

LINES AND CIRCLES

Structure in "The Honorary Patron"

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IN HIS FIRST TWO NOVELS, Jack Hodgins experimented with structure, using a past/present, interwoven dual storyline in *The Invention of the World*, and an almost cinematic, fast-cut technique in *The Resurrection of Joseph Bourne*. Hodgins' third novel, *The Honorary Patron*, appears more structurally conventional; however, its apparent linearity is somewhat deceptive.

The cover illustration on the McClelland & Stewart first edition provides a clue: it is a reproduction of Egon Schiele's painting *Die Familie*, a haunting work which conveys both the loving circle of man, woman and child, and the tension of their separateness. This tension between fragmentation and completeness is expressed in *The Honorary Patron*, as it is in Hodgins' other novels, by the structural use of lines and circles.

Jeffrey Crane's story did not require a dual plot structure connecting past and present as did *The Invention of the World*, because, Hodgins says, he saw the cause-effect chain of *The Honorary Patron* as quite chronological, whereas causes and effects in the first novel were more complex psychologically, mythologically, and geographically.¹ Neither is there the gossipy narrative voice mimicking the responses of a dozen characters as in *The Resurrection of Joseph Bourne*. Though the community itself plays an important role in the tale, the focus is on the transformation of Jeffrey Crane himself, and the novel is seen through his consciousness alone. Alberto Manguel has observed that, though the story is told in the third person, it is "a third person that barely disguises the voice of Crane" and that, though the author's voice is evident, "we, the readers, know that it is Crane's version we are hearing."²

Hodgins has identified two imperatives which influenced the form of *The Honorary Patron*. First, he wanted to use as a structural model Thomas Mann's *Death in Venice*, a story which takes the form of a steady downhill slide from the lofty heights of a life of the mind into sensual obsession and debasement. Second, he consciously strove to achieve a higher level of sophistication in his writing style. The first imperative is seen in his structuring of the work while the second is apparent in his use of motifs. Both elements imply the tension between opposites noted in his earlier novels.

Though *Death in Venice* provided the original framework for *The Honorary Patron*, Hodgins found his early drafts unsatisfying. To this former high school math teacher, the geometrical shape of the work seemed wrong, possibly because the tragic tradition is one which conflicts with Hodgins' positive view of life: "If I'm using the pattern of the tragedy, I'm always discontented with the inevitability of it" (PI, 12), he says. Thus, once again, he found it necessary to adapt a traditional structure, in this case the tragic pattern, to suit his own aesthetic and personal vision:

I'm subverting it somehow and having always to find new ways of organizing the material to suit the way I see the world instead of the way literature has tried to teach me to see the world (PI, 12).

In this respect, the connection drawn by Ronald Hatch³ between this novel and Graham Greene's *The Honorary Consul* is a useful one. Both examine obsessive love and the vacuity of "honorary" status in life, but more important, both subvert the tragic pattern of, say, *Death in Venice* or *Under the Volcano*. Both undercut the notion that those who attempt to stand outside of life are vulnerable to obsessions which lead inexorably to doom. In the ironic reversal which characterizes Greene's fiction, the condemned man is rescued while his rescuer is killed. In Hodgins' hands, it is the husband who dies and the (would-be) lover who survives, but in both cases, the survivor is the "honorary" personage (whereas in Lowry's treatment of the theme, the inevitable death sentence of honorary status is carried out with chilling finality).

Thus Hodgins takes the inevitable downward diagonal line of the tragic pattern, and *bends* it — through the use of his familiar "bookends"⁴ and through narrative forms and motifs which imply circularity. The "circular and doubling structures"⁵ noted by Linda Hutcheon in *The Invention of the World* are very much in evidence here.

HODGINS HAS DESCRIBED the structure of *The Honorary Patron* as "quite conventional. At least it begins in a conventional European style that gradually breaks down as the protagonist becomes more and more involved in Vancouver Island life, that is, in the chaos and disorder of life itself."⁶

Thus, the linear, realistic structure breaks down when the action shifts to the New World, or revisits the past. The first such disruption coincides with Crane's arrival on the Island. The first section of Chapter Two describes the opening ceremonies of the festival; the second flashes back to "the sky over Vienna" (40) three days earlier; the third details Crane's journey itself; and the fourth returns to the opening ceremonies, thus creating a bookend structure within a single chapter, a circle within the larger circle enclosed by the scenes in the Lindenhof.

Another structural "breakdown" occurs in the opening section of the next chapter, which is given in the form of a letter to Franz. Hodgins confesses that, at one point, he attempted to impose the letter format upon Crane's entire relationship with Anna-marie, but found that it did not work. (However, Crane carries on an imagined conversation with his friend throughout, as in "A good wallow was what it had become, Franz." [265]) Hodgins kept that early letter as a signpost of what he calls "the quirky disorientation of the narrative position" (PI, 27) which occurs in the last chapter, that is, the metafictional aspect which causes the reader to "ask himself whether everything did not take place in the professor's head" (Delbaere, 89). In the letter, Crane expresses his uneasiness about the "absence of order" (88) in the town, and he resolves to "keep from falling apart" (89). In short, these breakdowns in the "conventional" form are a structural expression of the protagonist's own confusion and disorientation.

The Invention of the World and *The Resurrection of Joseph Bourne* attempt to reconcile the past and the present, the human and the divine, and the individual and the community. *The Honorary Patron* attempts a similar reconciliation. Crane denies his own past and yet believes in the controlling power of history; he does not acknowledge his own higher aspirations, because he is unable to hurdle the intellectual barriers to that kind of hope. As in his first novel, Hodgins' use of the circle has three levels of meaning, each building on the other. First, the circle is seen as a trap, in the *gemutlichkeit*, the self-satisfied stagnation, of Crane's retirement. Second, the circle is a wheel, in the motion entailed in Crane's overseas journey and in his travels up and down the Island highway with the Shakespearean Hash troupe (while in town, an endless drag race echoes the automotive joust which began the action of *The Invention of the World*). Finally, a sense of reconciliation or wholeness is provided by the circular elements of bookends and characterization.

Past and present are connected in Crane's disastrous relationships with two married women. Both relationships ultimately result in the death by suicide of the wronged husband, though Crane's implication in Bud Blackstone's death is more tenuous than in that of Edward Argent. The suggestion is that as long as Crane refuses to acknowledge the past, he is condemned to repeat his mistakes.

Furthermore, the cycle of life itself is part of the novel's circularity in that the plot centres on an aged man who returns to the town of his birth and boyhood. Just as Maggie returns to Hed, and Keneally (in ash form) returns to the stone circle, Crane must go back to his birthplace in order to achieve self-renewal.

Finally, with the bookend structure, Hodgins expresses the idea that it is necessary to go back before one can move forward. In the first chapter, Crane is unwillingly reclaimed by the past in the person of Elizabeth Argent. In the last, he acknowledges his past, personified by Blackie, and perceives a more positive future,

in which both Elizabeth and Anna-marie may play a part. In short, by confronting his past, the central character is raised from the dead, is made new.

As noted, Hodgins' second imperative in writing this novel was to strive for a higher level of sophistication than was evident in his earlier works — which, he says, "I sometimes think of as hacked out with chain-saws" (PI, 22). An indication of this increased sophistication is the way in which he extends the structural metaphors of lines and circles into the central motifs of the novel: drama and art. Hodgins creates a structure in which Crane redeems his life by re-examining those two areas to which he had aspired in his youth. He will confront the past not only in geographical and human form, but also in symbolic form.

In his previous novels, Hodgins used structural linearity and juxtaposition to express the deconstruction of the old myths which facilitates the rise of the new. He used structural circularity to express the necessary *relationship* between the past and present (the idea that the past can never be totally destroyed) and also the ideal of wholeness and unity. While these elements are certainly present in *The Honorary Patron*, the complexity of the work adds another dimension. The deconstructive impulse — that related to shattering the old myth — is expressed through the motif of drama. The unifying impulse — that related to the concept of grace, harmony or wholeness — is expressed through the motif of visual art.

THE PROCESS BY WHICH Crane renews himself is carefully signposted as a "drama" from the very beginning.⁷ The first chapter moves at a stately pace, painstakingly setting the scene and establishing character. The many references to the "staginess" of the scene make it clear that this is Act I. The implication is that Crane is being unwillingly drawn back into the drama of his own life. Drama is part of the liberating force which will move him from the sidelines of life back onto centre stage.

The Old World/New World duality provides the context for Crane's personal drama. Not only has he stepped outside of life in a geographical sense, by choosing to live on a politically neutral landlocked island which has "stepped outside" (41) of history and is as fastidiously clean and self-consciously picturesque as a movie set; he has also stepped outside of his own life by "retiring" his dreams, one by one. His personal history is a litany of discarded aspirations, failed relationships, and compromises. His rejection of New World vitality in favour of Old World order has made him a "corpse" (246).

Crane acts out the process of redemption, his revision of the old myth, by stepping out of his prescribed roles as honorary patron and esteemed professor. His obsession with Anna-marie causes him to play the fool; the absurd figure prowling the streets in pursuit of the girl is far more alive than the "sententious bore" (25) of Zurich.

The relationship with Anna-marie unfolds against backdrops of Crane's personal past and the history of the island itself. The first cracks in the foundation of his fantasy begin to appear when they confront Ingrid Eccleston, who says, "If you've come here hoping to find the past still alive, forget it. It isn't" (204). But for Crane, the past *is* alive, in Anna-marie, revealed to be the granddaughter of his rival, Edward Argent. In a way, his obsession with the young actress is an embrace of the past, in the sense of that blood relationship, but it is also a rejection of the past, in terms of her youth and in terms of the way in which his obsession with her allows Crane to avoid confronting his real past, that is, his unresolved relationship with Elizabeth. Fittingly, it is beside the Troilus and Cressida fireplace at the castle that Crane's romantic scenario falters. The love affair is doomed, for Anna-marie is false as Cressid.

Drama provides a process through which Crane deconstructs his Old World self and achieves self-renewal. In *The Honorary Patron*, the line between the Old World and the New World illuminates the relationship between the old myth and the new myth, between the past and present. The vitality of the New World is the liberating force which drags Crane out of his cocoon to declaim Shakespeare in a parking lot, to roll up his trousers and effect the sea-rescue of Madame, to participate in a nude protest march, and to fall heedlessly, foolishly, in love. For Hodgins, the Island *is* the edge, the extremity, of the New World; it is a place where magical transformations can occur, where the self can be made new: he remarks that "Vancouver Island seems to attract the kind of people who want to believe there is more than one kind of reality."⁸ However, this vitality has its negative aspects as well. Hodgins has a great deal of fun with the excesses of North American culture in this novel: the shopping malls, the cultural pretensions of the literati — "An experiment with spinach and blue cheese!" (93) — and Blackie's lakeside spread with its five-acre lawn studded with plastic lions, ceramic gnomes, and Bambis. A more serious negative aspect is raised when a terrorist bomb in an Old World airport is discovered to be the product of the New World entrepreneurial spirit.

The motif of drama expresses the deconstructive impulse not only in terms of Crane's personal situation, but also in terms of this New World community as a whole. The performance of an avant-garde theatre troupe in a Vienna square challenges Crane's preconceptions about what is real and not real, just as his forthcoming journey will challenge his ideas about real history and false.

A historical drama based on local history sets off an argument at the architect's dinner party, in which Crane questions the way history has been rewritten for the stage. He remembers George Dunbar as a villain, an exploiter, with different rates of pay for "men," Chinese and Indian: "poor, worse and almost slavery" (105). Elizabeth counters that "He was interesting, dammit . . . He was good *drama*! What more could anyone want?" What Crane wants, apparently, is the truth, not "History . . . replaced by fiction" (106). "History was never anything else," Eliza-

beth replies, "You ought to know that. People choose the history they want. More to the point, they choose the history they need" (106). Crane believes in the past; for him, mere acknowledgement is not good enough. Elizabeth, on the other hand, understands the need to find a seed of truth in the inherited past, and to acknowledge it in order to enrich the present: "We've nearly forgotten how to tell what to believe. What about those old stories filled with pioneer giants — the wonderful romances and dreams and magical changes?" (107). To her, the need to create a new mythology for the New World overrides any compulsion to historical accuracy. She, at least, understands that myths do not necessarily have to be "true." Like the Ojibwa elder in Robert Bringhurst's article who is asked by an anthropologist whether *all* stones are alive, Elizabeth answers, "No. But some of them are."⁹

A short story by Jorge Luis Borges, titled "The Other Death,"¹⁰ sets up the idea that two equally true versions of history may co-exist. The central character in the story, who is in the process of discovering this possibility, begins his tale with passing mention of a Ralph Waldo Emerson poem called "The Past" which presents the opposing view. Clearly, Crane holds to Emerson's idea of the past as "eternal fact"¹¹ which not even the gods can change, while Elizabeth, the more flexible post-colonialist, can accommodate the idea of variant versions of reality.

Thus in both personal and regional terms, the motif of drama performs the same function as the structurally linear elements of the novel: it allows expression of the deconstructive impulse, the idea that the myths of the inherited past can be shattered in order to create a liberating new mythology.

THE MOTIF OF VISUAL ART provides the unifying or circular element, expressed in *The Invention of the World* by the idea of "a perfect round" and in *The Resurrection of Joseph Bourne* by "the ultimate triumph of good." The literary adaptation of a visual art form is one of the hallmarks of Jack Hodgins' fiction. Whereas in his first novel, he made use of the magic realist mode, his second was constructed along cinematic lines. In *The Honorary Patron*, however, the author uses expressionism as emblem in his exploration of the circular relationship between the past and the present and of the human aspiration to perfection or unity. In the novel, Crane struggles to reconcile the bleak world view of Vasily Kandinsky's abstractions with the passionate expressionism of Egon Schiele.

The motif is introduced in the first chapter, when the two main characters visit the Kunsthaus. For Crane, Kandinsky's fragmented, chaotic works comprise "some of the most astonishing work done in this century" (23); for Elizabeth, the exhibit is merely "clever." Crane points out that the artist speaks for his time, setting out "to discover what must replace the landscapes and human figures and scenes of family life that earlier painters had used as their subjects without even suspecting that they had no real substance at all" (24).

In the second half of the section describing the reunion in Vienna, Franz and Crane visit another museum, and it is here that Crane betrays a trace of emotional life. He is deeply moved by Egon Schiele's *Die Familie*, partly because of the paradox that "the tension that existed within the work . . . achieved a sense of the collective life that was being celebrated" (46).

The Schiele/Kandinsky duality is a revealing one. While Kandinsky's work appeals to Crane on an intellectual level, Schiele's moves him on the same unexamined plane which leads him to visit churches "for the pleasure of looking into the tranquil faces" (25) of the worshippers. He is only vaguely aware that he is pursuing some ultimate reality, some "created world," which contradicts the death sentence pronounced by Einstein and Kandinsky.

The motif involving a contrast between abstraction and expressionism comes full circle in the final chapter of the novel. While Kandinsky's stark canvases reflect the chaotic universe suggested by Einstein, Egon Schiele's tragic *Die Familie* speaks of human longing for wholeness as an unrealized, perhaps unrealizable dream. Yet, paradoxically, the artist creates something approaching "the enduring, the true, the real" (24) out of the void — through his art. This mixture of starkness and hope comes together in the work of the New World artist Joe Hobson, with whom Crane plays a cat and mouse game of rejection and approach. In the climactic scene at Crane's crumbling childhood home (in which the black hole of the past threatens to swallow the assembled cast), a "parachute angel" drops onto the scene and explicates Hobson's art.

Elizabeth tries to urge Crane to confront his past by reminding him of the adventurer that he once was: "You were a paratrooper once, you were trained to drop in on other people's countries, it shouldn't be this unthinkable thing you seem to want it to be" (28). However, he reminds her that his training had to do with dropping behind *enemy* lines; clearly, he views the past as an enemy. For Crane, paratroop training marked the death of his dreams, when he was injured in a bad landing. When "*Der Engel von himmel*" (313) drops in to the action, Hodgins draws several narrative and thematic threads together — in an open-ended way of course. In a Jack Hodgins novel, nothing can be too neatly resolved — an impossibility, as the young man's t-shirt (which reads "Stop Making Sense") attests.

The angel reveals several things about Joe Hobson, the young artist whom Crane has snubbed. First, the angel says that Hobson was accustomed to exploring the mines (as Crane had done as a child), mines which Crane now describes as "what the world had forgotten or chosen to ignore" (317). Obviously, *this* young man is not afraid of the past. Furthermore, Hobson painted what he saw there, tunnels "Dark and dirty — falling beams and dripping underground creeks" (317), but he always added something unexpected. In fact, in one picture the angel describes, Hobson seems to have imported Schiele's family to the Nanaimo coal mines: "A naked family. Huddled together in the dark like they're waiting for someone to

let them out" (317). Finally, Hobson, like Kandinsky, was fascinated by Einstein. Several of his paintings "have the old guy's face just sort of peeking out, like he's trapped in the tunnel walls. You could miss it if you didn't look real hard" (317). The angel goes on to explain that Hobson did this because, "Seems he heard somewhere that when Einstein died he was working on something new—something that would sort of balance out what he scared everybody with before" (317).

Crane decides that "the resisting force he'd glimpsed and hoped to find proof of . . . depended upon the sort of courage an imagination this young artist seemed to have. Also, perhaps, this boy crouched in the back of the jeep. A supreme intelligence, you might dare to say, manifesting itself in the enterprises of the human soul, to keep things from flying apart" (317-8). The force which keeps things from flying apart is the impulse to unity, structurally expressed by the circle.

AT FIRST READING, it seems an odd authorial choice to present such a key revelation at a double remove: Crane recounts the story to Franz, as it was told to him by the parachutist. One reason why Hodgins chose this indirect revelation instead of allowing his protagonist to see these works for himself is that until Crane confronts his own past — Elizabeth, Tessie, Blackie (and by implication, Edward Argent) — he is not ready to receive this wisdom. When first invited to view the young man's work, Crane resists, for "Of course he had retired from all that" (71). Another reason is that the paratrooper represents the "courage and imagination" which Crane lost or misplaced in his own youth, and is thus a suitable bearer of the message. The third reason is that Hodgins is making a point, familiar from his other work, about the randomness of grace: all of Crane's seeking after absolute truth is vain (as vain as Julius's quests in *The Invention of the World*), but wisdom can and does drop unexpectedly from the sky, and with typical Hodgins irreverence and love of the absurd, it is neither particularly bright nor articulate, and is wearing a Talking Heads t-shirt. The parachute angel adjusts the course of Crane's life by landing in the wrong place, as Crane had set the course of his own life more than forty years earlier.

The circles, the bookends, the clashes and connections of Old World and New, all lead Jeffrey Crane (and thereby the reader) to an epiphany. And it is not Lawrence's world-weary pronouncement that *Plus ça change, plus c'est la même chose*, with its sense of a treadmill, the impossibility of progress. For Hodgins, the full circle structure implies a sense of completeness, of harmony. At the same time, in a manner familiar from the earlier novels, "It also leaves the future open" (Delbaere, 89).

Jack Hodgins concludes his third novel with an ironic comment on his own literary structures: When Franz urges him to go on with his story, Crane observes,

“What you’re saying is: not even a life devoted to History has destroyed your persistent hope for the occasional happy ending” (322). This happy ending the honorary patron then provides. Here, the reader can sense a self-conscious poke at the author’s own compulsion to discover “what it would take to bring this guy back to life” (PI, 11), to subvert the inevitability of the tragic pattern and tell a tale of redemption, to bend the downward slanting line into a circular structure.

C RITICAL DEBATE HAS ARISEN OVER the question “Is Jack Hodgins a myth-maker or an iconoclast?” The answer to this question appears to be “Yes.” In short, he both creates myths and shatters them, and his fictional structures underline the double effect. In his novels, characters search for the ageless truth hidden within the persistent lie (PI, 22) of the old myth, and create a new myth for themselves out of that grain of truth. For the central characters in each of his novels, a confrontation with the past — with the old myth, the “prison of the past,” the inherited mythologies — brings new life and growth, a resurrection of sorts. The dual plots of *The Invention of the World* are resolved by full circle journeys; the myth of Keneally is returned to the air where it began and Maggie Kyle finds her new life by returning to her own birthplace. In *The Resurrection of Joseph Bourne*, the first cataclysm facilitates Bourne’s death and resurrection; the second both destroys the community and reaffirms its indestructibility. Jeffrey Crane, in *The Honorary Patron*, is “resurrected” in a sense, by returning to his birthplace and confronting the life he chose not to lead. When asked about the bookends and circles which pervade his work, Hodgins responds:

These patterns you’re noticing (I haven’t deliberately planned it that way but they obviously recur) simply reflect my feelings about the necessity for renewal and new beginnings. And again for escape from the prison of the past. The past equals for me the inherited mythologies with all the lies that go along with them . . . and the need that each person has, to whatever degree he or she can, to step free from those chains and create himself or herself anew (PI, 10).

The idea of the past as a prison carries through into Hodgins’ perception of literary form as well: “I’m trying to invent my own structures that are applicable to the way *I want the story to be read* [my italics] rather than just sort of plugging in to an inherited view” (PI, 12). Thus, Hodgins subverts the inherited mythologies of literature by his own manipulations of literary form. For example, Hodgins refuses to accept that the evil myth of Brother XII is best left unchallenged, or that, as Jacob Weins says, a man should kick off when his number comes up and not make an unseemly fuss about it, or that, like Gustav von Aschenbach in *Death in Venice*, Jeffery Crane is doomed. In short, the quests of his characters parallel his own quest to make the novel anew.

But there is a paradox here, for Hodgins also questions certain modern patterns. He challenges the post-nuclear nihilism of the modern novel, in which “believers were always made to look like fools, with empty hands” (RJB, 139). W. J. Keith writes of *The Resurrection of Joseph Bourne*, “Although ‘the sense of an ending’ broods over it in characteristic late twentieth century fashion, the sense of a beginning is, refreshingly, more conspicuous.”¹² Keith adds that “this positive stance contributes to a sense of rich completeness” (106). This is a description which applies equally to all three of Jack Hodgins’ novels. Yet, the positive quality of the works does not reflect a “Pollyanna” view of life; it is instead a deeply felt and consciously implemented stance, as the structural and thematic tensions between duality and unity, fragmentation and order, clearly show.

Doubtless this tension arises out of the antithetical position in which the author finds himself: he is a “twentieth century moral novelist”;¹³ he is a post-colonialist who also believes in the teachings of John Gardner;¹⁴ he sees that an important part of his job as a writer is to deconstruct traditional forms, yet he also assumes moral responsibility for his work.

In a recent interview, Hodgins expressed concern that his portrait of Blackie Blackstone, a vibrant but “despicable” and “unscrupulous” character who considers himself the embodiment of “West Coast spirit” (HP, 72), might be seen by the reader as more attractive than that of the hero of *The Honorary Patron*, Jeffrey Crane: he says, “I’m worried about the moral confusion that this may cause.” When the interviewer airily reminds him, expressing the prevailing modern view of the writer’s role, that he is an artist not a preacher, Hodgins retorts “You think it’s none of my business? No, it *is* my business, to be responsible for what I do” (Delbaere 88).

It is apparent in this response, and in the tensions between lines and circles, duality and unity, in the structure of his fiction, that Jack Hodgins is grappling with the post-modern dilemma: what is left after we have destroyed the temple? If we subvert the forms, shatter the myths, refute the lie of history, and dispense with the old-fashioned concept of meaning, what is left?

Clearly, Jack Hodgins feels that some sense of hope for the future must be left, and thus has made a conscious decision never to leave his readers empty-handed.

NOTES

¹ Jack Hodgins, personal interview (27 June 1988), 23. My discussion of this manuscript relies primarily on this interview and various published articles and interviews. The papers for *The Honorary Patron* have not yet been accessed by the National Library. Subsequent references to the personal interview will be made in the text, using the abbreviations PI.

² Alberto Manguel, “Too little, too late,” *Books in Canada*, 16.6 (August-September 1987), 14.

³ Ronald Hatch, “The Power of Love,” *Canadian Forum*, 67.772 (October 1987), 39.

- ⁴ See Eleanor Wachtel, "The Invention of Jack Hodgins," *Books in Canada*, 16.6 (August-September 1987), 9.
- ⁵ Linda Hutcheon, "The 'Post-modernist' Scribe: The Dynamic Stasis of Canadian Writing," *University of Toronto Quarterly*, 53.3 (Spring 1984), 292.
- ⁶ Jeanne Delbaere, "Jack Hodgins: Interview," *Kunapipi*, 9.2 (1987), 89.
- ⁷ E.g., pp. 10, 11, 13, 15, and 17.
- ⁸ Stephen Godfrey, "Hodgins brings his island into the literary limelight," *Globe and Mail* (19 September 1987), C1.
- ⁹ Robert Bringham, "Myths Create a World of Meaning," *Globe and Mail* (7 May 1987), C1.
- ¹⁰ Jorge Luis Borges, "The Other Death," *The Eye of the Heart*, ed. Barbara Howes (New York: Bard Books, 1973), 173-81.
- ¹¹ Ralph Waldo Emerson, "The Past," *The Complete Works of Ralph Waldo Emerson*, IX (Boston: Houghton Mifflin, 1904).
- ¹² W. J. Keith, Rev. of *The Resurrection of Joseph Bourne*, *Fiddlehead* 124 (September 1980), 105.
- ¹³ David L. Jeffrey, "A Crust for the Critics," *Canadian Literature*, 84 (Spring 1980), 76.
- ¹⁴ In his 1979 interview of Geoff Hancock, Hodgins said, "Like John Gardner, I feel strongly that a writer has a responsibility to be aware of the moral implications of what he's doing" (49). Hodgins doubtless refers here to Gardner's *On Moral Fiction*.

UNDER KIHEI

Sonja A. Skarstedt

Tradewinds are prophecies:
 the widemouthed Pacific
 sends scallops of sound
 in and out of our ears
 pages of cocopalm
 flapping, my hair
 a trail of salty flags
 blowing over this paradigm
 of paradise:
 hotplate gorges