the sandpiper didn't stay--
 Which one of you thinks he has fashioned
 A finer, more wonderful thing?

27

A number of minor changes occur in the version appearing in Colour. In the first verse, the word "trace" is replaced by "leave" and the conjunction is dropped. The second verse has similar alterations and omits the line: "A few shells and seaweed sprays.." while the third verse has the phrase "the workers after posterity" deleted. This last change is significant as a change in attitude on Souster's part; in the early poem, Souster is an arrogant young rebel who ridicules the

"cosmopolitan" poets, whereas the later version reflects the stance of a prominent poet, and indicates a note of false bravado.

Souster's real sentiments are tentatively articulated in "Dreams Were Always Cheap":

I also have my dreams, but they're too tender
To risk having them maimed and broken by this time--
These lean nervous years when the password is surrender
And a poem is a poem because it has a rhyme.

28

A few revisions appear in this poem, but they are of syntax only, and do not affect the theme or style.

Several other notable poems in Go To Sleep World deal with the theme of love and desire discussed earlier. Of one such poem, "Dominion Square," Louis Dudek has this to say:

A very fine poem of the early period, "Dominion Square," presents the lovers as almost mythical beings, at one with the night, the cold, the rain outside, while the speaker hurries to escape into the warm tavern with its human hubbub. (This poem has been drastically revised; I do not know whether I do not prefer the early version.)

29

While the poem has been revised it seems to be a bit superlative to describe these alterations as drastic. The early version read:

They would not understand my haste
In getting out of the rain, leaving this cold
Wind-blowing night (falling fast and dark
Behind the office building) for the warm heart
Of the tavern whose lights shine out already,
Where there is warm steaming food, and beer,
And the subtle music of the violin.

They seem almost a part of the rain
Like the policeman in the long white cape and white
rubber boots to the thighs,
Who stands in the centre of the nervous traffic

And directs with a sure hand, they seem part of the
 night, these lovers,
 With their slow lingering steps and total unawareness
 Of everything in this city but their love and the strength
 and honest lust in their bodies touching
 As they walk across the Square...

30

A version appearing in Colour reads as follows:

They wouldn't understand my haste
 in getting out of the rain, in leaving this cold
 wind-blowing night for the tavern's
 warm heart, for its hot, steaming food,
 much beer, and the subtle music
 of the violin:
 they seem almost part of the rain
 like the policeman in the white cape, white rubber
 boots to the thighs,
 who stands in the centre of the traffic
 and directs with a sure hand:
 they seem almost part of
 the night,
 these two lovers,
 with their slow lingering steps, their total unawareness
 of everything in this city but their love, the strength,
 the honest lust in their bodies touching
 as they walk across the Square...

31

A number of changes have occurred in the first verse. The omission of the bracketed statement "(falling fast and dark/Behind the office building)" tends to tighten the poem's construction. Similarly the change in the final three lines creates a flowing poetic line rather than a prose statement. The second verse is very similar to the original version with only the adjective "nervous" dropped and the addition of the adjective "almost" which makes the second statement parallel to the first. It is interesting that Louis Dudek bases his argument on this adjective:

For this reason the two lovers in "Dominion Square"

with "their total unawareness/of everything in this city" are wondrously moving in a mythical space beyond our lesser human evil, and also beyond the greater menace of "night" and death: "they seem almost part of the night". (The significance of that "almost" emerges at once.)

32

In spite of Dudek's preference for the earlier version, it would seem that this poem is improved considerably in revision.

Another good poem from this collection is "Night Watch":

Not at Angelo's with wine and spaghetti,
 Not at the Oak Room, not at Joe's Mabel's or Tim's
 Place,
 Enclosed by no four walls, circled by no chatter, held
 by no unseen hands of music,
 But here with the lean cold pushing the dim light from
 the stars,
 Here under ghost buildings, here with silence grown too
 silent,

You and I in the doorway like part of a tomb,
 Kissing the night with bitter cigarettes.

33

Editorial changes in the version appearing in Colour include the deletion of the adjective "dim" and the substitution of the demonstrative pronoun for the definite article in the phrase: "this doorway". Usual readings of this poem interpret it as the contrast between the thoughtless crowds enjoying themselves while the lovers stand in the doorway absorbed in their desire, yet simultaneously acknowledging the night's horror. Another reading however, would be that of two soldiers surveying their territory isolated from their comrades at home. They know the bitterness of night and death. Regardless of interpretation, the poem stands as a technically well-executed example of Souster's art. The repetition of the negatives and the parallel phrases in the

first stanza prepare the reader for the scene Souster wishes to portray: "But here". Similarly the repetition of the adverb "here" emphasizes this scene that encompasses horror, fear and desire.

Go To Sleep World demonstrates Souster's deftness with images.

The poet who cannot find the words to describe his mistress

There is no thing on earth beside you
And all the thrones of their kingdoms
Shake as you walk outside their crouching walls--

34

the desolation of war:

leaving a red trail across Western Europe
...angry leeches on the rotten the corrupt flesh--

35

poetry and time itself:

And you and I in this colourless year
And oh yes the small growl of our poetry.

36

However, in writing about Go To Sleep World, the reviewer in the Canadian Forum complained of the looseness of Souster's verse, commenting that the unvarying focus of his poems tended toward the monotonous:

The poet is describing in the main four ideas--
death, sleep, love and loneliness; but while he
approaches these from apparently different angles,
all the poems end in the same focus, which tends
to a certain monotony.

37

Evidently, Souster heeded his reviewer's comments for the next decade reveals a development both stylistically and thematically as will be seen in the next chapter.

FOOTNOTES TO CHAPTER TWO

- 1
Review of Go To Sleep World, Canadian Forum XXVII (August 1947), 119.
- 2
Ronald Hambleton, ed., Unit Of Five (Toronto: Ryerson, 1944), p. 55.
- 3
Ibid.
- 4
Raymond Souster, The Colour of the Times (Toronto: Ryerson, 1964), hereafter referred to as Colour.
- 5
Ronald Hambleton, ed., Unit Of Five, p. 55.
- 6
Ibid, p. 63.
- 7
Raymond Souster, Lost And Found (Toronto: Clarke, Irwin & Co., Ltd., 1968), p. 4.
- 8
Ronald Hambleton, ed., Unit Of Five, p. 66.
- 9
Ibid, p. 63.
- 10
Louis Dudek, "Groundhog Among the Stars: The Poetry of Raymond Souster," Canadian Literature XXII (Autumn 1964), 36.
- 11
Raymond Souster, When We Are Young (Montreal: First Statement Press, 1946), unpaginated.
- 12
Ibid.
- 13
Raymond Souster, So Far So Good (Ottawa: Oberon Press, 1969), unpaginated.

- 14 Raymond Souster, When We Are Young, unpaginated.
- 15 Raymond Souster, The Colour of the Times, p. 1.
- 16 Raymond Souster, When We Are Young, unpaginated.
- 17 Raymond Souster, As Is (Toronto: Oxford University Press, 1967), p. 11.
- 18 Raymond Souster, When We Are Young, unpaginated.
- 19 Raymond Souster, So Far So Good, unpaginated.
- 20 Raymond Souster, When We Are Young, unpaginated.
- 21 Raymond Souster, The Years (Ottawa, Oberon Press, 1971), p. 161.
- 22 John Sutherland, Other Canadians, p. 18.
- 23 Raymond Souster, Go To Sleep World (Toronto: Ryerson, 1947),
p. 20.
- 24 Ibid, p. 45.
- 25 Raymond Souster, The Colour of the Times, p. 10.
- 26 Raymond Souster, Go To Sleep World, p. 45.
- 27 Ibid, p. 59.
- 28 Ibid, p. 53.
- 29 Louis Dudek, "Groundhog Among the Stars," p. 37.

- 30
Raymond Souster, Go To Sleep World, p. 29.
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Raymond Souster, The Colour of the Times, p. 8.
- 32
Louis Dudek, "Groundhog Among the Stars," p. 38.
- 33
Raymond Souster, Go To Sleep World, p. 43.
- 34
Ibid, p. 34.
- 35
Ibid, p. 35.
- 36
Ibid, p. 36.
- 37
Review of Go To Sleep World, Canadian Forum, 119.

CHAPTER THREE

DEVELOPMENT IN THE FIFTIES

Fours years elapsed between Go To Sleep World and the appearance of City Hall Street in 1951. This small collection, published by Ryerson Press as an unpretentious poetry chapbook, contained just thirteen poems all previously uncollected.

City Hall Street combines a cry of anguish against society with a sense of nostalgia for the past. "A Dream of Hanlan's: Southern England" returns Souster to the scene of his war years; yet, he says: "It's nothing but desire to live again/fresh from the beginning like a child." "Man Dying" portrays a man who is dying a slow physical death, but who intellectually and spiritually is already dead: "Death's look is there already." "Times Square," "Bar Harlem," "Speakers Columbus Circle," "Lambton Riding Woods," "Brant Place" and "Court of General Sessions" all indict society for its indifference and impotence. "Speakers Columbus Circle" sums up Souster's attitude as he writes: "here is mirrored for us/The farcial, tragic impotence of our world." The satiric vision of endless repetition and hopelessness is described in "The Highway": "I think we've been here before." But Souster's ultimate condemnation of society is contained in the title poem "City Hall Street":

In this sweet courtyard of dirt and smells and rot
Children play, old men rock in their chairs, and women
Hang out the ragged washings of the week. And this
goes on

Winter and summer, fall and spring, year after year--
 Children playing, old men rocking, women washing--
 Only it is other children who play, other men who
 sit in their chairs, other women hanging out clothes.

O this courtyard never changes,
 It is still the same dirt, same smells, same rot,
 The same squirming, crawling tenement like a festered
 sore under God's sky.

Maybe a landlord owns that too.

1

The third verse of the poem is revised in Colour:

O this courtyard never changes,
 it's still the same dirt, same rot, same smell,
 same squirming, crawling tenement, tin-roofed sweat-box
 on the lower slopes of Hell,

open sore on the face of God.

2

Although the poem implies a social wrong, the concluding line of the original version: "Maybe a landlord owns that too" is not artistically consistent with poetic aims because it is essentially a prose statement with obvious didactic purposes. In the revised version this statement is replaced by: "Open sore on the face of God" a phrase that conveys the social injustice through the metaphor of disease. The poem's colloquial tone is achieved through the use of present participles which present a familiar scene: "playing," "rocking," "washing," and "crawling." Souster uses alliteration and assonance to give the poem a rhythmic quality.

"When I See Old Men" is another poem in which Souster points to the tragedy of aging:

When I see old men
 With noses in books

Every night in dead corners
Of lonely rooms;

When I watch the look
They give young girls
Passing in the street
That ends in a sigh;

When I hear the petty boasting
A glass of beer lights in them,
The inevitable memories
Of their once greatness;

Then I pray that my old age
Shall be brief as the fluke matador's
One golden season,
The year unmarked by horns
And heavy with contracts
And the cries echoing around the hoarse arena.

3

The poem appears in Colour with minor revisions; they are, however, significant. In the first stanza, "lonely rooms" become "deserted rooms" a change that emphasizes the dramatic element, although semantically it renders the phrase more ambiguous. The final stanza also is modified as follows:

then I pray my old age
shall be brief as the fluke
matador's golden season,
year unmarked by horns
overflowing with contracts
and cries that echo
round the hoarse arena.

4

Characterized by tight construction, the brevity of the lines more effectively implies the shortness of the matador's success and hence the shortness of the old age for which Souster prays. The participle "overflowing" is a more abundant word than "heavy" while the replacement of the participle "echoing" with the noun "echo" is more in keep-

ing with the time duration expressed in the poem. It is apparent that the revisions have improved the poem although they were not the mark of Souster in the early forties and fifties.

"In Praise of Loneliness" presents the vision of the poet once again, this time in rather banal terms. The poem combines the traditional ideal of the muse and the fountain of poetry with the realities of the North American experience:

LONELINESS of men makes poets.
The great poem is a hymn to loneliness,
A crying out in the night with no ear bent to.

This is a breeding-ground for poets.
Here the spawning, glittering rivers of poetry.
Here is loneliness to live with, sleep with, eat with--
Loneliness of streets, of the coyote.

O Mistress Loneliness, heed your worshipper.
Give him the voice to be heard in this land
Loud with the cluck of the hen and the croak of the frog.

5

While the poem could be considered innovative in approach, the tone is characterized by a shrill note of insincerity. The second stanza, a description of Souster's "Hippocrene," wrenches poetry from the lofty heights of Parnassus and relates the craft to nature's involuntary primitive urges. Souster requests that his muse endow him with a poetic voice which he equates with the barnyard and the swamp in an attempt to link the art of poetry to some of the most common North American experiences. However, it is rather ironic that Souster's attempt at demythologizing the art of poetry is written in the traditional stanza form of terza rima and quatrain. "The Penny Flute" and "The Print Of The Sandpiper" are far more innovative poems

rendering the poetic vocation in native terms that sound a more sincere note than the bombastic tone of "In Praise of Loneliness."

The quality of most of the other poems in City Hall Street is somewhat higher than "In Praise Of Loneliness" but the style is very similar to Unit Of Five indicating no new stylistic development during this period.

Cerberus, an anthology of poems by Louis Dudek, Irving Layton and Raymond Souster was published in response to John Sutherland's pessimistic assessment that the poetic activity of the early forties had atrophied. In an article titled: "The Past Decade in Canadian Poetry," Sutherland stated:

The First Statement Press had no sooner published Other Canadians...than the whole purpose and driving spirit of the "new movement" were in a state of decay. We had barely rushed to the side of this challenger of tradition, holding up his right--or rather his left hand in the stance of victory, when the challenger laid his head upon the block and willingly submitted to having it removed....There were, of course, other factors involved in its marked if temporary decline: for example, the slowing down of the tempo everywhere by the return from war to a partial peace; the tapering off of the Canadian movement of expansion; and last but not least, the poor durability of the poetic talents.

Apparently some of the poets I included in Other Canadians are no longer writing. Well, since they have ruled themselves out, it is better to forget about them....

6

Each of the three poets provided a preface to Cerberus which acted as a type of manifesto in asserting their commitment to poetry and outlining their critical beliefs. Souster's preface is reproduced in

full below:

Souster (hereafter S.) never went past high school, and has learned everything about poetry the hard way. Much the way Louis the Dudek tells it in his article "Ou Sont Les Jeunes?" in Contact One. Shouldn't say "learned," for he's still learning, hopes he'll go on learning; when he stops doing that, the poetry will probably stop with it.

S. has always believed (and still believes) that the primary function of poetry is to communicate something to somebody else. Not too important what that something is, the big thing is to get it across, "make contact." If you fail here all that follows, everything else you throw in, is wasted, and you might as well start all over again. Ninety percent of modern poetry fails here. And will go on failing until it learns this and puts the remedy into practice.

S. has been dissatisfied for a long time with existing forms, feeling bound within them, mummified. But up until a year ago didn't have a clue. Now he's been shown the signs of an opening, a possible right road for the future. It starts somewhere in the Cantos of Ezra Pound and goes onto Charles Olson. You've heard of Ez: never mind too much about Olson, he'll come to the top soon enough; you can't keep talent like he has down. His basic idea, Composition by Field, as opposed to inherited line, may well start a revolution in English poetry. Worth studying; worth taking a personal crack at.

S. wishes that all critics would get off the backs of the poets; encourage them, have patience, don't label them and then try to keep the same labels pasted on even after they've moved on into another direction, advanced or fallen by the wayside. Above all, be positive--show them the way or the way you'd like to see them go. Only find out where your direction leads to first.

S. in closing wishes the universities might wake up and produce something besides gutless scholars and chemical engineers. How about a few poets? Or have they already killed off the potential crop for the next fifty years?

With the publication of this preface, the myth was born that Souster

was not interested in the stylistic techniques of the sophisticated craftsman. He also indicated an interest in Charles Olson's theory of "Composition By Field." The basic idea behind this poetic theory was to replace the traditional iambic pattern of a stressed syllable followed by an unstressed syllable with unmetred poetry stressing natural breath pauses. Olson felt that poetry should be a direct expression between poet and reader and that the auditory effect should control the poem's style. With varying line lengths and unusual words arrangements the poet could create emphasis wherever he wished it placed.

Whether or not Souster was actually influenced by Olson's theories is not easily discernable. Certainly, Souster's later poetry does rely much more on novel line arrangements and open composition than his early poetry does.

Cerberus, containing twenty of Souster's poems, was published in 1952 by Contact press, a private venture financed by the three poets. Olson's influence does not seem to be reflected in the style of the poems presented here. In fact, the poems are very traditional in form and very similar to the poems already published with two exceptions: namely; "Lagoons, Hanlan's Point" and "The Twenty-fifth of December."

"Lagoons, Hanlan's Point" describes the memories the persona has of an early morning ride in a row boat through the Lagoons at Hanlan's Point in Toronto. The poem consists of short lines usually of four or five words with images emphasized by means of enjambment. The speaker remains remote throughout most of the poem appearing only in the final stanza to summarize the scene previously presented. Later

versions of the poem remain virtually unchanged, the only emendation being in the line "with what stranger colours" where the comparative adjective "stranger" is replaced by the positive form so that the line reads simply: "with what strange colours." Lower case letters begin most lines rather than the capital letters of the original version. The poem utilizes a theme and variations technique to convey its theme. In the first stanza, the persona speaks of "the sounds of my oars," in the second "the sound/of my heart," while in the third he repeats an adjective and uses alliteration to achieve the same result: "and wondered what strange fish/ with what stranger colours--". The second and third stanzas are connected by parallel clauses beginning: "And in one strange," "And in another" and ending in "covering the water" and "under the water." Compression of ideas is achieved by the use of several compound words: "tree-hung," "reed-blocked," "green-shining." In contrast, the poet emphasized the flower by the unusual use of the phrase: "with the pads of the lily" rather than the usual word "lily-pad" although it can be argued that Souster's inversion is a traditional attempt to force words into a metrical sequence. The total effect of the poem is to convey a sense of serenity and peace which becomes transformed into a sense of nostalgia for the past.

The other poem of note in Cerberus does not present such a beautiful picture. "The Twenty-fifth of December" is a cynical misanthropic picture of the commercialization of Christmas:

Pile the windows high
till they almost crack,
heap the monumental
junkpile of Christmas,

forty-nine price tags
 and a picture of Santa Claus,
 fifty-nine price tags
 and a barber-pole candy-cane,
 hark the herald angels
 sing all sales final,
 peace on earth and mercy
 to all cash customers,
 O little town of Bethlehem
 ONLY TWO SHOPPING DAYS
 Noel, Noel,
 scotch pines \$2.50,
 sixty-nine price tags
 and a tinsel-coloured sky,
 Good King Wenceslas
 in the bargain basement.

Merry Christmas
 suckers. 8

The poem is a series of unrhymed couples which contrast the traditional Christian view of Christmas with the entrepreneurial commercialization of it. Incremental repetition in the lines featuring price tags acts as a chorus for the poem. Souster also utilizes phrases from carols such as "peace on earth and mercy" and combines them in a new way to emphasize his theme of commercialization. This is crowned by his sardonic closing: "Merry Christmas/suckers."

These two poems introduce a freer verse form into Souster's poetry and also point to the two Personas of his poetry: the cynical misanthropic man and the serene nostalgic persona who is the urban equivalent to the shepherd of the pastoral.

Cerberus was Souster's first experience in a poet's cooperative publishing venture; during the fifties, however, it became his principal vehicle for published works. Michael Gnarowski has remarked in his article tracing the history of Contact Press that this poets'

cooperative was a response to a difference in the critical theories articulated by John Sutherland in Northern Review (the successor of First Statement and Preview) and the critical viewpoints held by Dudek and Souster rather than because of a dearth in commercial publishing outlets. However, Gnarowski adds a footnote to this discussion which indicates that Souster disagreed with him. He quotes a letter from Souster which reads:

....The only point where I take any strong exception with you is where you try to make out that the years 1951-52 were not an unusually drab one in Canadian poetry publishing as far as the commercial publishers were concerned. But they were as far as Louis and I were concerned and certainly Irving. Ryerson took a full-length mss of mine and decided to do only a chapbook....Frustration resulting from publisher's refusals was a major reason for founding Contact Press, as far as I was concerned...

9

If it was a bleak period with the commercial press, it was at the same time the most creative period of Souster's career. More than four hundred and fifty new poems appeared in the six years between 1952 and 1958. In addition, a collection of Souster's work titled Selected Poems appeared during this period.

Shake Hands With The Hangman containing approximately sixty new poems and published in 1953 was the first of Souster's mimeographed booklets to appear under the Contact imprint. The poems which are similar in form and theme to Souster's previous work tend to be written in a fairly conventional Souster form with long wordy lines each commencing with the conventional capital. A number of the poems were republished later in substantially revised form; even those that remain

the same have a freer sentence structure and begin with lower case letters rather than the capitals of the earlier version. One poem that has been revised is "Kew Beach (Revisited)":

1940

Year of my first big love,
Kid stuff, but wonderful.
Riding out here from the West End
All of eight miles every night,
And coming back along Queen Street
Two a.m., the streetcar swaying like mad
As we raced the moon.

The beach was nice then, wide,
The sand white and clean: we would lie there
Hours after the heat
Of the summer sun had gone out of it:
But most of all I remember the strip of trees
Back off the beach with the cool wind
Onshore swaying the cones and the green leaves.

1952

The beach is half gone
With the high lake level, stink
From the open sewer of Ashbridge's Bay
Unmentionable when the wind is right,
Paper strewn everywhere, only the trees
Seem the same, unchanged....

And you are married,
Have children, and I suppose have lost some
Of your delicate body; and I'm married and grey
Down the sides, paunched and punchy:

(Hell,
I shouldn't have written a word, I should
Have left the memories untouched, the dream
Unshattered....)

10

This poem appears in The Years titled simply: "Kew Beach Revisited":

1940

year of my first big love,
kid stuff, but wonderful.
Riding out here from the West End
all of eight miles every night,
to hurl back on two AM Queen Street,
swaying streetcar racing the moon.

The beach very nice then,
 wide, with the sand white and clean.
 We'd lie there long after the heat
 of the summer sun had drained out of it.
 Most of all I remember some trees
 back off the beach, the cool wind
 onshore swaying the branches and green leaves.

1952
 the beach now half gone
 from the high lake level
 stink from the open sewer
 of Ashbridge's Bay unmentionable
 when the wind's right,
 paper strewn everywhere, only the trees
 seem the same, seem unchanged....

And I hear you're married,
 have children, and I suppose
 have lost some of that body
 ribbed with delicate bones: while I'm also married,
 with grey down the sides, paunched and punchy,

and will learn in time
 what lean fare that old bone Nostalgia
 is to gnaw on...

11

Souster's original title which places the words "revisited" in brackets is an example of the closed form soabhorred by Olson and it is notable that the brackets are dropped in the revision. Other differences in the poem are equally important. The rather conversational tone and colloquial diction of the final lines of stanza one are replaced by a vivid description of the return streetcar ride which turns it into an involuntary act on the part of the lovers. In contrast, the original phrase "the strip of trees" is more precise and arresting than the revision which tends to be non-specific: "some trees." However, the most interesting change is in the final lines of the poem which originally took the form of an oath regarding the desira-

bility of recalling pleasant memories in poetry. The colloquial tone expressed in the ejaculation "Hell" is replaced by a sophisticated metaphor that equates the impossibility of a return to the memories of youth with a bone that a dog may enjoy but would soon starve on if it was its only food.

Another poem from this period with interesting revisions is the poem titled: "Red Berries":

This is you--
One of the large
Round, tempting
Red-as-a-flame-is berries
Hanging from the over-
laden bush in the garden

Which are said to be
Poisonous.

12

This poem is republished in Lost And Found titled: "This Is You":

This is you--
one of those large
round very tempting
red-as-flame-is berries
hanging from the over-
laden bush in the garden,

said to be poisonous,
therefore dangerous,
but ripe to be picked,
so irresistible!

13

Here we have an attempt to emulate the breath pauses of projectile verse. An interesting poetic technique occurs in the device of the simile used to describe the berries which in turn are the metaphor that describe the female. The original poem ends with an ironic twist while the revised version amplifies the original statement and turns it into a challenge which will not be denied.

Several other poems in Shake Hands With The Hangman deal with the art of poetry once again. In "Fragmente Four: 1952," Souster poetically describes the challenge he had articulated in his open letter some years before:

"You are up against
A fossilized orientation
To poetry." Yes, and to fight it
Half a hundred bucks and a mimeo,
And from sea unto sea
A tight net of hostility
Between us and the sun.

14

This slip of a poem never republished has the character of notes or jottings and it is significant that the title indicates this. A more finished poem on the same theme is Souster's poem: "The Nature Of Poetry":

Poems should not be written
About a white-haired man
Carrying bundles of old newspapers
On his back covered by strips
Or a one-time shirt
One lane to another.

Instead
(You say) make them
of dark young women
With dove-clear breasts
And dresses that drown them
In pools of whiteness.

But I write both,
One for my pleasure
One for my pain,
One for desire
One for guilt,

Which nobody (anyway) reads.

15

The Years contains another version of this poem:

Poems should never be written
 (you tell me)
 about a white-haired man
 carrying bundles of old newspapers
 (bent back covered with the strips
 of a one-time shirt)
 from one lane to another.

Instead (you say)
 make them
 out of dark-haired young women
 with cooing-dove breasts
 sheathed in dresses that drown them
 in pools of the rainbow.

But I write both

one for my pleasure
 one for my pain

one from guilt
 the other from desire

(which no-one reads
 anyway)

16

Aside from the error in syntax in the final line, the original version of this poem appears to be a better poem than the revised version. It is less cut up with bracket statements and more of a whole. The anaphora in the third stanza balances the two themes of Souster's poetry in a more effective way than the altered format.

Shake Hands With The Hangman also presents one poem which appears to be the first evidence of the two line epigrams which characterize some of Souster's best work:

How many dead do you have to see in a war
 Before you know it is Death you are fighting for?

17

Although "Question For A soldier" is not a particularly good example of

this form, the epigram style reappeared the following year in A Dream That Is Dying.

This collection was also in mimeographed pamphlet form and presented approximately sixty new poems. Among these, two epigrammatic poems appear, a succinct political commentary on the various regimes in Russia titled: "Offspring":

Lenin, then Stalin, now Malenkov,
Lion begat snake begat pig at trough--

and a poem titled "Christmas Day, 1953" which describes¹⁸ the paradoxical nature of our religious festivals '

Christ was born today: rejoice!
Carving the bird of your choice.

19

Another typical technique similar to the epigram is the longer poem with an epigrammatic ending. "The Big Street" is one such poem which unfortunately does not seem to have been republished. Although it may be considered rather slight, it is technically well-constructed:

Behind all the pyramids
of rainbowed perfumes
Behind all the shivering
Writhing tiers of neon
Behind all refractions
Of a hundred bar-fronts

A bottomless
Boundless pit
Of eighty-nine dimensions
Of ninety-eight intensities
Of exquisite nothingness.

20

The poem's balance is marred by one inconsistency in the third

couplet which begins with "Writhing" rather than the preposition "Of." As the line contains the preposition, it seems somewhat unfortunate that Souster did not attempt to rearrange his word sequence in order to keep the parallels. A simple change could have been: "Behind all the tiers/Of shivering writhing neon." At the same time, one can argue that the imbalance provides a focus for the poem; however, if this is so, it is at the expense of the second stanza where the poem's ultimate thrust should lie. The second stanza is technically perfect with the internal balance of the reversed numbers "eighty-nine" and "ninety-eight" and their corresponding abstractions "dimensions" and "intensities" culminating in the artistic finality of the concluding line.

Several other examples of this type of poem appear in A Dream That Is Dying: "Advance of An Army," "My Grandmother" and Reversal" to name a few.

Although A Dream That Is Dying appeared only one year after Shake Hands With The Hangman, the poems appear to have a professionalism that is not apparent in the former volume. However, Walking Death which appeared in 1954 reverts back to the style apparent in Shake Hands With The Hangman.

Of the sixty odd poems which appeared in Walking Death, few are innovative and little craftsmanship can be detected. Prose like lines re-appear:

Sooner or later he was bound to put his sticks by.
21

What size were your binoculars pop?
22

The funeral went off fine.

23

Missed the fireworks last night.

24

"After the Funeral" is another poem which has this curious prose-like quality:

If a man is to cry
it will be like this.

The funeral over, back at the house
sitting in the kitchen with a few friends.
Then suddenly the thing hits you
like a quick blow between the eyes.

And you cry openly, unashamed,
it wells out of you. And the words
too, only more than words, these:

"She can't be dead, that isn't my mother
I buried, it can't be, it can't" and the fists
striking the heavy table, down, down, down.

"My mother, my mother, my mother",
the head buried in the hands, the body
shaking, the tension going
like air rushing from a balloon.

Then over. He lifts his head and looks
at all of us. Not ashamed that we have seen
his heart turned inside out. His friends
But I can't look at him for my tears.

25

A version appearing in Lost And Found reads:

If a man is to cry
it will be like this.

The funeral over, back at the house,
in the kitchen with a few friends--
suddenly the thing hits
like a quick blow between the eyes...

And he cries, the tears
 welling out of him. And words, too,
 only more than words now--
 "She can't be dead, that isn't my mother
 I buried, it can't be, it can't."
 The fists strike the table hard,
 down, down, down.

"My mother, my mother, my mother,"
 head buried in his hands, body shaking.

Then over. He lifts his head,
 looks at all of us. Not ashamed that we've seen
 his proudness torn to shreds. His friends.

But we can't look at him
 for the pain he's started in our hearts....

26

Even though poets of the native tradition attempted to create poetry that would resemble everyday speech as much as possible, one can still appreciate the superior quality of the revised version which retains natural speech patterns yet projects a more poetic stance than the original poem.

Even the best of the poems in this collection: "Ties" and "The Old Prospector" are characterized by a folksy prose tone that is in direct contrast to the hard sculptured quality of "Study: the Bath" and "The Big Street."

One final poem from this collection describes Souster's attitude to the poetry he creates. In "The Toy, The Game," Souster describes the care a neighbour lavishes on his car and then compares it to the care he takes with poetry:

.....and turn back wondering
 to my desk, bare but for the sheet
 of white paper on it and the words
 across it that may make a poem: wondering if I
 can somehow polish this poem, make
 its words gleam and sparkle, so one day

it too may catch the sun, may even
blind in a second's chance the eye of the world.

(This poetry, sweet curse, bread of my living,
wine of my caring...) that boy and I
each with our toy, so fragile, capricious both!

27

It would seem that Souster is confessing his deliberate craftsmanship in this poem; he also polishes rather than just spontaneously creates in order to "make contact."

For What Time Slays appeared in 1955, again under the Contact imprint in a limited mimeographed edition of twenty-five copies. The sixty-four poems presented here are generally more carefully constructed than those in Walking Death although Souster persists in utilizing conversational prose in several of his poems such as "Again the Sandwich-Board Man," "What More Can I Say" and "Connoisseur." Several epigrammatic poems ("The Miracle," "The Literary Life" "To A Varsity Goalie") illustrate that Souster was becoming very adept at this form.

The famous "Flight Of The Roller Coaster" which describes the flight of the imagination through the metaphor of an enchanted roller coaster, appears in this collection. Although the poem opens in a conversational tone, this tends to concretize the fantasy endowing it with a certain amount of plausibility. Similarly, the evidence of the "many witnesses" and the simple understatement "it rose in the air" contribute to this seeming realism. The poem's rhythm is achieved by alliteration, assonance and slant rhyme punctuated by deliberate breathing pauses:

and sure enough, when the roller coaster reached the peak
of the giant curve above me, screech of its wheels
almost drowned out by the shriller cries of the rider.

The roller coaster is endowed with transcendental qualities as it is
transformed to: "some wonderful bird"; at the same time, Souster
humorously undercuts this scene with his description of the discovery
of the woman in the changing area:

.....where the cucumber-cool
brakeman in the last seat saluted
a lady about to change from her bathing suit.

The poem has remained virtually unchanged in subsequent collections
with only two words: "duly" and "mysteriously" being dropped. "Flight
Of The Roller Coaster" is characterized by economy and understatement,
attributes of the best of Souster's poetry.

Another poem "The Dead Squirrel" thematically describes man's
ultimate destiny through the metaphor of a squirrel found dead in a
flower garden. This poem appears in revised format in Ten Elephants
On Yonge Street. Several changes are made that improve the poem; for
example, the last line of the second stanza which read: "The ultimate
insult" is modified to read: "the insult total, ultimate" which results
in a more striking verse. Similarly other changes in the third
stanza make the squirrel more active, more vital. A line which
originally read: "the electric hops he would take" becomes: "those
electric hops he'd unspring" a change which helps to achieve a finality
that by its very contrast to the vitality of life is more desolate.

Although characterized by brevity and understatement, "The Red
Sash" a poem similar in theme to "Red Berries" is also revised. The

LEAF 66 NOT AVAILABLE FOR MICROFILMING.

4 July 1973

Selected Poems is the next book to appear in time, but I would like to defer discussion of it until later in this chapter because it contains no new poems and is not relevant to the discussion of stylistic development at this time. On the other hand, Crepe Hanger's Carnival represented the last phase of Souster's stylistic development in the fifties.

Published by Contact Press in 1958 and containing some two hundred poems, Crepe Hanger's Carnival is the largest of the mimeographed volumes produced under this imprint. The collection is indicative of the large volume of poetic output during this period, perhaps the most prolific of Souster's career. The themes of the poems are similar to those previously discussed: War ("Air Show," "Destination Parris Island," "Return to Canada 1945"); Disillusionment with modern life ("The Essentials," "The Seller of Roses,"); pity for the plight of the poor (Central Park South, "The Eviction,"); Nature: ("The Emptying," "Night After Rain,"); illness and death ("The Illness," "At the Funeral Parlour," "The Release,") Religion: ("The Doubt," "Diversion," "Cathedrale,"); and aging: ("Old Man," "The Snowman," "They Shoot Horses").

Of the numerous poems on the poetic vocation in this collection, "Invocation To The Muse" is most representative of Souster's attitude at this period:

Goddess, I've watched too many
Of your loyal subjects go almost mad
With jealousy, disappointments, frustrations,
Not to wonder at all this waste
Of human effort and nerve-ends.

Nevertheless, desiring nothing
 And expecting little, living only
 For your secret inner praise, I give thanks
 That you, goddess, out of so many
 Should have chosen me for your cursed
 And singular blessing.

32

This is a more traditional attempt at communing with the muses than "In Praise Of Loneliness" although Souster has adapted the theme to the North American idiom, and as such this poem sounds a more sincere note than the former. A revised version appears in Colour with line structures modified to place emphasis in different places and capitals omitted except at the beginning of each stanza. Several words are altered and a few omitted such as "loyal" "frustrations" and "human."

Another poem "The Beautiful Striped Butterfly" has not been revised in Colour except for a simplification of the title to: "Butterfly." and omission of capitals. The butterfly's beauty is captured through a description of its flight:

The beautiful striped butterfly
 Made a slow wandering pass
 Over the garden, no screaming engine
 Leaving a madman's whistle behind it,
 A show-off trail of vapour.
 Instead,
 Noiselessly, effortlessly it fluttered
 On its aimless, summer-easy way,

And for a moment all the world
 Stopped breathing with me as we watched it
 Climb suddenly and disappear
 Behind the empty-hanging lilac bushes.

33

A social comment on modern man's industrialization is made in the comparison of the butterfly's silent flight and the "screaming engine." Like the roller coaster, the butterfly then becomes a symbol of

transcendence which becomes a symbol of hope for the poet. While the poem utilizes colloquial diction, it is the proletarian equivalent to high style.

Several imagist poems that probably were inspired by William Carlos Williams appear in this volume. Among them, is "The Six Quart Basket," a poem reminiscent of Williams "The Red Wheelbarrow":

The six quart basket
One side gone
Half the handle torn off

Sits in the centre of the lawn
And slowly fills up
With the white fruits of the snow.

34

Souster presents an impersonal objective description of a scene in this poem and the impact is solely due to his skill in conveying that scene.

Crepe Hanger's Carnival represented Souster at mid-career to a select few (only a hundred copies were printed). Conversely, The Selected Poems which appeared a year earlier presented a representative collection of Souster's complete work to a much wider audience.

The Selected Poems which have been the traditional method of dating Souster's early work presented selections from each collection of Souster's earlier publications. Each section was introduced by a title page which bore the title and date of the volume in which the poems had originally appeared. However, as this collection represented only a sample from each of the earlier volumes, many poems were still

not accessible to the general reader.

Louis Dudek's comments in his introduction to the Selected Poems are typical of the criticism Souster received at this period. Dudek is unable to discuss Souster's work objectively. Instead he castigates those who look for influences and sophistication of style:

I would invite the reader to take the poems in as free a spirit as that in which they were written, especially without looking for influences or looking down on simplicity of effect.

35

Dudek also tends to praise Souster in a half apologetic, half chauvinistic manner:

When poetry is good, we can only say that it is poetry. To those who know Raymond Souster...his work is always that, even when he stumbles in his gesture to give it to you. It is the passionate poetry of life--Souster's, Canada, and that of his sordid and wondrous city, Toronto.

36

Nevertheless, although Dudek found it difficult to discuss Souster's work, perhaps because they were closely linked associates in Contact Press at the time, he was extremely perceptive in the choice of poems for this volume. They represent the best of Souster's work between 1940 and 1956.

The book itself was a major landmark for Souster. All his previous Contact Press collections had been mimeographed amateurish productions with limited distribution whereas the Selected Poems were published as a respectable letterpress book with a legitimate cover design and an attractive format. Presented in this manner, the Selected Poems drew serious attention from the critics and reviews

appeared in Canadian Forum, Fiddlehead and Queen's Quarterly. Although reaction was not immediate, this collection marked the turning point in Souster's career and with the close of the fifties, he was a recognized and accepted poet.

FOOTNOTES TO CHAPTER THREE

- 1
Raymond Souster, City Hall Street (Toronto: Ryerson, 1951), p. 4.
- 2
Raymond Souster, The Colour of the Times, p. 15.
- 3
Raymond Souster, City Hall Street, p. 1.
- 4
Raymond Souster, The Colour of the Times, p. 13.
- 5
Raymond Souster, City Hall Street, p. 8.
- 6
John Sutherland, "The Past Decade in Canadian Poetry," Northern Review IV (December-January 1950-51), reprinted in The Making of Modern Poetry in Canada, p. 119.
- 7
Raymond Souster, Preface to Cerberus (Toronto: Contact Press, 1952).
- 8
Raymond Souster, Cerberus, p. 82.
- 9
Michael Gnarowski, Contact Press 1952-1967 (Montreal: Delta Canada, 1970).
- 10
Raymond Souster, Shake Hands With The Hangman (Toronto: Contact Press, 1953), p. 22
- 11
Raymond Souster, The Years, pp. 125-6.
- 12
Raymond Souster, Shake Hands With The Hangman, p. 24.
- 13
Raymond Souster, Lost And Found, p. 40.
- 14
Raymond Souster, Shake Hands With The Hangman, p. 24.

- 15
Ibid, p. 20.
- 16
Raymond Souster, The Years, p. 124.
- 17
Raymond Souster, Shake Hands With The Hangman, p. 2.
- 18
Raymond Souster, A Dream That Is Dying (Toronto: Contact Press, 1954), p. 1.
- 19
Ibid, p. 16.
- 20
Ibid, p. 2.
- 21
Raymond Souster, Walking Death (Toronto: Contact Press, 1954), p. 3.
- 22
Ibid, p. 2.
- 23
Ibid, p. 5.
- 24
Ibid, p. 6.
- 25
Ibid, p. 24.
- 26
Raymond Souster, Lost And Found, p. 34.
- 27
Raymond Souster, Walking Death, p. 10.
- 28
Raymond Souster, For What Time Slays (Toronto: Contact Press, 1955), p. 1.
- 29
Ibid.
- 30
Ibid, p. 30.

31

Raymond Souster, Lost And Found, p. 46.

32

Raymond Souster, Crepe Hanger's Carnival (Toronto: Contact Press, 1958), p. 65.

33

Ibid, p. 33.

34

Ibid, p. 20.

35

Louis Dudek, Preface to Selected Poems of Raymond Souster (Toronto: Contact Press, 1956).

36

Ibid.

CHAPTER FOUR

THE SIXTIES

Place Of Meeting, published in 1962, was Souster's first collection of the sixties. Published by the Isaacs Gallery of Toronto, this book was illustrated by Michael Snow and had an extremely attractive format. Only one poem appeared on each page, and most pages bore illustrations by Snow. As the subtitle indicates, fifty-eight new poems written between 1958 and 1960 appeared in this publication.

Several war poems are presented in this collection; although thematically repetitious, technically they are good. In "Willie The Lion," Souster contrasts the public political statements of war with its private tragedy:

Mackenzie King said
"Conscription if necessary
but not necessarily conscription...."

(So they took Steve in England,
gave him one whole week
of infantry refresher
and shipped him across
to the Hochwald where
after three nightmare days
of living on rum
an S.S. mortar
blew his left side off)

the historians say
Mr. King saved Canada

as for Steve--
he gets a pension
can walk with a cane.

1

One minor revision appears in the version in Colour; the understatement.

ment that is so effective in stanza one is undermined by the addition of one word "ahem" so the final line of stanza one now reads: "but not necessarily (ahem) conscription."

Another war poem "70 Army Reception Centre, Frederiction, N.B." also has minor revisions in its later publication. The revised poem which is titled simply "Army Reception Centre" in So Far So Good omits two superfluous adjectives in the second and fourth stanzas. However, the first stanza has revisions that seem to be more clumsy than the original version. The Place Of Meeting version reads:

That year they scraped the barrel
for the very last time
With us right at the bottom.

2

This becomes:

That year they scraped the barrel
for the last awkward time
With us at the very bottom.

3

The revisions in both the above poems indicate that Souster's penchant for editing his poems is sometimes lacking in critical discrimination.

In contrast, "Ed Hall At the Westover" was improved by revision. The main thrust of the revision was to change the past tense to the present making the poem more immediate. Other revisions included omitting the last two words of the line "blew them right off the stand soon enough, and to change the line: "not trying to prove anything" to "not trying to prove a damn thing."

"The First Thin Ice" describes lovers' emotions without the usual mixture of cruelty and violence that one associates with Souster's

love poems:

Tonight
our love-making

ducks
walking warily
the first thin ice
of winter.

4

An economy of words characterizes the metaphor depicted in the second stanza. The rhythm is maintained by alliterative use of the repeated "w" sound and the slant rhyme contained in the words: "thin" and "winter."

"Flower of Whitney Pier" is another poem that has been revised. Although both versions are good poems, the incremental repetition of the original version adds a subtle touch lacking in the revised version:

Out of this filth
Out of this caked blackness
Out of these cracked pavements

from these tumbledown houses
from these dead-end lives

you sprang
O perfect flower
without blemish
without evil

for which they will never
forgive you.

5

In Lost And Found verse one becomes: "From this filth/this caked blackness /from these cracked pavements/dead-end lives." In the third verse, the words "stain" and "blemish" replace "blemish" and "evil."

"May 15th" and "Words Before A Statue of Champlain" are two long poems that appear in Place Of Meeting; the former is closer

to prose than poetry and is reminiscent of the conversational tone in Walking Death; the latter is only slightly better. In "Words Before A Statue Of Champlain" there has been some attempt to break the poem into word images although its sense derives from prose structure. Both poems indicate Souster's inability to create a tightly-woven narrative poem.

In 1962, A Local Pride the last of Souster's poetry to be published under the Contact Press imprint appeared. Like the Selected Poems, this collection was issued as a letterpress publication. Approximately a hundred poems were collected in this volume although a good number had previously appeared in Crepe Hanger's Carnival.

"Death At the Hairdresser's" is an excellent poem from this collection:

Her fatal stroke came
at the beauty parlour
while having a permanent

which no doubt upset
all their afternoon appointments
and will be a real headache
for the undertaker
when he starts in to work
in a couple of hours.

6

The poem utilizes images that refer to the hair waving process and death interchangeably; thus "fatal," "stroke" and "permanent" all refer to the woman's hair but ultimately they refer to death. A cynical tone pervades the deceptive simplicity and understatement.

"All The Slow Afternoon" describes life and death in more compassionate terms than "Death At The Hairdresser's." Here the poet

indicates that he will accept death willingly on the morrow if he is allowed to enjoy this May afternoon alone. A revised version of the poem appears in Lost And Found with singular words converted to plural and vice-versa; for example, "May wind" becomes "May winds" and "my twin poplars" become "my poplar tree." Since one version does not appear to be any better than the other, the revisions do not seem to have served any purpose than to allow the poet to indulge in visual gymnastics.

Similarly "The Beggar" has been revised to little effect. In A Local Pride the opening lines read: "His pink plastic cup/the only brightness." In Lost And Found this becomes: "Pink plastic cup/his only brightness." Other changes in the poem are from "he doesn't know/ and I don't myself" to "He wouldn't know/I'm sure/ and I don't myself."

"City Morgue" also derives little from its revisions. The early version of the poem reads:

The brass name-plate on this building
doesn't look as if its been polished
in God knows how many years.

but the street's so badly lighted
that most of the new arrivals
can't read it anyway.

7

The version appearing in The Years reads:

The brass name-plate
hasn't been polished
in God knows how many years,
but they'd probably argue
that the street's badly lighted,
so who notices' Least of all

the new arrivals driving up
who don't pay too much attention
to such little details
as they turn in here
for the first and last time.

8

Again the revised version is less succinct, while one might characterize the early version as "pithy," one could only describe the revised versions (which contains seventeen more words than the original) as "prolix."

Souster discusses his role as poet in "7 St. Nicholas." The conceited tone of "Invocation To The Muse" has been replaced by middle-aged uncertainty:

Like the blind
leading the blind

me here

at the end of the table
trying to tell these young faces
about poetry

when I don't know myself

which way to turn
which way to go

and at forty
the sound of my own voice
is no reassurance

is no guarantee
I am even still alive.

9

The poem re-appears in As Is with the more appropriate title: "The Lecturer," but in the same format. The conversational tone of the poem and the staccato broken lines contribute to its theme of uncertainty and disillusionment.

The following year 1963, At Split Rock Falls appeared. This was simply a pamphlet containing the title poem which had already

appeared in Crepe Hanger's Carnival, so nothing new was contributed to the poetic canon.

12 New Poems, another small pamphlet, appeared in 1964. In spite of the title, three of the twelve poems had been published in the fifties namely: "First Ship Of The Year, Toronto Harbour," Phillip's Square," and "This Skull-Capped Priest." All the poems tend to be short variations of the epigram; for example, "The Ritual":

One altar-boy picking his nose
another yawning
All through the tedium of the Mass.

10

Again, there is little that is new although the poems exhibited technical competence.

Far more important than 12 New Poems was the 1964 publication of Souster's collected works The Colour Of The Times. This hardcover volume published by Ryerson Press collected some two hundred and fifty poems from the works already discussed. However, as this thesis demonstrates many of these poems had been substantially revised so that it is difficult to isolate any technical development throughout the volumes although the poems usually appear in chronological order. Reviews of the book surpassed all previous records for Souster and he received the governor-general's award in recognition of his contribution to Canadian poetry in this collection.

Serious criticism of Souster's work began to appear after The Colour of the Times. Louis Dudek's critical appraisal in "Groundhog Among The Stars" and Haydon Carruth's review "To Souster from Vermont,"

were the most important of these articles. While Dudek described Souster's poetic growth as a movement from disillusionment and invective to acceptance of life in objective terms, Carruth felt that Souster was moving toward "middle-aged triviality."¹¹ Dudek's remarks about the last poem in Colour "The Weed Cutter" presumably are an appraisal of his attitude to Souster's art in general:

Surely this is poetry of the highest order.
Apparently casual and even haphazard at times,
it has a sureness of touch and scope of vision
that will amaze and delight futurity.

12

In contrast, Hayden Carruth attacked Souster on the grounds that he had rejected his responsibility as a poet in simply allowing impressions to work on his sensibility, rather than taking the trouble to perfect and polish a living thing which could be destroyed by sloppy verse and bad grammar:

Poets who refuse to revise their work, on the ground that revision always sullies the spotlessness of the original poetic impulse, are common nowadays, but most are willing to correct errors in grammar or slips of the pen; at least they are in those cases where the errors are simply stupid and meaningless. Not Souster.

13

Although Carruth lists several defects in Souster's poetry which he attributes to: "the result of carelessness and a refusal to give thought"¹⁴ the continual revisions noted in this paper would indicate that Souster gives a great deal of thought to his poetry but that he does not possess the critical faculty to discriminate sufficiently.

Of the new poems which appear in Colour, "Groundhog's My Nature" and "Be the Weed-Cutter" discuss Souster's attitude to his craft at

in the early sixties. In "Groundhog's My Nature," he indicates that he is more subtle and more aware of his craft than is usually thought:

Groundhog's my nature:
 hole up deep in winter,
 walk cautious above ground
 in spring and summer:
 leave a piece
 of arm or leg
 and a smear of blood
 in the crafty hunter's trap
 just to hold his interest.

15

The poem echoes the 1945 poem titled: "The Hunter," but at that time Souster was questioning: "Wonder what fate you have in store for me"?. Now although he pretends to be shy: "hole up deep in winter" he enjoys the hunt and even encourages it. "Be the Weed-Cutter" is Souster's personal statement of himself as poet:

Be the weed-cutter
 steaming slowly the lagoons
 working quietly, well,
 your blades searching out
 a clearer, deeper channel
 than has been before.

16

This poem is very similar to "The Lagoon" implying that the earlier poem could also be interpreted as Souster's relationship with his poetry rather than a woman. "Be the Weed-Cutter" infers that once again Souster is quietly positive of his abilities. The indecision seen in "7 St. Nicholas" and the arrogance of "Invocation To The Muse" have been replaced by a certainty that is more mature and more deliberate.

"Wild Canary" presents another similar picture:

Blow the wind as it may
through the tall grasses
you ride your weed stalk
with the ease, the poise
of the high-wire artist
who takes every bend
every crazy sway
indifferently: all the time pecking
at the season's fruit before you
intent on your fill

the wind must tire of your insolence
for with one great gust he flings
you from your perch, up and over
in a sudden yellow flash
that blinds like the sun.

17

As Dudek points out, the canary is the "figure for the poet"¹⁸ eternally optimistic, eternally turning the world around him into poetry.

Technically the new poems in Colour were similar to those in the late fifties, but thematically there was an assurance, an awareness that perhaps was the mark of the artist who had been recognized at last.

One year after the spectacular success of The Colour of the Times, Ryerson Press published Ten Elephants On Yonge Street (1965). The volume contained eighty-six poems, about three quarters of which were collected for the first time while the others were selections from A Dream That Is Dying, For What Time Slays, Crepe Hanger's Carnival and 12 New Poems.

The title poem "Ten Elephants On Yonge Street" describes the many sights Yonge Street has seen down through history culminating in the scene of ten grey elephants. Tightly constructed, avoiding super-

fluous grammatical connections wherever possible the poem revolves upon the ironic contrasts between the dignified appearance of the elephants and their behaviour:

But until today
 never elephants.
 Ten grey eminences moving
 with the daintiest of steps
 and the greatest unconcern
 up the canyon.
 Too bored to yawn
 or toss the fools riding them,
 they slowly twist their trunks
 and empty their bowels
 at a pace which keeps
 the two men following
 with shovels and hand-cart
 almost swearingly busy.

19

Souster also attempts another long poem in this volume and unlike his earlier attempts at the long poem, "William Lyon MacKenzie's House" has a great deal of merit. Souster has kept his conversational dialogue and asides to a minimum and these do serve a function within the poem. The only two instances where Souster uses these devices (both of them connected with describing the man William Lyon MacKenzie) display a cohesiveness hitherto lacking. The first aside gives the reader some insight into the myth:

(man with a thousand pounds once
 of his Majesty's bloody money,
 now hounded by creditors, man
 once carried on their shoulders
 to torchlight now the broken one
 slumped in his chair).

20

The verse is carefully balanced by parallel clauses comparing the past and historical present (also a past). Similarly the description of

MacKenzie is unified by the use of short phrases and alliteration while the references to his political career are made by allusion:

A singularly
wild-looking little man with red hair,
waspish and fractious in manner,
who'd not sit down content
under government of an angel...

21

Elsewhere the poem is also well-balanced. Stanza one opens with a picture of "Bond Street at noon hour" while stanza two contrasts this with another scene of the past:

But snuffed out, gone
with the slam of its giant key,
and we're a century back
in Grandmother's Toronto.

22

Stanzas four, five and six describe the house and its former occupants. The images are concise, yet exceptionally vivid: "kept pace on the recorder," "throws back fire from the eyes." Then in an inverse motion, the penultimate stanza returns the reader to the present and the silent ghost filled house of the last stanza provides a contrast to the noisy world of the opening stanza. This poem demonstrates that Souster is capable of sustained expression; it is a vibrant portrayal of a scene in graphic terms.

Unlike "William Lyon MacKenzie's House," most of the poems in Ten Elephants On Yonge Street tend to be short, many of them variations of the epigram seen earlier ("Mechanical Stump Remover," "Pee Wee," "This Skull-Capped Priest"). Although this volume tends to be neglected because of its unique position as successor to Colour, it is an extra-

ordinarily professional representation of Souster's poetry. There are no overt literary blunders, and the majority of the poems demonstrate an artistic quality that is often haphazard in Souster's other works.

If Ten Elephants On Yonge Street can be considered a collection of Souster's shorter poems, then As Is can be considered a collection of his longer poetry. Published in hardcover format by Oxford University Press in 1967, As Is contained seventy-one "New Poems" and twenty-seven "Uncollected poems." Most of the new poems tend to be longer than usual, but their length is not an indication of their quality. "Wasp Nest," a poem with obvious didactic purposes is trite and banal:

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

23

"The Day Before Christmas" ends with an explicit condemnation of the atrocities perpetrated by the United States in war, but the poem is very similar in theme to Souster's earlier Christmas poetry. Stanzas one and two present an idyllic picture of Christmas past which act as a contrast to the pessimism and cynicism of Souster's description of Christmas present:

My best Christmases
are all behind me. Grandmother
lifting the done-to-perfection bird
grease-dripping from the pan. My brother

and I Christmas morning
 out of bed at six-thirty. I suppose
 the house shivered to the sudden sharp
 tearing of gift-wrap by excited fingers.

24

The colloquial diction used to describe the Christmas "bird" suggests a homey atmosphere while the vivid picture of the children's excitement in stanza two is achieved by the use of synecdoche in the final line. In contrast, the picture of Christmas present, is filled with irritable activity and Souster's own alienation:

Every store hums, an angry honey-hive
 as if wartime and rationing were back
 I picture patient clerks behind counters
 walking on what they can't believe are feet.

25

The metaphor of the "angry honey-hive" used to describe the store's Christmas business and the alliteration in the third line emphasizing the exhaustion of the sales clerks are vividly connotative, but their effectiveness is somewhat marred by the vague awkwardness of the last line of the verse.

Souster's portrayal of the city's activity on Christmas Eve is fanciful, yet somehow sinister:

.....There's something
 fairy-queer about coloured lights
 hung above the stink of bus exhausts

Skaters on the fancy rink at City Hall
 seem impatient of old waltzes. They dart,
 sudden bright goldfish below Revell's
 scooped clam-shells blinking underwater light.

26

The final stanzas associate Christmas with a vision of death:

My heart's with the skaters, though my mood
 is more with Adam Beck, bronzed sober head
 splitting the traffic of the Avenue,
 where on that Republic's black Consul door I see

or seem to see a holly wreath hung, through which
 napalm-skinned face and dying eyes stare out
 at me, this city, and core-rotted world,
 to riddle us with bleeding, gaping questions.

27

Souster transforms the holly wreath into a vision of the funeral wreath as he describes the "black" door and the victims of war. A technical defect occurs in the phrase: "through which/napalmed-skinned face and dying eyes stare out" which could be due either to omission of the indefinite article before "napalmed-skinned" or a grammatical problem of agreement between subject and verb. Nevertheless, "The Day Before Christmas" is an excellent poem although it presents little that is thematically or stylistically new.

"The Farm Out The Sydenham Road" containing 146 lines is an unusually long poem for Souster. However, a close scrutiny of the poem reveals that it is a series of short poems held together by a frame structure. The poem is divided into fourteen parts which reflect the different perceptions of a holiday the persona spends on a farm. It opens with a recitation of the "Directions" given to reach the destination and continues with passages devoted to: "The House," "Rabbit," "The Orchard," "Trees Around The House," "Cicadas," "Cows of Cataraqui," "The Creek," "Crow," "The Barn," "The Pasture," "Crickets," "The Bells," and "Epitaph." Each section of the poem can function as an independent unit; for example, "Crow":

Just when you'd welcome
 his coarse laugh he's silent
 as his namesake, the scarecrow:
 then, when its neither
 time, nor place for his mockery,
 out it comes, high from the lookout
 of some mysterious tree--

28

or "The Bells":

Three copper bells
 tied to some string
 hanging near the door knob

ring silver
 all hours
 but clearest
 most tingling
 in hoot owl's first
 yellow hour awake.

29

Both sections demonstrate a cohesiveness of image and subject. Technically, the whole poem is successfully executed, a result probably due to the fact that Souster did not have to project a sustained metaphor throughout. It is certainly a fine example of the method Souster should cultivate if he wishes to write long poems.

The "Uncollected poems" in As Is are revised versions of poems that had appeared in Place Of Meeting, A Local Pride, Walking Death, Crepe Hanger's Carnival and Cerberus; and presumably their main function is to fill out the volume.

In 1968, one year after As Is, Copp Clark published Lost And Found an edition of 110 "uncollected poems" from the forties and fifties which had missed publication in Colour. The poems have usually had alterations in structural organization including the omission of capitals and a large number have been revised in content. Thus the

collection is more representative of Souster's mature stylistic achievements in the sixties, rather than the forties and fifties although the volume presents no new creative energy on Souster's part.

So Far So Good, a 1969 Oberon Press publication, presented sixty-one "uncollected" poems and forty-seven "new" poems. The "uncollected" poems like the poems in Lost And Found have been either revised or at least structured more flexibly than in the original versions whereas the new poems are of more interest both technically and thematically.

In "The Big Freeze," Souster appears to be consciously articulating Northrope Frye's theories regarding terror as the component
30
element in mythologizing Canadian poetry:

Half-hypnotized by glazed
crystal drops and gouts of rain
ice-soldered to trees, ear charmed
by click of lacquered branch on branch,

I almost miss the frozen cries
from beneath torn trunks, flung-down
bushes, pass casually
agonies of limb, great crushing loads
straining at the edge of death:

am jarred to my senses,
returned to a world
of cruelty, mute suffering
in all thing living, man or these brooding
companions of his solitude, his terror.

31

Several phrases in the poem appear to be carelessly constructed: "gouts of rain," "flung-down/bushes," and "click of lacquered branch on branch." This last phrase exhibits a technical defect in the ellipsis intended in the omission of the word sound. It is the sound of the ice covered

branches that charms the ear, not the "laquered branch."

Another poem "The Dresden Special" is a satiric interpretation of Churchill's response to the useless slaughter exhibited in the fire-bombing of Dresden by the allies near the end of World War II:

The R.A.F. called it
The Dresden Special....

One hundred thirty thousand
charred bodies jammed together
between two bread slices.

But even at that
jolly old Sir Winston
had no trouble lifting it
in his pudgy fingers.

After a bite or two
he smacked his lips, grunting,
Just the way I like Nazis,
very well done....

32

Technically the poem is well constructed, however the subject matter tends to be bombastic and ill-suited to the vehicle of poetry, even Souster's.

Souster expounds his theories of the art of poetry once again in this volume. In "Get the Poem Outdoors" he indicates that poetry has been infertile because it has been cultivated in an intellectual "hot-house" for too long:

Get the poem outdoors under any pretext,
reach through the open window if you have to,
kidnap it right off the poet's desk,
then walk the poem in the garden, hold it up
among the soft yellow garlands of the
willow,
command of it no further blackness, no silent
cursing at midnight, no puny whimpering
in the endless small hours, no more

shivering in the cold-storage room of the
 winter heart.
 tell it to sing again, loud and then louder so it
 brings the whole neighbourhood out, but
 who cares,
 ask of it a more human face, a new tenderness,
 even the sentimental allowed between the
 hours of nine to five,
 then let it go, stranger in a fresh green world, to
 wander down the flower beds, let it go to
 welcome each bird that lights on the still
 barren mulberry tree.

33

It appears that Souster is isolating those very characteristics that
 make a poem like the "Dresden Special" so banal, and he is making a
 plea for a new vitality, new emotional insights that revitalize poetry
 as a source for human values. It seems that this poem was a statement
 of Souster's aspirations rather than his accomplishments especially
 during the latter part of the past decade.

FOOTNOTES TO CHAPTER FOUR

- 1
Raymond Souster, Place Of Meeting (Toronto: Gallery Editions, 1962), p. 44.
- 2
Ibid, p. 27.
- 3
Raymond Souster, So Far So Good, unpaginated.
- 4
Raymond Souster, Place Of Meeting, p. 14.
- 5
Ibid, p. 36.
- 6
Raymond Souster, A Local Pride (Toronto: Contact Press, 1962), p. 70.
- 7
Ibid, p. 40.
- 8
Raymond Souster, The Years, p. 79.
- 9
Raymond Souster, A Local Pride, p. 43.
- 10
Raymond Souster, 12 New Poems (Lanham, Maryland: Goosetree Press, 1964), unpaginated.
- 11
Hayden Carruth, "To Souster from Vermont," Tamarack Review XXXIV (Winter 1965), 94.
- 12
Louis Dudek, "Groundhog Among the Stars," 48.
- 13
Hayden Carruth, "To Souster from Vermont," 83.
- 14
Ibid.

15

Raymond Souster, The Colour of the Times, p. 98.

16

Ibid, p. 121.

17

Ibid.

18

Louis Dudek, "Groundhog Among the Stars," 48.

19

Raymond Souster, Ten Elephants On Yonge Street (Toronto: Ryerson, 1965), p. 1.

20

Ibid, p. 12.

21

Ibid.

22

Ibid.

23

Raymond Souster, As Is, p. 69.

24

Ibid, p. 10.

25

Ibid.

26

Ibid.

27

Ibid.

28

Ibid, p. 56.

29

Ibid.

30

Carl F. Klinck, ed., Literary History of Canada, p. 830.

31
Raymond Souster, So Far So Good, unpaginated.

32
Ibid.

33
Ibid.

CHAPTER FIVE

AND AFTER: CONCLUSION

Late in 1971, The Years, another retrospective collection of Souster's poetry appeared. Published by Oberon Press, the book is divided into three sections titled: "The Sixties," "The Fifties," and "The Forties" with uncollected poems appearing in each section.

The term "uncollected" is by now synonymous with anything Souster published before The Colour of the Times. Souster's attitude to these poems is indicated in the copyright description:

This collection contains all previously unpublished or out-of-print poems the author wishes to preserve and all new work to the end of 1968.

1

It is also perhaps significant that of the 163 poems appearing in this collection, less than fifty poems appear for the first time. A number of these new poems deal with subjects that were current news items of the later sixties; for example, "And Now We Take You To Biafra," "A Letter To Biafra," "Death Chant for Mr. Johnson's America," "The Hippies at Nathan Phillips Square," and "Peace Demonstration 1967." Other themes again include: war; ("Chemnitz Attack," "Old Veterans, Battery Dinner") the changing seasons; ("There's No Way Out of it," "Summer Falling," "Now the Mulberry's Fruit") Sex; ("More Interruptions Like This Please") and Souster's aging cats; ("Max," "Grigio," "Remembrances"). The themes ring an all too familiar note; they are simply more sophisticated renditions of the poems he has been writing

for the past twenty-five years.

Among Souster's topical poems, "Death Chant For Mr. Johnson's America" sounds a superficial note of superiority rather than deep poetic emotion. In attempting to capture the spirit of the times, Souster betrays his own poetic vision and sinks to his most prosaic didactic level. At the same time, "Death Chant For Mr. Johnson's America" again demonstrates Souster's inability to construct a long poem that does not resemble prose. Several "stanzas" are extremely long prose paragraphs rather than verse; and the poem's only continuity is achieved in the repetition of the word "America." Even the epilogue which appears to have been written two months after the rest of the poem is a hollow piece of journalism:

America
 tonight fiery candles of the black man's mass burn crimson
 in the skies of Washington, Chicago, tributes from the
 ghettos to your Gandhi struck down by bullets of hate,
 the Gun used again to work out history, the Gun in the
 hands of the lawless once again making jungles of your
 streets, mockery of your laws, the Gun that gave you
 birth, that burned on its red-hot gun-barrel flesh of
 brother turned against brother, once again supreme--
 so bring out machine-guns, unsling the shot-guns, line
 up the sights from the armoured car, shoot to kill,
 shoot to kill, shoot to kill, kill, kill, kill

America

2

Another poem in this collection demonstrates that while Souster is capable of critical discrimination, the exigencies of filling pages for publication also betray his poetic values. More of a limerick than poetry, Souster justifies its place in the volume through his title which acts as a compromise between idealism and commercialism. He titles the poem: "Not Really For Publication":

My kidneys weakening,
 my eyes getting worse:
 enough to make any man
 start rhyming his verse!

3

In a poem titled: "The Petition," Souster discusses a petition being signed on behalf of a fellow poet "shortly to be sentenced for trafficking," and admits a lethargy, a feeling of impotence within himself:

Someone says it again--
 it's nothing, no trouble
 to sign. Is that why
 all this crowd of poets
 moves so eagerly to scribble
 on the required paper? I don't know,
 but it seems that is all
 we can do
 for our fellow human,
 and I can't move myself
 to even this.

So the rest of the day
 my mind keeps asking:
 what's happened to you,
 what's changed you,
 how long has this
 been going on, how deep
 has the cancer forked in,
 how much of you
 is still living flesh
 beyond breathing
 and excretion, eyes
 still opening at daylight?--

what separates you now
 from the brutes
 from the unburied dead?

4

Of the "uncollected" poems in The Years, one poem provides an effective summary of Souster's latest efforts. The poem originally appeared in Go To Sleep World titled: "O the Little Cottages Are All

Yet, Souster's critics still regard his poetry in the same manner as the forties. In a recent review of The Years appearing in Saturday Night, George Jonas once again described Souster's poetry as "embodying the image of the common man." Jonas described Souster as the people's poet and revealed that "emotional honesty and integrity" rather than "inventiveness of form or profundity of thought" were the essential ingredients of Souster's poetry.⁵ Frye had expressed a similar view as early as 1952.

"Canada's Poet In A Cage," an article by Don Bell, emphasizes Souster's profession of bank securities clerk (hence the title) and seems to spend more time in arguing the necessity for Souster's profession than in discussing his poems. These are casually referred to as "simple" and "understandable." In describing recent collections of poetry and further projected collections, Bell refers to The Years as a collection of Souster's "best poems of the last three decades." Bell also suggests that the "collected poems ought to be published soon."⁶ Given the evidence of the last four volumes of Souster's poetry which all purport to "collect" various poems, one wonders what the collected poems will contain.

This thesis attempts to evaluate Souster's critical development in a way somewhat differently to Souster's other critics. Recalling Souster's comments in the Preface to Cerberus, I have attempted to remove the "labels" that have been consistently attached to Souster's poetry. The thesis demonstrates that while both Souster and his critics have denied that he is a stylist, he has in fact been concerned with form from the early forties. Poems of the forties such as "Ten P.M." and "Shake hands with the Hangman" demonstrate an early interest in rhetorical devices. Experiments with the epigram form and the tightening of structure

in such poems as "Lagoons, Hanlan's Point," "The Red Sash" and "The Flight Of The Roller Coaster" reveal stylistic development throughout the fifties. This development culminates in the early sixties with the superb understatement of such poems as "Death At The Hairdresser's" and "City Morgue".

The detailed revisions noted throughout the thesis reveal Souster's concern with the actual formation of his poems. It has also been pointed out that Souster's revisions are often lacking in critical discrimination. Frequently, his revisions improve a poem: "When We Are Young," "The Invader," "City Hall Street." Sometimes they serve little or no purpose: "All The Slow Afternoon," "The Beggar." Occasionally, they detract from the qualities of the original poem: "City Morgue," "The Nature Of Poetry."

Unfortunately, the last four volumes of poetry published in the latter half of the sixties have not indicated any further poetic development while the constant republication of old poetry seems to indicate that Souster has permitted continuing popularity to replace stylistic growth and new creativity.

FOOTNOTES TO CHAPTER FIVE

1
Raymond Souster, The Years.

2
Ibid, p. 32.

3
Ibid, p. 50.

4
Ibid, pp. 11-12.

5
George Jonas, "It Is Hard Not To Be Affected By His Spell,"
Saturday Night (December 1971), 35-6.

6
Don Bell, "Canada's Poet In A Cage," The Montreal Star, Weekend Magazine XXII (April 15, 1972) 24-6.

7
Ibid.

Part Two

CHRONOLOGY

OF

POEMS

INTRODUCTION

This index of Raymond Souster's poetry is concerned with the published collections listed below and includes those poems which appeared in three anthologies (Unit Of Five, Other Canadians, and Cerberus) which featured Souster's poetry and were crucial to his development.

Poems are arranged in alphabetical order with a list of the published sources in which they appeared. Poems that have been revised have been shown in three categories: minor revision; revision, and extensive revision.

Although two collections were not paginated in their original publications (When We Are Young and So Far So Good), page numbers have been assigned for the use of this index in order to aid the reader in tracing the poems.

GUIDE TO INDEXED PUBLICATIONS

<u>As Is.</u>	<u>Other Canadians.</u>
<u>At Split Rock Falls.</u>	<u>Place of Meeting.</u>
<u>Cerberus.</u>	<u>Selected Poems.</u>
<u>City Hall Street.</u>	<u>Shake Hands With The Hangman.</u>
<u>Colour of the Times, The.</u>	<u>So Far So Good.</u>
<u>Dream That Is Dying, A.</u>	<u>Ten Elephants On Yonge Street.</u>
<u>For What Time Slays.</u>	<u>Unit Of Five.</u>
<u>Go To Sleep World.</u>	<u>Walking Death.</u>
<u>Local Pride, A.</u>	<u>When We Are Young.</u>
<u>Lost And Found.</u>	<u>Years, The.</u>
<u>New Poems.</u>	104.

"A.M."

When We Are Young. p. 14.
The Years. p. 159. Revised.

"Abandon of Cats"

12 New Poems.
Ten Elephants On Yonge Street. p. 7.

"Absence, The"

For What Time Slays. p. 17.
The Colour Of The Times. p. 48.

"Acorn, The"

Ten Elephants On Yonge Street. p. 7.

"Advance of An Army"

A Dream That Is Dying. p. 4.
Lost And Found. p. 26.

"After Dark"

Other Canadians. p. 97.
Shake Hands With The Hangman. p. 5.
Selected Poems. p. 25.
Colour Of The Times. p. 27. Revised.

"After the Day-long Rain"

See: "Night After Rain".

"After The Funeral"

Walking Death. p. 24.
Lost And Found. p. 34. Major Revision.

"After The Wedding"

Walking Death. p. 2.

"Afternoon At The Ball Park"

Crepe Hanger's Carnival. p. 26.

"Afternoon by the Oose"

Cerberus. p. 93.
So Far So Good. p. 10. Titled: "Afternoon by the Ouse". Revised.

"Again The Sandwich Board Man"

For What Time Slays. p. 8.

"Air Force Station"

A Dream That Is Dying. p. 12.

"Airman Coming Out Of A Dream"

Shake Hands With The Hangman. p. 10. Titled: Coming Out of A Dream.
Lost And Found. p. 17.

"Air Raid"

Unit Of Five. p. 64.

"Angel of Christmas, The"

A Dream That Is Dying. p. 27.

The Colour Of The Times. p. 40.

"Angels, The"

So Far So Good. p. 66.

"Another Day"

The Colour Of The Times. p.99.

"Apart"

Go To Sleep World. p. 26.

The Years. p. 153. Minor Revision.

"Apartment House"

Crepe Hanger's Carnival. p. 22.

"Apple-Blow"

When We Are Young. p. 4.

Selected Poems. p. 17.

The Years. p. 158. Extensive Revision.

"April Fourth"

Ten Elephants On Yonge Street. p. 9.

"Arcade: Wartime, The"

A Local Pride. p. 30.

"Araments Corporal, The"

A Dream That Is Dying. p. 21.

"Armistice Day at the Cenotaph"

Shake Hands With The Hangman. p. 12. Titled: "At The Cenotaph".

As Is. p. 86. Extensive Revisions.

"Army Reception Centre"

Place Of Meeting. p. 27. Titled: "#70 Army Reception Centre,
Fredricton, N.B."

So Far So Good. p. 45. Revised.

"Artificial Hand, War Veteran"

A Local Pride. p. 22.

Lost And Found. p. 56. Revised.

"Asleep"

Go To Sleep World. p. 50.

"At Palma"

A Dream That Is Dying. p. 26.

"At Point Duchene"

Go To Sleep World. p. 19.

Selected Poems. p. 34.

"At Split Rock Falls"

Crepe Hanger's Carnival. p. 42.

At Split Rock Falls.

The Colour Of The Times. p. 66.

"At The Airport"

As Is. p. 31.

"At The Cenotaph"

See: "Armistice Day At The Cenotaph".

"At the Polanyi's"

As Is. p. 48.

"At The Funeral Parlour"

Crepe Hanger's Carnival. p. 7.

So Far So Good. p. 35. Revised.

"At The House Of Hambourg"

Crepe Hanger's Carnival. p. 17.

"At The Zoo"

Walking Death. p. 23.

"At This Moment"

So Far So Good. p. 52.

"Attack, The"

Walking Death. p. 10.

Selected Poems. p. 104.

"Auctioneer: Queen Street Style"

Crepe Hanger's Carnival. p. 32.

"August Garden"

So Far So Good. p. 47.

"Auschwitz: The Crematorium"

A Dream That Is Dying. p. 22.

Selected Poems. p. 90.

The Years. Titled: "Train Past Auschwitz". p. 93. Revised.

"Autumn"

Go To Sleep World. p. 13.

"Ax To Max, The"

Place Of Meeting. p. 16.

"Bad Luck"

Ten Elephants On Yonge Street. p. 30.

"Bagpipes, The"

Crepe Hanger's Carnival. p. 44.

- "Ballad Of Rocky Nelson, The"
Place Of Meeting. p. 28.
The Years. p. 65. Revised.
- "Bar And The Mission, The"
For What Time Slays. p. 11.
- "Bar Harlem"
City Hall Street. p. 3.
The Colour Of The Times. p. 14. Revised.
- "Barracks, The"
When We Are Young. p. 22.
Go To Sleep World. p. 34.
The Colour Of The Times. p. 5. Revised.
- "Battered"
So Far So Good. p. 68.
- "Battle, The"
Crepe Hanger's Carnival. p. 14.
The Years. p. 114.
- "Battle Jacket, The"
For What Time Slays. p. 3.
So Far So Good. p. 26. Titled: "Battle Jacket". Revised.
- "Be The Weedcutter"
The Colour Of The Times. p. 121.
- "Beautiful Children"
The Colour Of The Times. p. 110.
- "Beautiful Deception, The"
Crepe Hanger's Carnival. p. 10.
The Years. p. 75. Revised.
- "Beautiful Striped Butterfly, The"
Crepe Hanger's Carnival. p. 33.
The Colour Of The Times. p. 61.
- "Bed From Holland, The"
Lost And Found. p. 94.
- "Because"
A Dream That Is Dying. p. 5.
- "Bed Without A Woman, A"
For What Time Slays. p. 1.
Selected Poems. p. 119.
The Colour Of The Times. p. 48.
- "Beggar, The"
A Local Pride. p. 19.
Lost And Found. p. 70. Titled: "Beggar". Revised.

- "Bell, The"
Crepe Hanger's Carnival. p. 24.
The Colour Of The Times. p. 59.
- "Bells Of Montreal, The"
Crepe Hanger's Carnival. p. 65.
- "Bernard"
A Local Pride. p. 23.
- "Beyond"
As Is. p. 30.
- "Big Al And The Kicking Horse"
The Years. p. 18.
- "Big Freeze, The"
So Far So Good. p. 87.
- "Big Street, The"
A Dream That Is Dying. p. 2.
- "Bill"
As Is. p. 64.
- "Birds, The"
Walking Death. p. 23.
The Years. p. 108. Revised.
- "Birds: Early March"
A Local Pride. p. 58.
- "Black Ant"
The Colour Of The Times. p. 109.
- "Blind Girl, The"
The Colour Of The Times. p. 96.
- "Blind Man On The Subway"
Place Of Meeting. p. 3.
The Years. p. 95. Revised.
- "Bocce Players, September"
As Is. p. 47.
- "Boldt's Castle"
As Is. p. 50.
- "Bomber Boys, The"
Walking Death. p. 18.
- "Bottles of Chianti, The"
A Local Pride. p. 48.
The Colour Of The Times. p. 79.

- "Bottles, The"
For What Time Slays. p. 16.
- "Bourgeois Child, The"
Shake Hands With The Hangman. p. 13.
Selected Poems. p. 70.
New Poems. p. 8.
The Colour Of The Times. p. 29.
- "Bournemouth"
Go To Sleep World. p. 16.
- "Bournemouth Rose"
A Local Pride. p. 94.
- "Bowery, The"
Crepe Hanger's Carnival. p. 7.
- "Bowling Alley"
A Dream That Is Dying. p. 20.
The Years. p. 105. Revised.
- "Boy Playing With Mud"
Ten Elephants On Yonge Street. p. 29.
- "Boys And Ducks"
A Local Pride. p. 47.
The Colour Of The Times. p. 79. Revised.
- "Brant Place"
City Hall Street. p. 7.
The Years. p. 130. Revised.
- "Breakfast: Old Lady In Hospital"
Walking Death. p. 22.
Selected Poems. p. 113.
As Is. p. 87. Titled: "Old Woman In Hospital Eating Breakfast".
- "Bride, The"
Ten Elephants On Yonge Street. p. 19.
- "Bridge Over The Don"
Shake Hands With The Hangman. p. 16.
Selected Poems. p. 73.
The Colour Of The Times. p. 31. Slight Revisions.
- "Broken Bottle"
Ten Elephants On Yonge Street. p. 82.
- "Broken Day"
Ten Elephants On Yonge Street. p. 65.
- "Bud, The"
As Is. p. 52.

"Bull Pen: Manning Depot, Royal Canadian Air Force"

Shake Hands With The Hangman. p. 18.

The Colour Of The Times. p. 32. Titled: "Bull Pen, Manning Depot RCAF"

"Bums"

New Poems. p. 4.

"Burial, The"

The Colour Of The Times. p. 96.

"Bus Stop"

As Is. p. 45.

"Butterfly"

See: "Beautiful Striped Butterfly, The"

"Butterfly on Melinda Street"

As Is. p. 52.

"Buzz"

A Dream That Is Dying. p. 8.

Lost And Found. p. 27. Titled: "Buzz Beurling"

"Cage, The"

The Years. p. 40.

"Calamity The Cat"

Ten Elephants On Yonge Street. p. 62.

"Calculation, The"

Place Of Meeting. p. 45. Titled: "Later Is Forever".

So Far So Good. p. 40. Extensively Revised.

"Calling On Leroi"

Ten Elephants On Yonge Street. p. 68.

"Can It Be"

As Is. p. 32.

"Candy Floss Of The Milkweed, The"

Place Of Meeting. p. 20.

The Colour Of The Times. p. 72.

"Cape Breton Summer Evening"

Shake Hands With The Hangman. p. 8.

Selected Poems. p. 64.

The Colour Of The Times. p. 28. Revised.

"Cape Breton Tramways"

Crepe Hanger's Carnival. p. 41.

As Is. p. 98. Extensively revised.

"Carrousel, Central Park"

A Local Pride. p. 98.

The Colour Of The Times. p. 86. Titled: "Carousel, Central Park". Revised.

"Casa Loma"

Go To Sleep World. p. 5.

"Casualty, The"

Walking Death. p. 23.

"Cat, The"

A Dream That Is Dying. p. 3.

The Years. p. 113. Titled: "The Queen". Minor revisions.

"Cat At Currie's, The"

Crepe Hanger's Carnival. p. 43.

The Colour Of The Times. p. 67. Minor revisions.

"Cat On The Back Fence"

Crepe Hanger's Carnival. p. 6.

The Colour Of The Times. p. 50.

"Caterpillar"

A Local Pride. p. 81.

The Years. p. 89.

"Cathedrale St. Jacques: Dorchester Street"

Crepe Hanger's Carnival. p. 37.

"Cave, The"

The Colour Of The Times. p. 106.

"Centre Island, Late September"

For What Time Slays. p. 3.

The Years. p. 3. Revised.

"Central Park South"

Crepe Hanger's Carnival. p. 3.

So Far So Good. p. 37. Extensive revisions.

"Change, The"

The Colour Of The Times. p. 104.

"Changes, The"

Ten Elephants On Yonge Street. p. 38.

"Chaplain"

The Colour Of The Times. p. 109.

"Charlie"

For What Time Slays. p. 4.

The Years. p. 101. Revised.

- "Chasing The Puck"
So Far So Good. p. 50.
- "Chet Baker At The Colonial"
Walking Death. p. 21.
The Colour Of The Times. Minor revisions.
- "Chemnitz Attack"
The Years. p. 52.
- "Child Of Christmas, The"
A Local Pride. p. 33.
The Years. p. 69. Revised.
- "Child And The Snow"
Lost And Found. p. 88.
- "Child's Umbrella, The"
Crepe Hanger's Carnival. p. 20.
A Local Pride. p. 62.
The Colour Of The Times. p. 55.
- "Children, The"
Walking Death. p. 19.
Selected Poems. p. 110.
- "Children's Playground"
Crepe Hanger's Carnival. p. 48.
Ten Elephants On Yonge Street. p. 59. Revised.
- "Chimney, The"
So Far So Good. p. 65.
- "Choosing Coffins"
Place Of Meeting. p. 1.
The Colour Of The Times. p. 70.
- "Christ On Yonge Street"
As Is. p. 76.
- "Christmas Day, 1953"
A Dream That Is Dying. p. 16.
- "Christmas Dinner"
Ten Elephants On Yonge Street. p. 49.
- "Christmas Lights Of Yonge Street"
A Local Pride. p. 26.
The Years. p. 55. Revised.
- "Christmas Time At The Hospital For Incurables"
A Dream That Is Dying. p. 13. Titled: "Christmas Tree".
The Years. P. 101. Revised.
- "Church Bells, Montreal"
Ten Elephants On Yonge Street. p. 14.

"Cicada"

The Colour Of The Times. p. 115.

"Cicada Madness"

So Far So Good. p. 77.

"Cid's Poem"

See: "Nice People".

"City Called A Queen, The"

See: "Queen City, The".

"City Hall Street"

City Hall Street. p. 4.

The Colour Of The Times. p. 15. Revised.

"City Morgue"

A Local Pride. p. 40.

The Years. p. 79. Revised. Extra verse added.

"Civic Reception"

For What Time Slays. p. 22.

"Civil Defense"

A Dream That Is Dying. p. 27.

"Clock In The Kitchen, The"

The Colour Of The Times. p. 120.

"Close To Home"

The Years. p. 41.

"Club Night"

A Dream That Is Dying. p. 24.

The Years. p. 136. Revised.

"Coal Piles, Ashbridge's Bay"

Cerberus. p. 92.

So Far So Good. p. 12. Titled: "Old Coal Piles, Toronto Harbour".

"Cobra, The"

Crepe Hanger's Carnival. p. 11.

The Years. p. 108. Revised.

"Cobweb"

A Local Pride. p. 74.

Lost And Found. p. 67. Extensive revisions.

"Coldest Winter, The"

A Local Pride. p. 32.

"Collector, The"

For What Time Slays. p. 2.

Selected Poems. p. 126.

The Colour Of The Times. p. 44. Minor revision.

"Colonial Saturday Night"

Place Of Meeting. p. 55.

The Colour Of The Times. p. 76. Revised.

"Coming Of The Magi, The"

Crepe Hanger's Carnival. p. 54.

The Years. p. 121. Revised - last four lines omitted.

"Coming Out Of A Dream"

Shake Hands With The Hangman. p. 10.

Lost And Found. p. 17. Titled: "Airman Coming Out Of A Dream".
Minor revision.

"Communication To The Enemy"

Unit Of Five. p. 66.

"Compensation"

As Is. p. 43.

"Confidences Of Spring, The"

Ten Elephants On Yonge Street. p. 69.

"Confrontation, The"

The Years. p. 34.

"Connoisseur"

For What Time Slays. p. 21.

"Convincer, The"

Crepe Hanger's Carnival. p. 24.

"Copy Writer"

Crepe Hanger's Carnival. p. 6.

"Corner Of The Field, The"

A Local Pride. p. 97.

The Years. p. 76.

"Coureurs de Bois"

Crepe Hanger's Carnival. p. 61.

The Colour Of The Times. p. 54. Minor revision.

"Court Of General Sessions"

City Hall Street. p. 8.

The Colour Of The Times. p. 18. Revised.

"Crazy Spring Song"

As Is. p. 32.

"Creeper Along The House Wall, The"

Crepe Hanger's Carnival. p. 19.

The Colour Of The Times. p. 55.

"Critic, The"

The Years. p. 30.

"Crows, The"

A Local Pride. p. 52.
The Years. p. 66. Revised.

"Cruel Country"

Crepe Hanger's Carnival. p. 52.

"Cry, The"

As Is. p. 53.

"Dance, The"

Crepe Hanger's Carnival. p. 53.

"Dancer"

Walking Death. p. 8.
Selected Poems. p. 101.

"Dandelion"

The Colour Of The Times. p. 102.

"Dark Angel"

Crepe Hanger's Carnival. p. 21.
A Local Pride. p. 129.
The Colour Of The Times. p. 57.

"Dark Lady, The"

Crepe Hanger's Carnival. p. 51.

"Day At The Falls"

Place Of Meeting. p. 56.
The Years. p. 74. Revised.

"Day Before Christmas, The"

As Is. p. 10.

"Dead Fish"

A Local Pride. p. 28.

"Dead Poplar, The"

A Local Pride. p. 67.
The Years. p. 91. Revised.

"Dead Squirrel, The"

For What Time Slays. p. 19.
Selected Poems. p. 120.
Ten Elephants On Yonge Street. p. 36. Revised.

"Death And The Lilacs"

Lost And Found. p. 51.

"Death At The Hairdresser's"

A Local Pride. p. 70.

"Death By Streetcar"

For What Time Slays. p. 17.
Selected Poems. p. 129.
The Colour Of The Times. p. 49.

"Death Chart For Mr. Johnson's America"

The Years. p. 28.

"Death In Rutherford, A"

Ten Elephants On Yonge Street. p. 5.

"Death Of The Christmas Trees"

Walking Death. p. 22.

"Death Of The Dawn Patrol, The"

Shake Hands With The Hangman. p. 1.
Selected Poems. p. 65.
The Colour Of The Times. p. 22. Minor revision.

"Death Of The Grenadiers, The"

Crepe Hanger's Carnival. p. 59. Titled: "The Grenadiers".
The Colour Of The Times. p. 69.

"Death Of The Snow"

New Poems. p. 6.

"Death On The Construction Site"

The Years. p. 22.

"Death Watch"

Shake Hands With The Hangman. p. 9.
The Colour Of The Times. p. 28. Revised.

"Deaths, The"

Crepe Hanger's Carnival. p. 12.

"Decision Of Sunday, The"

Crepe Hanger's Carnival. p. 37.

"Decision On King Street"

The Colour Of The Times. p. 102.

"Defender, The"

Crepe Hanger's Carnival. p. 52.

"Definition of Poetry"

A Dream That Is Dying. p. 11.

"Definitions"

Other Canadians. p. 99.

"Degradation, The"

Place Of Meeting. p. 22.
So Far So Good. p. 40. Revised.

"Delights Of Heaven, The"

Place Of Meeting. p. 9.

Lost And Found. p. 66. Extensive revision.

"Demolition"

A Local Pride. p. 100.

The Years. p. 96. Titled: "In The Same Joyful Way".
Minor Revision.

"Demolition"

Crepe Hanger's Carnival. p. 56. Titled: "The Grace".

As Is. p. 95. Revised.

"Demolition In August"

The Years. p. 54.

"Destination, Paris Island"

Crepe Hanger's Carnival. p. 1.

"Difference, The"

For What Time Slays. p. 16.

Lost And Found. p. 39.

"Dig"

A Dream That Is Dying. p. 16.

"Dirge"

Shake Hands With The Hangman. p. 15.

Selected Poems. p. 72.

Lost And Found. p. 23. Titled: "Dirge For The New World".

"Disgrace, The"

Crepe Hanger's Carnival. p. 2.

So Far So Good. p. 38. Revised.

"Disillusioned, The"

See: "The Mockery".

"Dissection"

Shake Hands With The Hangman. p. 20.

Selected Poems. p. 74.

The Colour Of The Times. p. 27.

"Diversion"

Crepe Hanger's Carnival. p. 30.

"Dixieland Jazzband: Four Portraits"

"Drummer Man"

Walking Death. p. 3.

Selected Poems. p. 97.

"Piano Man"

Walking Death. p. 3.

"Trombone Man"

Walking Death. p. 3.

"Dixieland Jazzband: Four Portraits" (cont'd from previous page)

"Clarinet Man"

Walking Death. p. 3.

"Dog Midwinter"

A Local Pride. p. 57.

Lost And Found. p. 103. Revised.

"Dogs Of Korea, The"

The Colour Of The Times. p. 100.

"Dominion Square"

Go To Sleep World. p. 29.

Selected Poems. p. 36.

The Colour Of The Times. p. 8. Revised.

The Years. p. 24.

"Doubt, The"

Crepe Hanger's Carnival. p. 7.

"Down The Midway"

A Dream That Is Dying. p. 18.

"Downtown Corner Newstand"

Shake Hands With The Hangman. p. 15.

Selected Poems. p. 71.

The Colour Of The Times. p. 30.

"Downtown Train"

So Far So Good. p. 53.

"Dragon On The Wall"

A Dream That Is Dying. p. 22.

"Dragon, The"

When We Are Young. p. 1.

"Dream Of Hanlan's Southern England, A"

City Hall Street. p. 2.

The Colour Of The Times. p. 13. Revised.

"Dream Near Midnight"

Shake Hands With The Hangman. p. 20.

The Years. p. 150. Revised.

"Dream: The Old Lady"

Place Of Meeting. p. 34.

Lost And Found. p. 86. Titled: "Dream With Old Lady". Revised.

"Dreams Were Always Cheap"

Go To Sleep World. p. 53.

Selected Poems. p. 39.

The Colour Of The Times. p. 11. Revised.

- "Dresden Special, The"
So Far So Good. p. 81.
- "Driftwood"
Lost And Found. p. 107.
- "Drummer Man"
 See: "Dixieland Jazzband: Four Portraits".
- "Drunk Down The Street, The"
Ten Elephants On Yonge Street. p. 55.
- "Drunk On Crutches"
A Dream That Is Dying. p. 25.
The Colour Of The Times. p. 40.
- "Duck Pond, The"
Crepe Hanger's Carnival. p. 9.
- "Ducks, Five O'Clock Late November"
So Far So Good. p. 85.
- "Durocher Street"
Go To Sleep World. p. 18.
- "Early Morning: The City"
A Dream That Is Dying. p. 2.
- "Easter Sunday"
The Colour Of The Times. p. 94.
- "Ed Hall At The Westover"
Place Of Meeting. p. 52.
The Years. p. 66. Revised.
- "Eddie Condon At The New Colonial"
The Colour Of The Times. p. 92.
- "Editor, The"
Crepe Hanger's Carnival. p. 45.
Ten Elephants On Yonge Street. p. 61.
- "Egg-shell Blue, The"
For What Time Slays. p. 18.
Selected Poems. p. 121.
Lost And Found. p. 30.
- "Eight Scoops"
A Local Pride. p. 111.
The Colour Of The Times. p. 87.
- "Embarrassment, The"
Lost And Found. p. 102.

"Emergency Ward"

A Local Pride. p. 29.

"End Of February, The"

So Far So Good. p. 69.

"Endorsement, The"

A Local Pride. p. 102.

The Colour Of The Times. p. 84.

"Emptying, The"

Crepe Hanger's Carnival. p. 3.

So Far So Good. p. 36. Revised.

"End Of The Day, The"

Unit Of Five. p. 57. Titled: "Five O'Clock: King And Bay".

The Years. p. 162. Revised.

"Enemies, The"

Unit Of Five. p. 62.

Selected Poems. p. 11.

"Ersatz"

When We Are Young. p. 25.

Other Canadians. p. 98.

Selected Poems. p. 27.

Lost And Found. p. 7. Revised.

"Escaped Canary, King Street"

A Local Pride. p. 78.

The Colour Of The Times. p. 81.

"Essentials, The"

Crepe Hanger's Carnival. p. 1.

"Etienne Brulé Re-enters The Humber River, October 1958"

A Local Pride. p. 79.

The Years. p. 88. Revised.

"Even A Worm Will Turn Gentlemen"

Unit Of Five. p. 64.

Other Canadians. p. 95.

The Years. p. 161. Extensive revision - more hyperbole.

"Even The Robin"

Crepe Hanger's Carnival. p. 34.

"Evening Hour, The"

When We Are Young. p. 23.

"Evening In The Suburbs"

For What Time Slays. p. 5.

The Colour Of The Times. p. 45. Minor revision.

- "Eviction, The"
Crepe Hanger's Carnival. p. 18.
- "Evergreen In Winter"
Ten Elephants On Yonge Street. p. 16.
- "Every Night A Poem Is Made"
Shake Hands With The Hangman. p. 23.
The Colour Of The Times. p. 31.
- "Explanation, The"
So Far So Good. p. 84.
- "Extra Blanket, The"
The Colour Of The Times. p. 94.
- "Eye, The"
The Years. p. 9.
- "Eyes"
A Dream That Is Dying. p. 11.
- "Eyes Across Time"
A Local Pride. p. 107.
The Colour Of The Times. p. 89.
- "Eviction, The"
Crepe Hanger's Carnival. p. 18.
Lost And Found. p. 49. Revised.
- "Face Of Cleveland, The"
The Colour Of The Times. p. 114.
- "Face Of Toronto, The"
Crepe Hanger's Carnival. p. 50.
- "Faces Of The Crowd"
For What Time Slays. p. 14.
So Far So Good. p. 20.
- "Falling Of Acorns"
Go To Sleep World. p. 32.
The Colour Of The Times. p. 9. Titled: "Falling Of The Acorns".
- "Falling Of The Snow, The"
Go To Sleep World. p. 7.
Selected Poems. p. 32.
The Colour Of The Times. p. 5. Extensive revision.
- "False Spring"
Go To Sleep World. p. 52.
- "Farm Out The Sydenham Road, The"
As Is. p. 56.

"February Poet, The"

A Local Pride. p. 46.

Lost And Found. p. 64. Minor revision.

"Fence, The"

For What Time Slays. p. 17.

"Fireworks"

Ten Elephants On Yonge Street. p. 34.

"Fifth Avenue"

Crepe Hanger's Carnival. p. 65.

"Fire In The Tenement, The"

For What Time Slays. p. 13.

Selected Poems. p. 124.

Ten Elephants On Yonge Street. p. 50. Revised.

"First Bath, The"

Crepe Hanger's Carnival. p. 1.

"First Day From The Nest"

A Local Pride. p. 51.

Lost And Found. p. 60. Minor revision.

"First Day Of The World Series"

For What Time Slays. p. 11.

Lost And Found. p. 43.

"First Drunk"

Crepe Hanger's Carnival. p. 32.

The Colour Of The Times. p. 111. Minor revision.

"First Ship Of The Year: Toronto Harbour"

Crepe Hanger's Carnival. p. 60.

12 New Poems.

Ten Elephants On Yonge Street. p. 75.

"First Snow"

For What Time Slays. p. 17.

"First Snowflake"

The Years. p. 42.

"First Spring Day In The Canyons"

For What Time Slays. p. 10.

Selected Poems. p. 123.

Lost And Found. p. 35.

"First Thin Ice, The"

Place Of Meeting. p. 14.

The Colour Of The Times. p. 71.

"First Scarlet Tanager, The"

As Is. p. 96.

"First Two Acorns, The"

So Far So Good. p. 55.

"First Workout: Spring 1953"

A Dream That Is Dying. p. 26.

"Fisherman"

The Colour Of The Times. p. 92.

"Five Dollars"

Walking Death. p. 5.

Selected Poems. p. 99.

"Five Nighthawks"

The Years. p. 37.

"Five O'Clock: King and Bay"

Unit Of Five. p. 57.

The Years. p. 162. Titled: "The End Of A Day". Revised.

"Five Of You"

A Local Pride. p. 61.

"Five Turns"

A Local Pride. p. 90.

The Colour Of The Times. p. 83. Revised.

"Flight Of The Roller-Coaster"

For What Time Slays. p. 1.

Selected Poems. p. 132.

The Colour Of The Times. p. 50. Revised.

"Flood, The"

A Dream That Is Dying. p. 10.

The Years. p. 115.

"Flood Of Summer, The"

A Dream That Is Dying. p. 21.

The Colour Of The Times. p. 38. Titled: "The Flood". Revised.

"Flood-time Humber River"

Place Of Meeting. p. 48.

"Flotsam"

12 New Poems.

Ten Elephants On Yonge Street. p. 46.

"Flower Of Whitney Pier"

Place Of Meeting. p. 36.

Lost And Found. p. 59. Extensive revision.

"Foghorn"

Ten Elephants On Yonge Street. p. 79.

"Foghorn, The"

12 New Poems.

- "Fond Desire, The"
Unit Of Five. p. 55.
The Colour Of The Times. p. 1. Minor revision.
- "Fool's Day"
The Years. p. 45.
- "Footnote to Mr. Massey's Report"
Shake Hands With The Hangman. p. 17.
The Years. p. 91. Revised - Construction tightened.
- "For A Moment"
A Dream That Is Dying. p. 9.
The Years. p. 113.
- "For A Summer Evening"
Crepe Hanger's Carnival. p. 34. Titled: "Summer Evening".
The Colour Of The Times. p. 62.
- "For An Anniversary"
Crepe Hanger's Carnival. p. 65.
- "For Bay Street Charlie"
The Years. p. 63.
- "For Ikuko From The Two Of Us"
The Years. p. 61.
- "For John Pocock's Daughter"
Lost And Found. p. 99.
- "For Padraig"
So Far So Good. p. 68.
- "For Sleeping"
When We Are Young. p. 5.
Ten Elephants On Yonge Street. p. 67. Revised.
- "For The Birds"
Walking Death. p. 23. Titled: "The Birds".
Selected Poems. p. 115.
- "For Trudi"
Walking Death. p. 16.
- "For Want Of A Lover"
A Dream That Is Dying. p. 10.
Selected Poems. p. 83.
So Far So Good. p. 20. Revised.
- "Forecast"
The Years. p. 51.
- "Fortress, The"
The Colour Of The Times. p. 104.

- "Four Girls At The Corner"
The Colour Of The Times. p. 103.
- "Fowl, The"
Crepe Hanger's Carnival. p. 22.
- "Fragment: The Girl From English Harbour West"
A Dream That Is Dying. p. 13.
- "Fragmente Four"
Shake Hands With The Hangman. p. 24.
- "Freak Show"
Cerberus. p. 91.
The Colour Of The Times. p. 91.
- "Fredericton"
A Dream That Is Dying. p. 23.
Selected Poems. p. 92.
As Is. p. 90.
- "Freeze Up"
The Colour Of The Times. p. 108.
- "Fresh Chestnuts"
So Far So Good. p. 56.
- "Friday Evening Apples"
For What Time Slays. p. 9.
- "Friday Night"
Go To Sleep World. p. 58.
So Far So Good. p. 5. Revised.
- "Fruit-Seller, Adelaide And Bay"
A Local Pride. p. 24.
The Years. p. 79. Revised.
- "Fall Blossom"
So Far So Good. p. 83.
- "Full Gospel Mission, The"
Crepe Hanger's Carnival. p. 20.
The Colour Of The Times. p. 56.
- "Funeral Director"
As Is. p. 68.
- "Funeral Oration"
As Is. p. 23.
- "Game, The"
Crepe Hanger's Carnival. p. 60.

- "Gallery Opening"
A Local Pride. p. 35.
The Years. p. 80. Revised.
- "Garbage In The Morning"
So Far So Good. p. 72.
- "Gasworks: Montreal East"
Walking Death. p. 4.
Selected Poems. p. 98.
- "General Brock At Fort George"
As Is. p. 19.
- "Genius, The"
Walking Death. p. 9.
Selected Poems. p. 103.
- "Gerrard Street East"
Shake Hands With The Hangman. p. 17.
So Far So Good. p. 19. Revised.
- "Get The Poem Outdoors"
So Far So Good. p. 60.
- "Girder Gang"
Place Of Meeting. p. 32.
The Years. p. 73. Revised.
- "Girl Asleep"
Go To Sleep World. p. 44.
- "Girl At The Corner Of Elizabeth And Dundas"
For What Time Slays. p. 18.
Selected Poems. p. 128.
Lost And Found. p. 33.
- "Girl From English Harbour West, The"
The Years. p. 153.
- "Girl In The Blue Bikini"
Colour Of The Times. p. 98.
- "Girl In The Gumbo"
Shake Hands With The Hangman. p. 22.
Selected Poems. p. 76.
So Far So Good. p. 9. Revised.
- "Girls Of The Morning, The"
The Years. p. 14.
- "Girls Playing Softball"
A Dream That Is Dying. p. 3.
Selected Poems. p. 81.
The Colour Of The Times. p. 35. Revised.

"Girl With The Face Of Sores"

A Dream That Is Dying. p. 16.
Selected Poems. p. 87.
The Colour Of The Times. p. 37.

"Gluttons, The"

Crepe Hanger's Carnival. p. 44.

"Go Ask"

The Colour Of The Times. p. 117.

"God"

A Dream That Is Dying. p. 10.
So Far So Good. p. 23. Titled: "God-like".

"Go To Sleep World"

Go To Sleep World. p. 20.

"Goat Island Poetry Conference, The"

Crepe Hanger's Carnival. p. 41.
The Colour Of The Times. p. 64.

"Going, The"

A Local Pride. p. 80.
As Is. p. 100. Titled: "A Going". Extensive revision.

"Gone"

Go To Sleep World. p. 28.
The Years. p. 143. Minor changes - "cloud" becomes "fog"
 connecting it more effectively with the
 image "grey veils".

"Goodbye"

Shake Hands With The Hangman. p. 14.
So Far So Good. p. 17. Revised.

"Good Doctor, The"

As Is. p. 22.

"Good Fortune"

The Colour Of The Times. p. 115.

"Good Dog Sam"

So Far So Good. p. 58.

"Grace, The"

Crepe Hanger's Carnival. p. 56.
As Is. p. 95. Titled: "Demolition". Extensive revision.

"Graduation Party RCAF"

Shake Hands With The Hangman. p. 9. Titled: "Stag Party:
 Port Stanley".
Lost And Found. p. 19. Revised.

"Gray Cup, The"

Crepe Hanger's Carnival. p. 3.

- "Gray Rocks Of The Valley"
Place Of Meeting. p. 211.
The Colour Of The Times. p. 73.
- "Gran Via"
For What Time Slays. p. 2.
Lost And Found. p. 38. Titled: "Gaping Wound in Rosedale's".
- "Gray Squirrel, Central Park"
The Colour Of The Times. p. 100.
- "Great Beast Of The Fog"
Ten Elephants On Yonge Street. p. 17.
- "Great Canadian Novel, The"
Walking Death. p. 23.
Selected Poems. p. 114.
- "Great White Locusts, The"
The Years. p. 43.
- "Green Wonderful Things"
When We Are Young. p. 2.
Other Canadians. p. 98.
Selected Poems. p. 23.
So Far So Good. p. 1. Revised.
- "Grenadiers, The"
Crepe Hanger's Carnival. p. 59.
The Colour Of The Times. p. 69. Titled: "The Death Of The Grenadiers". Minor revision.
- "Grey Cup, The"
Crepe Hanger's Carnival. p. 3.
The Years. p. 86. Revised.
- "Groundhog Day, 1960"
Place Of Meeting. p. 33.
The Colour Of The Times. p. 73.
- "Groundhog's My Nature"
The Colour Of The Times. p. 98.
- "Gran Via"
Lost And Found. p. 38.
- "Grigio"
The Years. p. 26.
- "Gull In November"
A Local Pride. p. 96.
The Colour Of The Times. p. 85.
- "Gulls, The"
A Dream That Is Dying. p. 7.

- "Gwendolyn MacEwen At The Bohemian Embassy"
Ten Elephants On Yonge Street. p. 54.
- "Hallelujah"
Lost And Found. p. 95.
- "Happy Birthday"
Crepe Hanger's Carnival. p. 39.
- "Happy New Year"
Go To Sleep World. p. 42.
Lost And Found. p. 9.
- "Hated City, The"
Go To Sleep World. p. 9.
Selected Poems. p. 33.
- "Harry"
Lost And Found. p. 18.
- "Hawk"
The Colour Of The Times. p. 116.
- "Hell-Fire On Yonge Street"
The Years. p. 110.
- "Her Highness"
Ten Elephants On Yonge Street. p. 25.
- "High Dive"
A Dream That Is Dying. p. 20.
The Colour Of The Times. p. 39. Revised.
- "High Heels"
Crepe Hanger's Carnival. p. 1. Titled: "The Shoes".
Lost And Found. p. 47.
- "Highway, The"
City Hall Street. p. 1.
So Far So Good. p. 8. Revised.
- "Highway, The"
A Local Pride. p. 86. Titled: "On The Road".
As Is. p. 94.
- "Hippies At Nathan Phillips Square."
The Years. p. 33.
- "Home, The"
Walking Death. p. 8.
Selected Poems. p. 102.
The Colour Of The Times. p. 42. Revised.

"Homecoming"

The Colour Of The Times. p. 100.

"Home Front"

When We Are Young. p. 15.

Selected Poems. p. 20.

The Years. p. 160. Titled: "On The Home Front". Extensive revision.

"Hospital Of Night"

See: "Hospital, The"

"Hospital, The"

A Dream That Is Dying. p. 14.

Selected Poems. p. 86.

The Years. Titled: "Hospital At Night". Extensive revision.

"Hospitals, The"

A Dream That Is Dying. p. 1.

"Hottest Day, The"

So Far So Good. p. 33.

"House, The"

The Years. p. 49.

"House On Indian Road, The"

As Is. p. 38.

"How Capital Is Punishment"

Crepe Hanger's Carnival. p. 4.

"How Natural Is Gas"

As Is. p. 66.

"How To Skip Stones On A Rough Day"

So Far So Good. p. 49.

"Humber Valley Prospect"

Walking Death. p. 20.

Selected Poems. p. 111.

The Years. p. 116. Titled: "Humber Valley Revisited". Revised.

"Hunger"

Unit Of Five. p. 59.

"Hunter, The"

When We Are Young. p. 3.

Other Canadians. p. 97.

Selected Poems. p. 24.

The Colour Of The Times. p. 3. Revised.

"Hurdy-Gurdy In The Snow"

As Is. p. 61.

- "I Don't Want Anyone Hanging"
New Poems. p. 1.
- "I Know It's Saturday"
Crepe Hanger's Carnival. p. 15.
- "I Like To Imagine"
As Is. p. 64.
- "I Sit Down To Write"
A Local Pride. p. 73.
The Years. p. 86. Revised.
- "I Want To Put It Down"
Crepe Hanger's Carnival. p. 18.
The Colour Of The Times. p. 53.
- "I Wanted To Ask You"
The Colour Of The Times. p. 107.
- "I Wanted To Smash"
Crepe Hanger's Carnival. p. 40.
The Colour Of The Times. p. 65.
- "I Watched A Bird"
Shake Hands With The Hangman. p. 3.
Selected Poems. p. 61.
The Colour Of The Times. p. 25. Revised.
- "Ice Valley"
So Far So Good. p. 86.
- "Icicle Outside The Barracks"
Shake Hands With The Hangman. p. 2.
The Colour Of The Times. p. 24.
- "Idyll of 55th Street"
Walking Death. p. 11.
- "If I Were The Devil"
Place Of Meeting. p. 65.
The Years. p. 78. Minor revision.
- "If The Cat"
 See: "If The Cat Moans"
- "If The Cat Moans"
A Local Pride. p. 71.
The Colour Of The Times. p. 80. Titled: "If The Cat"
- "If You Hold Back Anything"
Place Of Meeting. p. 10.
As Is. p. 82.
- "Illness, The"
Crepe Hanger's Carnival. p. 4.

"Immigrant, The"
As Is. p. 55.

"Impulse, The"
Shake Hands With The Hangman. p. 21.
The Colour Of The Times. p. 33.

"In Belgium"
Walking Death. p. 16.

"In Love"
Go To Sleep World. p. 23.

"In Mount Pleasant Cemetary"
A Local Pride. p. 82.
Lost And Found. p. 55. Revised.

"In Port"
Go To Sleep World. p. 30.

"In Praise Of Loneliness"
City Hall Street. p. 8.
The Colour Of The Times. p. 18.

"In The Barn"
The Colour Of The Times. p. 118.

"In The Cool Night Of October"
A Dream That Is Dying. p. 14.

"In The Same Joyful Way"
 See: "Demolition".

"In War Not Only The Enemy Is The Ultimate Loser"
The Years. p. 105.

"Indian"
Crepe Hanger's Carnival. p. 28.
A Local Pride. p. 128.
The Colour Of The Times. p. 60. Minor revision.

"Inheritance"
Walking Death. p. 7.

"Insurance"
Place Of Meeting. p. 13.
Lost And Found. p. 68.

"Interruption, The"
Lost And Found. p. 93.

"Into Night"
As Is. p. 14.

"Introduction, The"

Crepe Hanger's Carnival. p. 40.

The Colour Of The Times. p. 64.

"Intruder, The"

So Far So Good. p. 33.

"Invader, The"

Unit Of Five. p. 63.

When We Are Young. p. 10.

Lost And Found. p. 4. Extensive revision.

"Invocation To The Muse"

Crepe Hanger's Carnival. p. 65.

The Colour Of The Times. p. 113. Minor revision.

"Irving Layton At Ryerson"

Crepe Hanger's Carnival. p. 28.

"Is Everybody Happy"

When We Are Young. p. 6.

Lost And Found. p. 5. Revised.

"It Is Becoming Gray Now"

Go To Sleep World. p. 51.

So Far So Good. p. 4. Revised.

"It Is Time"

A Local Pride. p. 34.

Lost And Found. p. 65. Revised.

"It's Not That Easy"

The Years. p. 50.

"January Evening"

New Poems. p. 11.

"January 5th"

As Is. p. 36.

"Jazz Concert Massey Hall"

Shake Hands With The Hangman. p. 1.

Selected Poems. p. 63.

The Colour Of The Times. p. 24.

"Jazzman"

As Is. p. 20.

"Jeanette"

A Dream That Is Dying. p. 19.

Ten Elephants On Yonge Street. p. 72. Revised.

Selected Poems. p. 89.

"Jewels"

The Years. p. 24.

"Jim"

Shake Hands With The Hangman. p. 19.

"Job, The"

Lost And Found. p. 31.

"John Street"

Crepe Hanger's Carnival. p. 15. Titled: "Old Men On John St."

"John Sutherland"

As Is. p. 72.

"Journey, The"

For What Time Slays. p. 9.

"Journey, The"

A Local Pride. p. 75.

The Years. p. 75. Titled: "On The Way To The Store". Revised.

"Journey, The"

As Is. p. 13.

"July Noon"

See: "Noon".

"June 1945"

Go To Sleep World. p. 15.

The Colour Of The Times. p. 7. Minor revision.

"Junk Man On Front Street"

A Local Pride. p. 27.

So Far So Good. p. 44. Revised.

"Just In From The Cold"

Place Of Meeting. p. 26.

The Colour Of The Times. p. 73. Minor revision.

"Just Over The Town Line"

A Local Pride. p. 119.

Lost And Found. p. 69. Revised.

"Kensington Market"

As Is. p. 15.

"Kew Beach Revisited"

Shake Hands With The Hangman. p. 22.

The Years. p. 125. Revised.

"Key, The"

Crepe Hanger's Carnival. p. 53.

So Far So Good. p. 32. Revised.

"Killing A Bat"

Lost And Found. p. 110.

"Kind Of Voyeur, A"

The Years. p. 44.

"Kinder Decision, The"

For What Time Slays. p. 20.

"King Street Station"

Ten Elephants On Yonge Street. p. 83.

"Kite"

As Is. p. 16.

"Kites"

Go To Sleep World. p. 1.

The Years. p. 137. "Kites". Extensive Revision.

"La Belle Dame"

A Dream That Is Dying. p. 13.

Selected Poems. p. 85.

The Colour Of The Times. p. 36.

"La Crosse"

The Years. p. 20.

"La Gare Windsor"

Shake Hands With The Hangman. p. 14. Titled: "Leaving Montreal".

Lost And Found. p. 15. Revised.

"Ladybug"

Place Of Meeting. p. 15.

The Colour Of The Times. p. 71.

"Lagoon, The"

When We Are Young. p. 11.

As Is. p. 101. Revised.

"Lagoons, Hanlan's Point"

Cerberus. p. 77.

Selected Poems. p. 51.

The Colour Of The Times. p. 19. Minor revision.

"Lake, The"

New Poems. p. 7.

"Lake Of Bays"

A Local Pride. p. 89.

The Colour Of The Times. p. 82.

"Lambton Riding Woods"

City Hall Street. p. 5.

The Colour Of The Times. p. 16. Revised.

- "Lapses"
Crepe Hanger's Carnival. p. 36.
- "Last Batter, The"
So Far So Good. p. 91.
- "Last Beer At The Oxford"
A Dream That Is Dying. p. 17.
- "Last Beer At The Town"
The Colour Of The Times. p. 90.
- "Last Bonfire"
Ten Elephants On Yonge Street. p. 28.
- "Last Ice On Bass Lake"
The Colour Of The Times. p. 116.
- "Last Illness, The"
The Years. p. 109.
- "Last Mile, The"
Place Of Meeting. p. 43.
Lost And Found. p. 62. Revised.
- "Last Out"
Crepe Hanger's Carnival. p. 25.
- "Last Piece Of Bread, The"
As Is. p. 66.
- "Late Arrival"
So Far So Good. p. 62.
- "Late For The Last Bus"
Crepe Hanger's Carnival. p. 33.
So Far So Good. p. 39. Revised.
- "Late March"
Unit Of Five. p. 55.
- "Late Spring"
A Local Pride. p. 68.
The Years. p. 124. Revised.
- "Later Is Forever"
Place Of Meeting. p. 45.
So Far So Good. p. 40. Titled: "The Calculation".
 Extensive revision.
- "Launching"
A Local Pride. p. 124.
The Years. p. 124. Revised.

- "Laura Secord"
Ten Elephants On Yonge Street. p. 33.
- "Law, The"
Crepe Hanger's Carnival. p. 15.
- "Leaf Man, The"
As Is. p. 18.
- "Leaving Montreal"
Shake Hands With The Hangman. p. 14.
Lost And Found. p. 15. Titled: "Le Gare Windsor". Revised.
- "Lecturer, The"
A Local Pride. p. 43. Titled: "7 St. Nicholas".
- "Legende"
Crepe Hanger's Carnival. p. 35.
- "Leonard Cohen At Birdland"
Crepe Hanger's Carnival. p. 57.
Lost And Found. p. 53. Revised.
- "Let Me Always Remember"
Shake Hands With The Hangman. p. 2.
Lost And Found. p. 14. Revised.
- "Letter From Mallorca, A"
Lost And Found. p. 28.
- "Letter To A Genius"
Crepe Hanger's Carnival. p. 60.
- "Letter To Biopast"
The Years. p. 27.
- "Letter To Damascus, A"
A Local Pride. p. 125.
So Far So Good. p. 43.
- "Letter To Newmarket"
Go To Sleep World. p. 17.
The Years. p. 138. Titled: "Soldiers 1945". Revised.
- "Letter To Two Poets"
Walking Death. p. 12-13.
- "Liberation Army: 1945"
Walking Death. p. 20.
Lost And Found. p. 25. Titled: "1945". Extensive revision.
- "Life And Poetry"
Walking Death. p. 11.

"Lift, The"

Crepe Hanger's Carnival. p. 38.

As Is. p. 94. Titled: "One For Creely". Revised.

"Light, The"

Ten Elephants On Yonge Street. p. 43.

"Light And Shadow"

Cerberus. p. 81.

Selected Poems. p. 52.

As Is. p. 92. Titled: "Lights And Shadows". Revised.

"Like The Last Patch Of Snow"

Place Of Meeting. p. 67.

The Colour Of The Times. p. 77.

"Lilac Bush In Spring"

The Colour Of The Times. p. 101.

"Lilac Poem, The"

Cerberus. p. 90.

Selected Poems. p. 57.

The Colour Of The Times. p. 90.

"Lilac Was The Colour"

Place Of Meeting. p. 66.

The Colour Of The Times. p. 75.

"Listening To The Rain"

Go To Sleep World. p. 21.

"Literary Life, The"

For What Time Slays. p. 6.

The Years. p. 115.

"Litter"

For What Time Slays. p. 18.

The Colour Of The Times. p. 49.

"Litter Of The Last Rose"

Cerberus. p. 87.

Selected Poems. p. 56.

So Far So Good. p. 8. Extensive revision.

"Little Boy In Church"

A Local Pride. p. 76.

The Years. p. 87. Titled: "Small Boy In Church". Revised.

"Little Boy Lost"

The Years. p. 18.

"Little Mouse, The"

Walking Death. p. 19.

"Looking At Old Photographs"

Ten Elephants On Yonge Street. p. 76.

"London Rendez-vous"

Cerberus. p. 96.

The Colour Of The Times. p. 23. Minor revision.

"London: The Tube"

A Dream That Is Dying. p. 9.

The Years. p. 120. Extensive revision.

"Long Lost Summer"

Place Of Meeting. p. 37.

So Far So Good. p. 46. Titled: "That Long Lost Summer". Revised.

"Lost Evening"

Crepe Hanger's Carnival. p. 4.

"Long Winter, The"

Ten Elephants On Yonge Street. p. 39.

"Lower Yonge Street"

Go To Sleep World. p. 12.

"Lovers"

Shake Hands With The Hangman. p. 11.

The Colour Of The Times. p. 30. Titled: "The Lovers".

"Loyalist Burial Ground, Saint John"

The Colour Of The Times. p. 97.

"Lucky People"

When We Are Young. p. 13.

The Years. p. 157. Revision - updates amounts.

"Luxury, The"

Crepe Hanger's Carnival. p. 45.

"Mr. Chippendale Takes A Trip"

Crepe Hanger's Carnival. p. 11.

"Mr. Hill"

Ten Elephants On Yonge Street. p. 15.

"Madonna Of The Lunch Counter"

For What Time Slays. p. 14.

So Far So Good. p. 27. Revised.

"Maid Of Montreal, The"

Crepe Hanger's Carnival. p. 47.

So Far So Good. p. 14. Revised.

"Mama Doll, The"

Crepe Hanger's Carnival. p. 49.

Lost And Found. p. 48. Titled: "Mamma Doll". Minor revision.

- "Man Dying"
City Hall Street. p. 5.
Selected Poems. p. 47.
The Colour Of The Times. p. 15. Revised.
- "Man On The Beach"
For What Time Slays. p. 23.
- "Man Who Finds Love On The Subway"
The Colour Of The Times. p. 98.
- "Man Who Finds That His Son Has Become A Thief, The"
Cerberus. p. 86.
Selected Poems. p. 54.
The Colour Of The Times. p. 22. Titled: "Man Who Finds His Son
 Has Become A Thief". Revised.
- "Man With Clubfoot"
The Years. p. 48.
- "Man Who Pinched The Movie Star's Bottom, The"
Crepe Hanger's Carnival. p. 14.
- "Man With The Mouth Organ"
A Local Pride. p. 21.
So Far So Good. p. 42. Revised.
- "Maple"
As Is. p. 33.
- "Marie"
Crepe Hanger's Carnival. p. 64.
- "Marking Of Trees, The"
A Local Pride. p. 63.
- "Marriage Bit, The"
As Is. p. 65.
- "Married Life, The"
Walking Death. p. 15.
- "Mating Season, The"
For What Time Slays. p. 20.
The Years. p. 102.
- "Matter Of Adjustment, A"
Crepe Hanger's Carnival. p. 25.
- "Maryrose Visits The Stock Exchange"
 See: "Visitor's Gallery Stock Exchange".
- "Max"
The Years. p. 16.

"May 15th"

Place Of Meeting. p. 38.
As Is. p. 79. Minor revision.

"Mechanical Stump Remover"

Ten Elephants On Yonge Street. p. 2.

"Meeting, The"

A Dream That Is Dying. p. 6.

"Meeting In The Subway"

The Years. p. 17.

"Memo To The Human Race"

Cerberus. p. 98.
Selected Poems. p. 55.
As Is. p. 93. Titled: "Memo". Revised.

"Memory"

For What Time Slays. p. 13.
Selected Poems. p. 131.
Lost And Found. p. 36. Titled: "Mira Night". Minor revision.

"Memory, The"

Lost And Found. p. 10.

"Memory Of Bathurst Street"

Ten Elephants On Yonge Street. p. 80.

"Memory Of St. John"

Shake Hands With The Hangman. p. 23.
As Is. p. 88. Extensive revision.

"Meeting"

Go To Sleep World. p. 36.

"Metamorphosis"

Ten Elephants On Yonge Street. p. 26.

"Michele Lalonde, Reading"

A Local Pride. p. 42.
The Colour Of The Times. p. 78.

"Midland"

A Local Pride. p. 93.

"Midsummer, Queen And Sherbourne"

Place Of Meeting. p. 53.
The Colour Of The Times. p. 75.

"Migration"

As Is. p. 54.

"Milk Chocolate Girl"

As Is. p. 37.

"Milkweed"

A Local Pride. p. 121.

The Years. p. 77. Revised.

"Millionaire"

Walking Death. p. 2.

"Minister Of Defence, The"

Place Of Meeting. p. 65.

Lost And Found. p. 90.

"Mira Night"

A Local Pride. p. 103.

"Mira Night"

See: "Memory".

"Miracle, The"

For What Time Slays. p. 6.

The Colour Of The Times. p. 45.

"Mirror, The"

So Far So Good. p. 84.

"Mirror Of The Past"

Shake Hands With The Hangman. p. 13.

So Far So Good. p. 18. Revised.

"Miser"

The Years. p. 156.

"Mockery, The"

Crepe Hanger's Carnival. p. 39.

The Years. p. 94. Titled: "The Disillusioned".

"Money Talks"

A Local Pride. p. 122.

The Years. p. 78. Revised.

"Monkey, And The Organ-Grinder, The"

For What Time Slays. p. 7.

"Montreal After Dark"

Shake Hands With The Hangman. p. 13.

Selected Poems. p. 69.

"Montreal '65"

As Is. p. 42.

"More Interruptions Like This Please"

The Years. p. 23.

"More On Drunken Clocks"

The Colour Of The Times. p. 91.

"Morning"Go To Sleep World. p. 11.Lost And Found. p. 8. Extensive revision.**"Morning Certainly"**A Local Pride. p. 46.Lost And Found. p. 61.**"Morning In Brussels, A"**Ten Elephants On Yonge Street. p. 4.**"Morning Of Grey Rain"**Ten Elephants On Yonge Street. p. 73.**"Morning Lake"**

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"Morning Mist: Lake Couchiching"A Local Pride. p. 87.The Years. p. 118. Titled: "Morning Lake". Revised.**"Morning Rendezvous"**Walking Death. p. 10.Selected Poems. p. 106.**"Mother, The"**Shake Hands With The Hangman. p. 10.Selected Poems. p. 68.The Colour Of The Times. p. 29. Revised.**"Motives, The"**The Colour Of The Times. p. 116.**"Motorcycle Girl"**Crepe Hanger's Carnival. p. 55.A Local Pride. p. 44.The Colour Of The Times. p. 68. Revised.**"Mountain O, The"**Crepe Hanger's Carnival. p. 8.**"Motorcycle Girl"**Crepe Hanger's Carnival. p. 55.The Colour Of The Times. p. 68. Minor revision.**"Moving Day"**As Is. p. 17.**"Musicmakers, NYC"**A Dream That Is Dying. p. 36.The Colour Of The Times. p. 36.**"My Brother Dying"**Crepe Hanger's Carnival. p. 36.As Is. p. 91. Revised.

- "My Father-In-Law"
Crepe Hanger's Carnival. p. 17.
- "My First School"
Crepe Hanger's Carnival. p. 19.
The Colour Of The Times. p. 54. Minor revision.
- "My Grandfather"
Walking Death. p. 14.
The Years. p. 106. Minor revisions.
- "My Grandmother"
A Dream That Is Dying. p. 12.
Selected Poems. p. 84.
The Colour Of The Times. p. 36. Revised.
- "My Poplar"
Crepe Hanger's Carnival. p. 43.
The Colour Of The Times. p. 67.
- "My Two Old Friends"
A Local Pride. p. 117.
The Years. p. 82.
- "My Two Poplars"
Ten Elephants On Yonge Street. p. 52.
- "My Uncle Jim"
Crepe Hanger's Carnival. p. 56.
- "Mystery, The"
Shake Hands With The Hangman. p. 8.
As Is. p. 91. Revised.
- "National War Memorial"
So Far So Good. p. 75.
- "Need Of An Angel"
Go To Sleep World. p. 38.
- "Nature Of Poetry, The"
Shake Hands With The Hangman. p. 20.
The Years. p. 124. Revised.
- "Ne Passez Pas"
Shake Hands With The Hangman. p. 16.
- "Need Of An Angel"
Go To Sleep World. Revised - images tightened more forceful.
So Far So Good. p. 3.
- "Need For Roots, The"
Crepe Hanger's Carnival. p. 4.

"Negro Girl, The"

For What Time Slays. p. 16.
Selected Poems. p. 122.
The Colour Of The Times. p. 47.

"Nest, The"

Go To Sleep World. p. 49.
The Years. p. 140. Minor revision.

"Never Look Back"

As Is. p. 65.

"Never Never Land, The"

Crepe Hanger's Carnival. p. 59.

"New Mattress, The"

For What Time Slays. p. 24.
Selected Poems. p. 125.
The Colour Of The Times. p. 47.

"Newly-Soled Shoes, The"

Crepe Hanger's Carnival. p. 19.

"News Of The Day"

As Is. p. 40.

"Niagara-On-The-Lake"

A Dream That Is Dying. p. 5. Extensive revision.

"Nice People"

A Dream That Is Dying. p. 22.
Selected Poems. p. 91.
As Is. Titled: "Cid's Poem". p. 89.

"Night After Rain"

Crepe Hanger's Carnival. p. 6.
So Far So Good. p. 36. Titled: "After The Daylong Rain".

"Night Of Rain"

Unit Of Five. p. 57.

"Night Of Snow"

Place Of Meeting. p. 2.
The Colour Of The Times. p. 69.

"Night On The Uplands"

Crepe Hanger's Carnival. p. 41.
The Colour Of The Times. p. 65.

"Night Over Huron"

As Is. p. 17.

"Night Raider"

As Is. p. 27.

"Night Song For Darlington"

A Dream That Is Dying. p. 12.

"Night-Town"

Unit Of Five. p. 60.

Other Canadians. p. 95.

The Colour Of The Times. p. 3. Minor revision.

"Night Train Leaving Montreal"

The Colour Of The Times. p. 120.

"Night Watch"

Go To Sleep World. p. 43.

Selected Poems. p. 38.

The Colour Of The Times. p. 9. Minor revision.

"Night With Slow Freights"

As Is. p. 67.

"Nineteenth-Century Music Box"

Ten Elephants On Yonge Street. p. 53.

"Ninety Ducks"

The Colour Of The Times. p. 93.

"Ninety In The Shade"

The Colour Of The Times. p. 115.

"No Escape"

For What Time Slays. p. 8.

So Far So Good. p. 24. Revised.

"Nobody's Told The Birds"

As Is. p. 41.

"Nocturnal"

Go To Sleep World. p. 48.

The Colour Of The Times. p. 10.

"Noon"

A Local Pride. p. 113.

The Years. p. 82. Titled: "July Noon". Minor revision.

"North Of Toronto"

Go To Sleep World. p. 14.

Selected Poems. p. 35.

The Colour Of The Times. p. 6. Revised.

"Not Nineteen"

Crepe Hanger's Carnival. p. 55.

"Not Really For Publication"

The Years. p. 50.

"Not Wholly Lost"

Shake Hands With The Hangman. p. 21.

Selected Poems. p. 75.

The Colour Of The Times. p. 34. Minor revision.

"Notes From An Old War"

Crepe Hanger's Carnival. p. 57.

Lost And Found. p. 44. Fifth verse becomes: "Small Talk From An Old War".

"November Early"

Place Of Meeting. p. 17.

The Colour Of The Times. p. 71.

"Now's The Mulberry's Fruit"

The Years. p. 19.

"Nude"

A Dream That Is Dying. p. 15.

"Number Fourty Nine"

Crepe Hanger's Carnival. p. 5.

"O Brussels"

A Dream That Is Dying. p. 23.

The Years. p. 110. Titled: "One Of Our Young Soldiers Drunk Spends His First Night In Brussels". Revised.

"O The Little Cottages Are All Asleep"

Go To Sleep World. p. 24.

The Colour Of The Times. p. 7. Titled: "Point Duchêne". Revised.

The Years. p. 143. Titled: "Without you". Revised.

"O Mighty River"

Lost And Found. p. 13.

"O Young Men O Young Comrades"

Unit Of Five. p. 61.

"Observation Ward"

Ten Elephants On Yonge Street. p. 57.

"October Moon"

The Colour Of The Times. p. 102.

"Offering"

Ten Elephants On Yonge Street. p. 31.

"Office Christmas Tree"

Crepe Hanger's Carnival. p. 62.

"Offspring"

A Dream That Is Dying. p. 1.

The Years. p. 107. Becomes third verse of a poem titled "Valleys".

- "Old Cemetary, Queen's"
The Colour Of The Times. p. 119.
- "Old Coal Piles, Ashbridge's Bay"
Cerberus. p. 92.
So Far So Good. p. 12. Titled: "Old Coal Piles, Toronto Harbour".
- "Old Farms, Bruce Peninsula"
Ten Elephants On Yonge Street. p. 66.
- "Old Horse"
A Local Pride. p. 120.
The Colour Of The Times. p. 90.
- "Old Lake Light, Hanlan's Point"
The Years. p. 61.
- "Old Man, The"
A Local Pride. p. 123.
The Years. p. 83. Revised.
- "Old Man"
Crepe Hanger's Carnival. p. 16.
A Local Pride. p. 109.
The Colour Of The Times. p. 52. Titled: "Old Man On Bay Street".
- "Old Man On Bay Street"
 See above.
- "Old Man Crossing The Farm Yard"
The Colour Of The Times. p. 119.
- "Old Man Leaning On A Fence"
Shake Hands With The Hangman. p. 24.
Selected Poems. p. 77.
The Colour Of The Times. p. 33.
- "Old Men On John Street"
 See: "John Street".
- "Old Mill Bridge"
A Dream That Is Dying. p. 16.
The Years. p. 128. Revised.
- "Old Mill, Humber Valley"
Crepe Hanger's Carnival. p. 34.
The Colour Of The Times. p. 62. Minor revision.
- "Old Tin Kettle, The"
Crepe Hanger's Carnival. p. 19.
The Colour Of The Times. p. 53.

"Old Prospector, The"

Walking Death. p. 6.

Selected Poems. p. 100.

The Colour Of The Times. p. 43.

"Old Veterans, Battery Dinner"

The Years. p. 8.

"On A Dock In Saint John"

Go To Sleep World. p. 31.

The Colour Of The Times. p. 81. Revised.

"On A Piece Of Birchbark"

A Local Pride. p. 114.

"On Georgian Bay"

Ten Elephants On Yonge Street. p. 10.

"On Grenadier Pond"

A Dream That Is Dying. p. 21.

The Colour Of The Times. p. 38.

"On Hart House Steps"

Crepe Hanger's Carnival. p. 27.

The Years. p. 116. Revised - extra line added.

"On The Esplanade: Sydney"

Shake Hands With The Hangman. p. 7.

The Years. p. 149. Titled: "On The Esplanade". Revised.

"On The Home Front"

When We Are Young. p. 15. Titled: "Home Front".

The Years. p. 160. Interesting revisions.

"On The Island"

Lost And Found. p. 107.

"On The Road"

A Local Pride. p. 86.

As Is. p. 94. Titled: "The Highway".

"On The Road To Wiarton"

Ten Elephants On Yonge Street. p. 44.

"On The Rouge"

As Is. p. 21.

"On The Way To The Store"

See: "The Journey".

"On Our First Day Of May"

As Is. p. 76.

"On The Cross"

Crepe Hanger's Carnival. p. 47.
Lost And Found. p. 31. Titled: "The Job". Revised.

"One A.M., Bleury And Mayor"

Place Of Meeting. p. 12.
The Colour Of The Times. p. 72.

"One For Creely"

Crepe Hanger's Carnival. p. 38. Titled: "The Lift".
As Is. p. 94.
The Years. p. 106. Titled: "The Lift".

"One Of Our Young Soldiers, Drunk, Spends His First Night In Brussels".
 See: "O Brussels".

"Opener, The"

A Dream That Is Dying. p. 18.
Selected Poems. p. 88.
The Colour Of The Times. p. 38.

"Orange-Painted Shed, The"

Crepe Hanger's Carnival. p. 22.
The Colour Of The Times. p. 58.

"Our Maid Of Montreal"

Crepe Hanger's Carnival. p. 47.
So Far So Good. p. 14. Extensive revision.

"Our Night"

Go To Sleep World. p. 47.

"Our Sergeant-Major"

Crepe Hanger's Carnival. p. 63.
The Years. p. 122.

"Our World In Winter"

Shake Hands With The Hangman. p. 6. Titled: "The World".
Lost And Found. p. 20. Extensive revision.

"Outside Coldwater"

A Local Pride. p. 91.
The Colour Of The Times. p. 83.

"Pact"

So Far So Good. p. 74.

"Pair Of Slippers, A"

Crepe Hanger's Carnival. p. 50.
The Colour Of The Times. p. 64.

"Panhandler"

Walking Death. p. 11.

"Panhandlers: Yonge Street"

Walking Death. p. 14.

The Years. p. 97. Titled: "Panhandler". Extensive revision.

"Parable For A Critic"

A Dream That Is Dying. p. 8.

"Parade, The"

Ten Elephants On Yonge Street. p. 58.

"Parade Of The Toys"

Shake Hands With The Hangman. p. 7.

Lost And Found. p. 16. Minor revision.

"Parliamentary Library: Ottawa"

Place Of Meeting. p. 7.

Lost And Found. p. 87. Minor revision.

"Party, The"

When We Are Young. p. 81.

So Far So Good. p. 1.

"Party: Sherbrooke St."

Crepe Hanger's Carnival. p. 46.

The Years. p. 127. Titled: "Sherbrooke Street House Party".
Revised.

"Path Above The Valley"

Crepe Hanger's Carnival. p. 6.

The Years. p. 128. Titled: "Path In The Park". Revised.

"Path In The Park"

See above.

"Patient"

Walking Death. p. 7.

Lost And Found. p. 32. Revised.

"Patients, The"

When We Are Young. p. 17.

"Pattern, The"

A Dream That Is Dying. p. 7.

"Payoff, The"

When We Are Young. p. 20.

"Peace"

New Poems. p. 8.

"Peace Demonstration, 1967"

The Years. p. 36.

"Pee Wee"

Ten Elephants On Yonge Street. p. 9.

- "Penny Flute, The"
When We Are Young. p. 7.
Go To Sleep World. p. 18.
The Colour Of The Times. p. 1. Revised.
- "Pensioners In The Park"
Lost And Found. p. 98.
- "Per Ardua"
Crepe Hanger's Carnival. p. 54.
- "Petition, The"
The Years. p. 10.
- "Phillip's Square"
Crepe Hanger's Carnival. p. 52.
12 New Poems.
- "Phoney War"
When We Are Young. p. 9.
Selected Poems. p. 19.
So Far So Good. p. 2. Revised.
- "Picker Of Dandelions, A"
As Is. p. 46.
- "Pictures On The Mountain"
Crepe Hanger's Carnival. p. 39.
- "Pier, The"
Cerberus. p. 88.
- "Pin Boy"
For What Time Slays. p. 19.
- "Pink And Blue Balloon, The"
The Colour Of The Times. p. 105.
- "Pitching Apples"
So Far So Good. p. 67.
- "Poem"
For What Time Slays. p. 11.
- "Poem, The"
Crepe Hanger's Carnival. p. 42.
- "Poem"
New Poems. p. 6.
- "Poem For Francine"
The Colour Of The Times. p. 93.

- "Poem For A Snapshot"
Go To Sleep World. p. 57. Titled: "Poem For Her Picture".
Selected Poems. p. 41.
So Far So Good. p. 6.
- "Poem For Her Picture"
 See above.
- "Poet Of The Village"
Crepe Hanger's Carnival. p. 29.
- "Poet's Party"
 See: "2035 Mansfield".
- "Poetry Meeting"
For What Time Slays. p. 1.
- "Poetry Reading"
Crepe Hanger's Carnival. p. 5.
- "Point Duchêne"
 See: "O The Little Cottages Are All Asleep".
- "Pomegranates In Studio One"
So Far So Good. p. 61.
- "Pond, The"
Lost And Found. p. 77.
- "Poor Cesaire"
Crepe Hanger's Carnival. p. 11.
- "Portrait"
A Dream That Is Dying. p. 23.
The Years. p. 107. - Becomes second verse of a poem
 titled: "Volleip".
- "Portrait"
Go To Sleep World. p. 33.
The Years. p. 149. Titled: "Portrait Of Elinor". Revised.
- "Portrait Of The Artist As A Young Man Well Rolled In Montreal".
The Years. p. 60.
- "Post Mortem"
Unit Of Five. p. 65.
- "Postscript"
When We Are Young. p. 24.
Other Canadians. p. 101.
Selected Poems. p. 28.
The Years. p. 151. Revised.

- "Pouring, The"
A Local Pride. p. 45,
Lost And Found. p. 76. Revised.
- "Prayer And A Sacrilege, The"
As Is. p. 70.
- "Praying Mantis, A"
The Years. p. 21.
- "Prelude"
The Colour Of The Times. p. 97.
- "Price, The"
Place Of Meeting. p. 57.
The Colour Of The Times. p. 76.
- "Print Of The Sandpiper"
Go To Sleep World. p. 59.
The Colour Of The Times. p. 12. Revised.
- "Prisoner Of State"
A Dream That Is Dying. p. 21.
- "Problem, The"
Crepe Hanger's Carnival. p. 30.
- "Problem, The"
The Years. p. 37.
- "Problem of Skating, The"
The Colour Of The Times. p. 99.
- "Proposition, The"
A Local Pride. p. 14.
Lost And Found. p. 71.
- "Pub Song: England 1945"
Walking Death. p. 17.
The Years. p. 141. Revised.
- "Puppets"
Go To Sleep World. p. 25.
The Years. p. 130. Revised.
- "Put It On Record"
For What Time Slays. p. 6,
The Years. p. 117. Titled: "Then Put It On Record". Revised.
- "Quarrel, The"
Ten Elephants On Yonge Street. p. 51.
12 New Poems.

"Quarry, The"

Crepe Hanger's Carnival. p. 31.
A Local Pride. p. 126.
The Colour Of The Times. p. 59.

"Queen, The"

See: "The Cat".

"Queen City, The"

A Dream That Is Dying. p. 15.
So Far So Good. p. 21. Titled: "The City Called A Queen".
 Revised.

"Queen For A Day"

A Local Pride. p. 59.

"Queen Street Burle-Q"

Crepe Hanger's Carnival. p. 64.
Ten Elephants On Yonge Street. p. 74.

"Queen Street Serenade"

Other Canadians. p. 96.
Selected Poems. p. 26.
The Years. p. 152. Revised - verse omitted.

"Question, A"

The Years. p. 99.

"Question For A Soldier"

Shake Hands With The Hangman. p. 2.
Selected Poems. p. 66.
New Poems. p. 10.
So Far So Good. p. 3. Revised.

"Question Of Taste, A"

Walking Death. p. 16.

"Question, The"

Walking Death. p. 21.
Selected Poems. p. 112.
Ten Elephants On Yonge Street. p. 37. Minor revision.

"Quiet Evening"

Shake Hands With The Hangman. p. 6.
As Is. p. 102. Revised.

"R.C.A.F. Station"

When We Are Young. p. 16. Titled: "Waiting".
The Colour Of The Times. p. 4.

"Race, The"

Walking Death. p. 21.

"Racing 2 p.m."

Walking Death. p. 11.

Selected Poems. p. 107.

Ten Elephants On Yonge Street. p. 56. Minor revision.

"Rag-And-Bones Man"

So Far So Good. p. 70.

"Rain Is Only The River, The"

The Colour Of The Times. p. 102.

"Rainbow, The"

Shake Hands With The Hangman. p. 24.

Lost And Found. p. 29. Extensive revision.

"Rainbow Over Lake Simcoe"

The Colour Of The Times. p. 108.

"Rainy Evening Downtown"

Go To Sleep World. p. 8.

The Colour Of The Times. p. 6. Minor revision.

"Rally Round The Flag"

A Local Pride. p. 17.

The Colour Of The Times. p. 77.

"Reality"

Unit Of Five. p. 61.

Other Canadians. p. 96.

The Colour Of The Times. p. 4. Minor revision.

"Rebirth"

Crepe Hanger's Carnival. p. 35.

The Colour Of The Times. p. 63.

"Recollection, The"

Place Of Meeting. p. 41.

As Is. p. 83.

"Recollection"

For What Time Slays. p. 23.

"Recruiting Poster"

Crepe Hanger's Carnival. p. 37.

"Recruits, Marine Corps"

Lost And Found. p. 22.

"Red Berries"

Shake Hands With The Hangman. p. 24.

Lost And Found. p. 40. Titled: "This Is You". Extensive revision.

- "Red Fruit"
A Dream That Is Dying. p. 20.
So Far So Good. p. 21.
- "Red Sash, The"
For What Time Slays. p. 9.
Lost And Found. p. 46.
- "Release, The"
Crepe Hanger's Carnival. p. 12.
- "Remembrances"
The Years. p. 38.
- "Reply"
Unit Of Five. p. 65.
- "Reply, The"
Walking Death. p. 20.
- "Report To The Military Governor"
The Years. p. 46.
- "Request"
Unit Of Five. p. 56.
The Years. p. 163. Revised.
- "Reserve"
Go To Sleep World. p. 30.
- "Responsibility, The"
Walking Death. p. 22.
- "Retread"
The Years. p. 142.
- "Return To Canada, 1945"
Crepe Hanger's Carnival. p. 3.
- "Revelation"
When We Are Young. p. 12.
Lost And Found. p. 6. Revised.
- "Reversal"
A Dream That Is Dying. p. 27.
- "Rice Bowl, The"
Crepe Hanger's Carnival. p. 62.
- "Rider On Mount Royal"
Crepe Hanger's Carnival. p. 61.
- "Riding Out"
Ten Elephants On Yonge Street. p. 84.

- "Riel, 16 Novembre, 1885"
Place Of Meeting. p. 46.
As Is. p. 96. Revised.
- "Rites, The"
As Is. p. 29.
- "Ritual, The"
12 New Poems.
- "River, The"
Cerberus. p. 84.
- "Riverdale Zoo"
City Hall Street. p. 5.
So Far So Good. p. 7. Revised.
- "Robinson Street"
A Local Pride. p. 20.
The Years. p. 77.
- "Roller Skate Man"
Cerberus. p. 85.
The Colour Of The Times. p. 21. Revised.
- "Room, The"
When We Are Young. p. 21.
- "Room At The Top Of The Stairs"
Shake Hands With The Hangman. p. 18.
The Colour Of The Times. p. 32.
- "Roomful Of Immigrants, A"
Crepe Hanger's Carnival. p. 21.
- "Rooster In The City, The"
Crepe Hanger's Carnival. p. 23.
The Colour Of The Times. p. 57.
- "Roses, The"
Lost And Found. p. 106.
- "Roses On The Trellis"
As Is. p. 68.
- "Roundhouse, The"
12 New Poems.
Lost And Found. p. 92.
- "Round Table"
New Poems. p. 3.
- "Routine"
Crepe Hanger's Carnival. p. 17.

- "Russian Bear, The"
A Local Pride. p. 99.
The Colour Of The Times. p. 86.
- "St. Catherine Street East"
Ten Elephants On Yonge Street. p. 6.
- "St. Mary's Street 3 A.M."
A Dream That Is Dying. p. 24.
- "Sadness, The"
Crepe Hanger's Carnival. p. 9.
- "Salute To Bobby Hackett"
Cerberus. p. 89.
Lost And Found. p. 11. Revised.
- "Salvation Army Girl, The"
Place Of Meeting. p. 18.
The Colour Of The Times. p. 71.
- "Salvo For Irving Layton"
Place Of Meeting. p. 24.
Lost And Found. p. 75. Titled: "Salvo". Minor revision.
- "Sameness, The"
A Local Pride. p. 72.
- "Sandwich Board Man, The"
Walking Death. p. 20.
The Years. p. 112. Revised.
- "Say Goodbye"
As Is. p. 71.
- "Scandal"
Walking Death. p. 2.
Selected Poems. p. 96.
The Years. p. 98. Revised.
- "Scarecrow, The"
A Dream That Is Dying. p. 24.
- "Scars"
Walking Death. p. 5.
- "Scoudouc: The Lost Year"
Cerberus. p. 80.
As Is. p. 93. Revised.
- "Scream, The"
12 New Poems.
Lost And Found. p. 97. Revised.

"Search"

Unit Of Five. p. 59.

Selected Poems. p. 12.

The Colour Of The Times. p. 2. Minor revision.

"Searchlight At The Airport"

A Dream That Is Dying. p. 37.

The Colour Of The Times. p. 37.

"Seasick: Mind-Atlantic"

Shake Hands With The Hangman. p. 12.

"Season, The"

Crepe Hanger's Carnival. p. 25.

So Far So Good. p. 31. Titled: "Up North". Revised.

"Second Armoured Brigade"

For What Time Slays. p. 15.

"Second-Hand Bookstore"

Crepe Hanger's Carnival. p. 32.

The Colour Of The Times. p. 61. Revised - one verse omitted entirely.

"Self-Portrait From The Year 1952"

Cerberus. p. 83.

The Years. p. 129. Revised - one stanza omitted.

"Self Portrait From The Year 1957"

Crepe Hanger's Carnival. p. 16.

"Seller Of Pencils, The"

Crepe Hanger's Carnival. p. 29.

A Local Pride. p. 127.

The Colour Of The Times. p. 58. Minor revision.

"Seller Of Roses, The"

Crepe Hanger's Carnival. p. 29.

Lost And Found. p. 52. Revised.

"Senator Goes Home, The"

Shake Hands With The Hangman. p. 5.

Selected Poems. p. 67.

The Colour Of The Times. p. 26.

"Send-Off"

So Far So Good. p. 66.

"Setting Right, The"

Crepe Hanger's Carnival. p. 38.

The Colour Of The Times. p. 62.

"Setting The Trap"

A Local Pride. p. 53. Titled: "The Trap".

Lost And Found. p. 74. Extensive revision.

"Seven Days Of Looking At A Rubber Plant"
As Is. p. 24.

"Shadow, A"
Lost And Found. p. 89.

"Shake Hands With The Hangman"
Go To Sleep World. p. 45.
The Colour Of The Times. p. 10. Revised.

"Sharing, A"
Lost And Found. p. 109.

"Shea's Coming Down"
Crepe Hanger's Carnival. p. 28.

"Shell, The"
Walking Death. p. 19.

"Sherbourne Street Saturday Night"
Crepe Hanger's Carnival. p. 52.

"Sherbrooke Street House Party"
 See: "Party: Sherbrooke Street".

"Shoe Store"
So Far So Good. p. 79.

"Shoes, The"
Crepe Hanger's Carnival. p. 1.
Lost And Found. p. 47. Titled: "High Heels". Revised.

"Short Short Song, The"
Walking Death. p. 24.

"Show Time"
Lost And Found. p. 111.

"Shrine"
Crepe Hanger's Carnival. p. 45.
The Years. p. 90. Revised.

"Shy One, Cautious One,"
Shake Hands With The Hangman. p. 4.
Ten Elephants On Yonge Street. p. 77. Minor revision.

"Sign Of The Times"
Ten Elephants On Yonge Street. p. 60.

"Silence"
The Colour Of The Times. p. 103.

"Silly Little Poem"
Crepe Hanger's Carnival. p. 50. Titled: "The Wedding Cake".
So Far So Good. p. 31. Revised.

- "Simile"
The Colour Of The Times. p. 105.
- "Sir John A."
Walking Death. p. 17.
- "Sirens, The"
As Is. p. 62.
- "Sit In Your Chair"
New Poems. p. 5.
- "Six Bomber Group"
Walking Death. p. 4.
- "Six Bomber Group"
Place Of Meeting. p. 12.
The Colour Of The Times. p. 70.
- "Six Coloured Eggs"
Crepe Hanger's Carnival. p. 60.
- "Six Quart Basket, The"
Crepe Hanger's Carnival. p. 20.
A Local Pride. p. 130.
The Colour Of The Times. p. 56.
- "Sixteen Grenville"
For What Time Slays. p. 10.
- "Skyscraper And Bird"
A Local Pride. p. 18.
The Years. "Skyscraper, Bird". p. 88. Revised.
- "Slag Heap, The"
Crepe Hanger's Carnival. p. 45.
The Colour Of The Times. p. 67. Minor revision.
- "Sleep Toronto"
Shake Hands With The Hangman. p. 2.
Lost And Found. p. 21.
- "Sleeper, The"
Crepe Hanger's Carnival. p. 38.
The Colour Of The Times. p. 63.
- "Small Bat, The"
For What Time Slays. p. 15.
- "Small Boy In Church"
 See: "Little Boy In Church".
- "Small Coloured Stones, The"
Lost And Found. p. 112.

"Small House In Small Town"
The Years. p. 27.

"Small White Cat, The"
Place Of Meeting. p. 29.
Lost And Found. p. 85. Minor revision.

"Snapshot From Mallorca"
A Dream That Is Dying. p. 25.
The Years. p. 112. Titled: "The Snapshot From Mallorca".
 Adds dedication "For Robert Creely".
 Minor revision.

"Snowman, The"
Crepe Hanger's Carnival. p. 24.

"Snows Of Summer, The"
As Is. p. 61.

"So Easy To Explain"
As Is. p. 27.

"Softly As First Leaves Fall"
Shake Hands With The Hangman. p. 1.
The Years. p. 160. Revised.

"Soldiers 1945"
 See: "Letter To Newmarket".

"Soiree"
New Poems. p. 3.

"Some Canadians"
So Far So Good. p. 78.

"Some Night"
Unit Of Five. p. 66.
Lost And Found. p. 3. Revised - lines broken and result is
 more forceful poem.

"Someone Has To Eat"
A Local Pride. p. 15.
Lost And Found. p. 81. Revised.

"Some Small Green Buds"
Ten Elephants On Yonge Street. p. 14.

"Song, The"
So Far So Good. p. 56.

"Sound, The"
Shake Hands With The Hangman. p. 8.
Lost And Found. p. 24. Revised.

"South African War Memorial, The"

Place Of Meeting. p. 54.

Lost And Found. p. 73. Revised.

"Sparrow"

A Local Pride. p. 65.

"Sparrow Supper"

Ten Elephants On Yonge Street. p. 45.

"Speakers, Columbus Circle"

City Hall Street. p. 3.

Selected Poems. p. 46.

The Colour Of The Times. p. 14. Revised.

"Specialist, The"

Walking Death. p. 13.

Selected Poems. p. 108.

The Years. p. 104. Minor revision.

"Spider Web"

A Local Pride. p. 66.

The Years. p. 94.

"Spree, The"

Crepe Hanger's Carnival. p. 63.

"Spring Evening In Another Country"

Shake Hands With The Hangman. p. 17. Titled: "Spring Evening In Yorkshire".

So Far So Good. p. 16.

"Spring Evening In Yorkshire"

See above.

"Spring Night, A"

Walking Death. p. 24.

Selected Poems. p. 116.

The Colour Of The Times. p. 44.

"Spring Soaking"

As Is. p. 63.

"Spring Visitor"

Walking Death. p. 15.

Selected Poems. p. 109.

"Spring Waits For Me"

The Colour Of The Times. p. 114.

"Squirrel And Acorns"

A Local Pride. p. 69.

Lost And Found. p. 63. Titled: "Squirrel With Acorns".

"Squirrel With Jays"

A Local Pride. p. 55.

"Stag Party Port Stanley"

Shake Hands With The Hangman. p. 9.

Lost And Found. p. 19. Titled: "Graduation Party RCAF".
Revised.

"Stages"

Walking Death. p. 5.

"Stanley Street Swan Song"

Place Of Meeting. p. 25.

"Stars And Stripes, The"

Crepe Hanger's Carnival. p. 13.

"Starve Europe"

New Poems. p. 1.

"Statue Of Liberty"

A Local Pride. p. 104.

The Colour Of The Times. p. 85.

"Steaks At Stefi's, The"

Crepe Hanger's Carnival. p. 44.

"Stein Song For Little Denmark"

Place Of Meeting. p. 31.

The Years. p. 70.

"Stone, The"

The Colour Of The Times. 0. 107.

"Storm In November"

Cerberus. p. 94.

So Far So Good. p. 12. Revised.

"Strange Strange Woman"

Crepe Hanger's Carnival. p. 8.

"Streetwalkers Dundas East"

A Local Pride. p. 39.

"Struggle's Everything, The"

Crepe Hanger's Carnival. p. 43.

"Studio: 28th Street"

Crepe Hanger's Carnival. p. 40.

The Colour Of The Times. p. 65. Titled: "Studio: 28th
Street".

"Study The Bath"

A Dream That Is Dying. p. 6.
Selected Poems. p. 82.
The Colour Of The Times. p. 35. Revised.

"Stupido"

Walking Death. p. 21.

"Sucker Run"

Crepe Hanger's Carnival. p. 10.
The Colour Of The Times. p. 51. Minor revision.

"Suicide, A"

Crepe Hanger's Carnival. p. 2.

"Suicide, The"

Shake Hands With The Hangman. p. 10.

"Suicide, King And Yonge"

For What Time Slays. p. 14.
So Far So Good. p. 20. Titled: "The Faces Of The Crowd".
 Revised.

"Sumachs"

Lost And Found. p. 72.

"Sumachs Bleed Early"

Place Of Meeting. p. 35.

"Summer Afternoon"

A Local Pride. p. 49.
The Colour Of The Times. p. 78.

"Summer Afternoon At Charlemagne"

Shake Hands With The Hangman. p. 19.
So Far So Good. p. 13. Titled: "Summer Afternoon, Charlemagne".
 Revised.

"Summer Camp For The Blind"

Ten Elephants On Yonge Street. p. 63.

"Summer Concert: The Chalet"

A Local Pride. p. 110.

"Summer Evening"

Crepe Hanger's Carnival. p. 34.
The Colour Of The Times. p. 62. Titled: "For A Summer
 Evening".

"Summer Falling"

The Years. p. 13.

"Summer's Girls"

Cerberus. p. 79.

Lost And Found. p. 12. Extensive revision.

"Summer House, Severn River"

A Local Pride. p. 83.

The Colour Of The Times. p. 81.

"Summer Shower"

Ten Elephants On Yonge Street. p. 81.

"Sunday Morning Bells"

Crepe Hanger's Carnival. p. 64.

"Sunday Morning In The Park"

As Is. p. 12.

"Sunday Night Walk"

Go To Sleep World. p. 4.

Selected Poems. p. 31.

The Years. p. 145.

"Sunnyside"

Go To Sleep World. p. 40.

"Swan, Midhurst Park"

The Colour Of The Times. p. 95.

"Swan Song"

A Dream That Is Dying. p. 10.

"Swansea Spring"

The Colour Of The Times. p. 113.

"Swing, The"

Crepe Hanger's Carnival. p. 39.

So Far So Good. p. 34. Minor revision.

"Tail Of The Sponge Fleet"

Crepe Hanger's Carnival. p. 53.

"Taking The Cure"

For What Time Slays. p. 12.

"Tame Rabbit, The"

A Local Pride. p. 50.

The Colour Of The Times. p. 80.

"Taste Of Their War, The"

Shake Hands With The Hangman. p. 16.

So Far So Good. p. 15. Minor revision.

"Telephone, The"

Walking Death. p. 14.

- "Television 0"
Crepe Hanger's Carnival. p. 15.
- "Tell The Little Girl"
Place Of Meeting. p. 30.
The Colour Of The Times. p. 74.
- "Temptation, The"
Crepe Hanger's Carnival. p. 38.
- "Ten P.M."
Unit Of Five. p. 58.
The Colour Of The Times. p. 2. Minor revision.
- "Ten Elephants On Yonge Street"
Ten Elephants On Yonge Street. p. 8.
- "Thanksgiving Day"
A Local Pride. p. 88.
The Years. p. 70.
- "That Face That Hand"
Shake Hands With The Hangman. p. 11.
- "That Long Lost Summer"
Place Of Meeting. p. 37. Titled: "Long Lost Summer".
So Far So Good. p. 46. Revised.
- "That One Black Twig"
Place Of Meeting. p. 6.
Lost And Found. p. 80. Minor revision.
- "That Shape In The Fog"
Crepe Hanger's Carnival. p. 42.
The Colour Of The Times. p. 56.
- "Thaw"
As Is. p. 31.
- "Their Guns Are Pointed"
Shake Hands With The Hangman. p. 23.
- "There's No Way Out Of It"
The Years. p. 7.
- "These Fields, These Runways, Silent Now"
Go To Sleep World. p. 15.
The Colour Of The Times. p. 7. Titled: "June 1945". Revised.
- "These Words, This Music"
Go To Sleep World. p. 55.
The Years. p. 55. Interesting revision - much sharper cutting of images.

- "They Said"
The Colour Of The Times. p. 108.
- "They Shoot Horses"
Crepe Hanger's Carnival. p. 37.
- "They Should Be Told"
Crepe Hanger's Carnival. p. 34.
Lost And Found. p. 54. Titled: "They Should Speak"
- "They Should Speak"
 See above.
- "Thickson's"
As Is. p. 35.
- "Thing, The"
Crepe Hanger's Carnival. p. 8.
The Years. p. 87.
- "Third Battle Of Ypres, The"
Place Of Meeting. p. 47.
The Colour Of The Times. p. 75.
- "Thirsty Work"
Crepe Hanger's Carnival. p. 62.
- "This Heat-Crazy Day"
Place Of Meeting.
The Years. p. 81. Revised.
- "This House"
Crepe Hanger's Carnival. p. 15.
- "This Is You"
Lost And Found. p. 40.
- "This Last Dopey Fly"
Ten Elephants On Yonge Street. p. 27.
- "This Lizard Of Summer"
Ten Elephants On Yonge Street. p. 18.
- "This Poem Will Never Be Finished"
Go To Sleep World. p. 22.
The Years. p. 148. Revised.
- "This Pond"
Place Of Meeting. p. 8.
Lost And Found. p. 77. Minor revision.
- "This Skull-Capped Priest"
For What Time Slays. p. 24.
12 New Poems.
Ten Elephants On Yonge Street. p. 71.

- "This Same Quiet Boy"
Crepe Hanger's Carnival. p. 49.
The Colour Of The Times. p. 112. Revised.
- "This Wind"
The Colour Of The Times. p. 106.
- "Three Sounds In The Valley"
The Colour Of The Times. p. 118.
- "Three Ways Of Looking At New York"
Shake Hands With The Hangman. p. 3.
- "Thrush"
The Colour Of The Times. p. 113.
- "Thursday Night Out"
So Far So Good. p. 73.
- "Ties"
Walking Death. p. 1.
Selected Poems. p. 95.
The Colour Of The Times. p. 42.
- "Time Changes"
For What Time Slays. p. 12.
- "Time Marches On"
Crepe Hanger's Carnival. p. 63.
- "Times Square"
City Hall Street. p. 4.
New Poems. p. 8.
- "To A Critic"
Shake Hands With The Hangman. p. 14.
- "To A Varsity Goalie"
For What Time Slays.
The Years. p. 107. Titled: "Volleys". Verse one is this poem.
- "To An Unborn Poet"
Crepe Hanger's Carnival. p. 51.
- "Top Secret"
The Years. p. 25.
- "To Start A Morning"
Crepe Hanger's Carnival. p. 23.
So Far So Good. p. 34. Revised.
- "To An Antisemite"
Cerberus. p. 95.
So Far So Good. p. 11. Revised.

- "To An Escapist"
A Dream That Is Dying. p. 3.
- "To Have The Patience"
The Colour Of The Times. p. 101.
- "To The Boy Next Door Who Practices Piano In The Early Hours Of
 The Morning"
Walking Death. p. 9.
- "To The Canadian Poets"
Unit Of Five. p. 62.
- "To The National Assembly To Save Peace"
Shake Hands With The Hangman. p. 18.
- "Tobin Rote At The CNE Stadium"
A Local Pride. p. 16.
- "Today At The Dawn"
A Local Pride. p. 77.
So Far So Good. p. 43. Revised.
- "Together Again"
Selected Poems. p. 37.
Go To Sleep World. p. 37.
The Years. p. 147. Revised.
- "Tom Fisher's Mill"
Ten Elephants On Yonge Street. p. 40.
- "Tonight"
Crepe Hanger's Carnival. p. 36.
- "Top Hat, The"
Crepe Hanger's Carnival. p. 31.
The Colour Of The Times. p. 60.
- "Toronto O"
Crepe Hanger's Carnival. p. 50.
So Far So Good. p. 37. Extensive revision.
- "Township Of Tay"
A Local Pride. p. 92.
The Colour Of The Times. p. 84.
- "Toy Ladder, The"
For What Time Slays. p. 22.
The Years. p. 92. Revised.
- "Toy, The, Game, The"
Walking Death. p. 10.
Selected Poems. p. 105.
Lost And Found. p. 41. Extensive revision.

"Tragedy, The"

The Colour Of The Times. p. 105.

"Train Past Auschwitz"

See: "Auschwitz: The Crematorium".

"Transformation"

Place Of Meeting. p. 42.

Lost And Found. p. 84. Titled: "The Transformation"
Revised.

"Transformation, The"

Ten Elephants On Yonge Street. p. 78.

"Trap, The"

A Local Pride. p. 53.

Lost And Found. p. 74. Titled: "Setting The Trap".
Extensive revision.

"Tree, The"

Crepe Hanger's Carnival. p. 23.

A Local Pride. p. 116. Minor revision.

"Trees After Rain"

Go To Sleep World. p. 56.

Selected Poems. p. 40.

So Far So Good. p. 4. Revised.

"Trial By Darkness"

Crepe Hanger's Carnival. p. 46.

"Troop Ship Outside Halifax Harbour"

Shake Hands With The Hangman. p. 4.

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The Years. p. 103. Titled: "Poet's Party." Revised.

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