

# ROY KIYOOKA'S "THE FONTAINEBLEAU DREAM MACHINE": A READING

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**C**OMPILING A GLOSSARY OF ART TERMS in 1851, Eugène Delacroix explored the differences between image and word: "the book is like an edifice of which the front is often a sign-board, behind which, once [the painter] is introduced there, he must again and again give equal attention to the different rooms composing the monument he is visiting, not forgetting those which he has left behind him, and not without seeking in advance, through what he knows already, to determine what his impression will be at the end of his expedition,"<sup>21</sup> and he goes on to speculate that, as "portions of pictures in movement,"<sup>22</sup> books require as much involvement from their readers who are to link these portions, as they do from their authors.

Such commitment is expected of the reader of Roy Kiyooka's *The Fontainebleau Dream Machine: 18 Frames from a Book of Rhetoric* (1977), a work which pays repeated homage to Delacroix as an artist in whose paintings operatic visions of historical splendour are sometimes paradoxically wedded to despair over "man's gifts of reflection and imagination. Fatal gifts,"<sup>23</sup> and over the fragility of art in a chaotic world. Anticipating twentieth-century Absurdism, Delacroix enquires, "Does not barbarism, like the Fury who watches Sisyphus rolling his stone to the top of the mountain, return almost periodically to overthrow and confound, to bring forth night after too brilliant a day?"<sup>24</sup> Both part of and opponent to nature, man oscillates between violating her with his intellect, and succumbing to her, as a "brute" would, "[a] machine made for living, for digesting, and for sleeping."<sup>25</sup>

*The Fontainebleau Dream Machine* shares Delacroix's vision, and, although a slender volume of about twenty pages, the book attempts no less than a wide-ranging, dialectical, and often humorous critique of history in general, and art in particular, as a grand scheme of self-delusion: "'People / want history to resemble themselves, or at least to resemble / their dreams, happily they sometimes have great dreams.'"<sup>26</sup> In presenting itself as an essay in cultural critique, Kiyooka's book resembles the encyclopedic anatomies Northrop Frye describes in *Anatomy of Criticism* (1957). Combining features of the confession, the Menippean satire, and the epic, encyclopedic anatomies like Burton's *The Anatomy of Melancholy*,

Swift's *A Tale of the Tub*, and Blake's *Jerusalem* compile an enormous mass of erudition in their self-reflexive attempt to expose the follies of the intellect. Comparison with the complex interplay of word and image in Blake's work especially illuminates the eschatological spirit informing *The Fontainebleau Dream Machine*: as the reader wanders through the eighteen richly-furnished "rooms" (to use Delacroix's metaphor) which Kiyooka has prepared for him in image and verse, the carefully planned edifice of lies self-destructs, and the book closes on a vision of devastation awaiting rebirth: "Sodom/Gomorrah&/Carthage/Await/The Sultan Sunne."

In its deconstruction of western art and its symbols, *The Fontainebleau Dream Machine* harks back not only to Delacroix's historical *tableaux*, but also to other artists and eras in which alleged progress starkly revealed itself as a fabrication consisting of the stolen goods of previous generations: the engravings of the Fontainebleau masters for instance are based in Italian mannerist paintings; these borrow their materials from both medieval Christian and classic art. In art history, these eras are strung out in a continuous sequence. In Kiyooka's poems, they are forced into fantastic synchronicity and contiguity in a series of verbal and visual collages, whose irreverent fragmentations and juxtapositions confront the reader with the debris of western art. Their playfulness, however, also teases him into creating new worlds from elements including Renaissance engravings, bawdy broadsheets, news photographs, and a still from John Lennon's film "Apotheosis" among the pictures, and elements from symbolist poetry, technical writing, newspaper reporting, Hollywood propaganda, and obscene language in the poems.

Collages are mainly a surrealist and dadaist technique, and a detailed analysis of *The Fontainebleau Dream Machine* promises to be a contribution to exploring the surrealist and dadaist intertexts in English-Canadian literature, an area which has, unlike its Québec counterpart, remained largely unexplored so far. In his work, Kiyooka has repeatedly paid tribute to *collagistes* like Hans Arp and Kurt Schwitters,<sup>7</sup> but also Salvatore Dali and Luis Buñuel, whose filmic collage *Un Chien andalou* briefly appears in the second frame: "Voilà voilà the Air of the Andalusian Dog stroking his genitalia." In their images, these artists set out to destroy the elitist aura<sup>8</sup> of traditional art with unorthodox combinations of shapes and materials, and *The Fontainebleau Dream Machine's* manipulations of sixteenth-century engravings evoke Schwitters' "Wenzelkind," a collage involving Raphael's "The Sistine Madonna," a fashion advertisement, a bus or movie ticket, and two obscure quotations, or Marcel Duchamp's sacrilegious depiction of the "Mona Lisa" sporting moustaches and a goatee.<sup>9</sup>

Collages are particularly effective when the artist's interference with a famous image uncovers cultural ambiguities and tensions inherent in its original creation, but concealed beneath its aesthetic aura. Summoned by François 1 to Fontaine-

bleau in 1530, the Italian artists Rosso, Primaticcio, and Niccolò dell'Abate initiated a school of painting and sculpture marked by its preferences for pagan iconography and heroic mythology. The elongated bodies, intricate compositions, and occasionally strident colours not only pointed toward external changes in decorative taste, but also exposed "l'esprit irréaliste d'une génération qui poursuit la quête inquiète d'un palliatif esthétique à son angoisse morale."<sup>10</sup> Kiyooka revives this anxiety in his collages, often by focusing on a female figure, usually besieged by or escaping from a crowd of proletarian spectators. In the fifteenth frame, for instance, Pygmalion's solitary creation of Galathea is now superimposed on Léonard Limosin's "L'Entrée à Jérusalem," notable for its gaping spectators, complete with children hanging monkey-like from the trees. Claustrophobia also informs the third frame where Kiyooka has altered the perspective of an engraving depicting the ascent of a balloon from the outskirts of a large city, so that the crowds now seem to be pressing directly against its walls rather than obediently surrounding the fence separating balloon and onlookers. In the foreground, two persons hurriedly carry away a writhing nude woman, as if they were paramedics saving an endangered individual from the impudence of the crowds. As the original engraving, Pierre Milan's pornographic "Femme portée vers un sartyre libidineux," makes clear, however, the nude is being precipitated into rape, a dubious salvation echoed in the mocking reinterpretation of the Ascension of Magdalene in the ninth frame. Possibly the most sardonic of the collages, the latter [see Fig. 1] brings together Master L.D.'s "La Madeleine transportée au ciel" [see Fig. 2] and a cartoon showing a donkey astride a horse, both airborne [see Fig. 3], as were the experimental animals sent up with the first balloons. In the collage, a nude Magdalene and her entourage of angels replace the donkey, with several asinine spectators rapturously looking on from below. The scene appears decidedly uncomfortable, with the saint spreading her hands in alarm rather than in ecstasy, as well she might, for the horse's bridles are inserted directly into her bare leg, and the angels (wings wildly flapping with effort) are not so much celestial help-mates as hard-working kidnappers. Indeed, the group is so top-heavy that it appears to be suspended in midair, or "suspender'd," as the poem maliciously comments, "on the back of a hackneyed horse with dangling hooves awry." Abandon the old mare with its ludicrous load for the winged horse Pegasus, the poem suggests: "I would etch a Silvery Horse on the Shinking Metal of your eyes . . . / the Dream whispered dying . . ."

**I**N ADDITION TO THE COLLAGES, the book's principal motif — the hot-air balloon — further strengthens connections between *The Fontainebleau*



FIG. 1 ROY KIYOOKA, *The Fontainebleau Dream Machine* (9th frame)



FIG. 2 MASTER L.D., *La Madeleine transportée au ciel*



FIG. 3 "Horse Carried by Balloon"

*Dream Machine* and surrealism/dadaism. Besides drawing on *L'Ecole de Fontainebleau*, a 1969 volume of engravings, Kiyooka has made ample use of Peter Haining's *The Dream Machines* (1971), a popular history of balloons, but equally important precursors are the balloons floating through the paintings of Paul Klee, Odilon Redon, James Ensor, René Magritte, Max Ernst, and Francis Picabia.<sup>11</sup> Symbol of exhilarating freedom and escape into a fantastic dream world, the balloon often signals the irrational unpredictability of automatism. Several of Kiyooka's collages speak of the artist as passively given over to the dream's inscriptions, as in "the Dream with its / intricate Floatation-System hovers — motionless — above / the Glacial Plain *etched* on the Shining Metal of your eyes" and "I would etch a Silvery Horse on the Shining Metal / of your eyes . . ." In this context, the female figures elsewhere targeted as representatives of art's deceptions, blend into a maternal nurturing presence: "Mother mute mother / of my breath the unvoiced Cry of / the child i am 'rings' the Changes in / your granite mouth."

But the balloon may also embody a nightmarish surveillance, a sinister meaning conveyed in several paintings featuring a balloon, among them Redon's 1882 "L'oeil comme un ballon bizarre se dirige vers l'infini." The history of the balloon confirms this apparent contradiction. Often used by potentates from Napoleon I to Hitler to promote their power in festive display, balloons also featured in the 1849 Austrian Siege of Venice, the American Civil War, the Franco-Prussian War,

and the Boer War. Allusions to the balloon as a means of imperialist propaganda and surveillance abound in *The Fontainebleau Dream Machine*, especially in the second and eighth frames, the latter combining Fantuzzi's "L'Eléphant fleur-delysé" with a balloon bearing Herman Goering's name (an image excerpted from a news photograph taken on Berlin's Unter den Linden in 1937), and the former containing a print from the *Illustrated London News* depicting Mr. Hampton's "Erin-Go-Bragh" balloon which, "decorated by two large medallions — one bearing the figure of Britannia with the national emblems, the other an emblematic representation of Hibernia and her wolf-dog," ascended from Batty's Royal Hippodrome in Kensington on 7 June 1851.<sup>12</sup>

The balloon has, however, also been a means of political resistance, and here its qualities as a vehicle of freedom and an instrument of surveillance are happily joined. In the twelfth frame, Kiyooka introduces Félix Nadar, photographer and chief organizer of the balloon flights out of Paris during the 1871 Siege.<sup>13</sup> Celebrated by Benjamin Franklin (whose hand appears in the seventh frame) as a symbol of democracy and equality, the balloon afforded the common man a bird's-eye view surpassing the central vantage-points previously reserved for the monarch. That such a bird's-eye view might be gained at enormous cost becomes clear in the tattered balloons drifting through some of the collages, but especially in the fourth frame, which commemorates Salomon August Andree's fatal attempt in 1897 to cross the North Pole by balloon.<sup>14</sup>

The ambiguities of the balloon as an image are well captured in the cover of Kiyooka's book, a picture worth describing in some detail because it has been omitted from Michael Ondaatje's *The Long Poem Anthology*, where *The Fontainebleau Dream Machine* (the collages reduced to stamp-sized images) was reprinted in 1979. In the cover, details of Pierre Milan's "Jupiter et Calisto" and a contemporary photograph are inserted into a bawdy engraving depicting the accidental arrival of the first hot-air balloon in the small village of Gonesse, whose inhabitants, convinced that the Anti-Christ had descended on them, hacked it to pieces with their hayforks. The engraving shows peasants scrambling atop a wall in order to observe the strange apparition with a mixture of fascination and alarm. Kiyooka has, however, replaced the grey unadorned balloon in the original with a fanciful rococo version in brilliant colours, and the villagers seem to be enchanted with a whimsical object, not so much terrified by a diabolic machine. Furthermore, there are other *foci* of attention in the picture: in his eagerness to help his female companion up the wall, a man has rucked up her skirts to reveal "balloons" occupying several onlookers rather more intensely than the Montgolfier. Pierre Milan's elegant depiction of love-making among the gods appears directly below this Rabelaisian village scene, but Jupiter's lust is clearly stripped of its mythological pretensions. Disturbed in their intimate *tête-à-tête*, Callisto stares — with alarm

or desire — at the backside of a man in jeans, possibly Kiyooka himself, who, with the words “notary public” written across the back of his shirt, is seen “stoking” a fantastic contraption on wheels, which — half barrel-organ, half television screen — translates the book’s title into visual image. The *putti* granted privileged admission to Jean Milan’s original scene are now uncomfortably crowded into a corner, whispering to each other in anger at having lost their front-row seat, instead of commenting on Jupiter’s amorous designs in suitably hushed tones.

Despite his disrespectful reinterpretations of traditional images, however, Kiyooka avoids the studied carelessness practised by some *collagistes*. Instead, his work is distinguished by the same fastidious craftsmanship evident in his acrylic “hard edge” paintings, his fibreglass sculptures, or his cedar laminates. About the latter, one critic observed that their “finish is such that one hardly dare touch or breathe on [them]: they are isolated within their own perfection”; four years later she even found the laminates “perhaps . . . too seductive.”<sup>15</sup> George Bowering points toward the spiritual core of Kiyooka’s perfectionism when he admires “a perfect rest” in his creations “which is not statement but spirit, a knowing that whatever has been moving has come to centre exactly.”<sup>16</sup> Kiyooka’s work abounds with cosmic symbols signalling the “sacred” nature of his art. Most conspicuous among these is the ellipse which frames the collages he contributed to George Bowering’s *The Man in Yellow Boots* (1965) and his “hard edge” paintings like “Aleph No. 2” “Blue Bridge” (1965), and “Red Bridge” (1965). It also appears in his 1971 cedar laminates, in a “cluster of four shallow titled ellipses,” and “elliptically shaped columns, coils and twists and bulbous pillars that angle out from a perfect ellipse.”<sup>17</sup> Related to the mandorla, the almond-shaped symbol of the *hieros gamos* or wedding of heaven and earth, the ellipse anticipates Kiyooka’s dream of someday building “a huge gate, one that allows the ground where the sea and the land conjoin to make a passageway to the house of the sky.”<sup>18</sup> Ellipses enclose several of the images in *The Fontainebleau Dream Machine*, and several collages also contain gateways, most notably the “cryptoportique” in the first frame. Often literally empty ornament in the original engraving, such as the “Cartouche rectangulaire vide” incorporated into the eighteenth collage and the “Encadrement ornamental” appearing in the seventh, frames of any shape are redefined as both meaningful enclosure and entrance in Kiyooka’s work.

**S**HARPLY CRITICAL OF RELIGIOUS DOGMA, Christian or otherwise, *The Fontainebleau Dream Machine* exposes the iconography related to such dogma as purely decorative. In the tenth frame, Jean Mignon’s “Saint Michel combattant les anges rebelles” (“steep’t-in the intricate-Gyrations of an imagined

Hell”) blends into a stylized, wallpaper-like insert; in the third frame, “the billowing Cloud / Figures swirling” of an Olympian heaven even metamorphose into Mickey Rooney’s tousled hair. Excerpted from their dogmatic context, the linear, undulating, and spiraling structures in the collages reconstitute a visual grammar of spiritual search sometimes manifested in serpents, eagles, and the *omphalos*.<sup>19</sup> In the fourth frame, an eagle, originally delegated to hail Jacques Charles’ historical ascent by balloon from the Tuileries on 1 December 1783 with a banner in its beak, now sweeps across “the Portal of a Dream,” reclaiming its full power as an emblematic bird which, in some cultures, signifies “the struggle between the spiritual and celestial principle and the lower world.”<sup>20</sup> A bronze eagle, “pointing towards / a Labial Sunrise,” throws its dark shadow across the thirteenth collage. The coy maidens in the seventh frame, “with one hand on their crotch,” contemplate “a *navel* among flowers” abruptly inserted between them, and equally focused attention is paid to a writhing serpent in the sixteenth and several other frames. Both navel and serpent are cosmic images, as is the globe, and it is probably no coincidence that Kiyooka has chosen the severely geometrical Charlistes’ balloon over the fanciful Montgolfier version in most of the images: to some the expression of a rationalist age, the Charlistes’ balloons drifting through *The Fontainebleau Dream Machine* are among many other things reflections of spiritual peace.

These tendencies toward visual abstraction in the collages are paralleled by an insistence on silence in the poems. Perhaps overfed on the global village chatter of modern media (“the impossible / death of Chairman Mao on late night cable vision, nuclear / fission Herr Hermann Goring & separatism”), the poet’s dream horse becomes immobile and must be dragged from its lair. Simultaneously, the poet’s speech begins to stutter and dissolve:

aphasia a cross the frozen stubble  
 aphasia of his Famine  
 aphasia the drifting snow-mantl’d pasture brok n  
 aphasia down the huge hole  
 aphasia Black.root *pie* in the sky  
 aphasia . . .

As the “most impure, the most contaminated, the most exhausted of all the materials out of which art is made,”<sup>21</sup> language must be made over in silence, and the poem accompanying the eighth frame, in which a man (excerpted from Master L.D.’s “Timoclée devant Alexandre”) sifts through a large vat and looks over his shoulder at Fantuzzi’s “L’Eléphant fleurdelysé,” remembers Arthur Rimbaud who renounced literature and welcomed the less desecrated speech of silent phenomena instead:



sifting the Rune/s for  
 the Behemoth of Speech : the absolute truth  
 of those hueg white tusks curving in the moon light marsh  
 a million years ago . . . today. searching the Sahara  
 for the Algebra of Awe Rimbaud wept when he stumbled on them

After surrendering to a nightmare of stunned speechlessness and the healing silence of the “cool blue night,” the poet of *The Fontainebleau Dream Machine* wakes up to the wordless music of a new beginning, “on Epithalamion of Bird Songs.”

Despite its insistence on silence, abstraction, and the instant as a moment of perfection, *The Fontainebleau Dream Machine* like most of Kiyooka’s work is serial, and as such part of an open-ended organic development. Speaking about his oil painting, Kiyooka testifies how “one night [he] became aware of how each and every glob of shiny oil paint had its own veracity and completely lost in mixing/matching/placing,”<sup>22</sup> but he is also fascinated with the endless mutabilities of one particular object or scene. Not surprisingly, some of Kiyooka’s finest work has been in photography, as in his “StoneDgloves,” pictures of workers’ gloves trampled underfoot on the site of the Osaka World Fair, or his photographs of a beach taken during “12 hours sitting in one place on Kits Beach with my Pentax and a 200 mm lens.”<sup>23</sup> Organized in “frames,” *The Fontainebleau Dream Machine* uses photographic techniques and sometimes superimposes a camera or photographic lens on the collages. The individual images circle their subject with the same patience as do his photographic series, but are careful to point out the aesthetic and mechanical conventions shaping the photograph and limiting its spontaneity :

High Noon at the base of  
 the Tall (fluted) S T O N E (breath) Column  
 — a man with a Nikon F-2 measures  
 the Lattices of Sun light falling across Broken Statues.

As serial art, *The Fontainebleau Dream Machine* rejects a rational and systematic narrative, and proceeds in variations and reprises instead. The poems accompanying the collages frequently remind the reader that the frame presented is only one image from a pool of equally significant ones. The sense of arbitrariness is enhanced because the poems and images posture as emblems whose components (as a glance at Georgette de Montenay’s *Emblemes ou Devises Chrestiennes* [1571] or any other emblem book can easily verify) were often as absurdly disparate as contemporary collages, but whose interpretation, by contrast, was never left to chance. Some of Kiyooka’s poems pose as learned commentary (“the 1st frame shows / Breath (shadowing) Dream (shadowing) Air (shadowing) itself”), but more frequently they point out “hidden” matters or, like René Magritte’s famous “Ceci n’est pas une pipe,” establish a different vision altogether (“the 3rd frame (hides)

the Morning Star under the Cowl of Breath”). Occasionally, the collages themselves deliberately hide images, as in the eighteenth frame, where a portrait of André Garnerin, the inventor of the parachute, is almost completely obscured by the other elements in the picture. Indeed, *The Fontainebleau Dream Machine* is so insistent in its references to alternative meanings and images blocked out by the ones appearing on the page that the poem acquires the three-dimensionality of sculpture, comparable to Kurt Schwitters’ “Merzsäule,” a dadaist stalagmite luxuriantly sprouting outgrowths and secret hollows, until it eventually grew through the ceiling in Schwitters’ apartment and began to occupy the next storey. *The Fontainebleau Dream Machine* too resembles a climbing plant mysteriously emerging from the dreamer’s mouth, sending its tendrils through the eighteen frames of the poem, and finally “dying” in the “cave of [his] mouth” in the morning, “with all the starlings in the pear tree singing / Cantonese.” The marble foliage dripping from an elaborate capital in the fifth frame suddenly ignites, “kindling / stone: Leaf:grief”; moreover, the picture “hides / the actual length of the column inside your inner ear,” as does the image in the ninth frame which conceals “the unspent Heat of the Solar Belfry, the climbing plant i am.”

The Fontainebleau artists surrounded many of their images with elaborate frames of fruit, vegetables, foliage, and strapwork, some of them so luxuriant that, acquiring a life of their own, they deny their function as closure. Kiyooka enhances this effect by filling each collage with dynamics and trajectories straining against the ovals, squares and circles containing them. The “cryptoportique” in the first frame draws the viewer’s glance into its receding archways, as a balloon rising from behind it pushes against the upper frame; in both the second and sixth collages the balloon has actually punctured the border and seems bent on leaving the page altogether. In the sixth collage, the frame even comes alive to lament or prevent the balloon’s escape, as Cleopatra, from Jean Mignon’s “Cléopatra piquée par un aspic,” bemoans the events and a one-legged Cupid from Pierre Milan’s “Jupiter et Calisto” takes aim at the dream machine. Several of the collages draw the viewer’s glance upward into the heavens of an illusionist ceiling, as do Pierre Milan’s “Jupiter au milieu des Olympiens” in the third frame and Jean Mignon’s “Saint Michel combattant les anges rebelles” in the tenth, but both times their demand on exclusive attention is disturbed by the balloon’s flight into another direction.

The poems insistently translate the architectural and sculptural elements of the collages into physiological and psychological ones, and *The Fontainebleau Dream Machine*, besides presenting a critique of western civilization, also outlines the poet’s autobiography. Kiyooka is, however, not concerned with delineating an individual’s identity. Instead he postulates an “autobiology,”<sup>24</sup> in which the borderlines between subject and object have been dissolved, and where his lower-

case spelling of “i” signals humility, not affected mannerism. Toward the end of his dream journey, the poet experiences synaesthesia and an ecstatic union with the phenomena surrounding him:

How? how is it i suddenly ‘see’ G r e e n: ‘hear’ B l u e:  
 ‘smell’ B r o w n: ‘touch breath of R o t u n d:  
 What an Epithalamion of Bird Songs **Throng** my return to

**Earth Beloved Barge Mirage Urge**

**Port of Call .**

In 1748, Julien Offray de la Mettrie published a treatise entitled *L’Homme machine*. Although it was publicly burnt on appearance, it expressed rationalist attitudes toward the organic (earlier in the century, Descartes had drawn a similar analogy between the animal and the machine), which were to remain influential for a long time to come. As the entries in any dictionary of biography can verify, the plot of a person’s life is often mechanically measured against an ideal life-story and success or failure determined accordingly. Jean Cocteau’s *La Machine infernale* (1934), together with other contemporary readings of classical myths, pointed toward the continuing tyranny of literary conventions which have long since lost their religious or ethical basis. *The Fontainebleau Dream Machine*, too, aims to expose such anachronisms in the machines fashioned by history, art, and life.

#### NOTES

Many of the ideas in this essay were sharpened in discussion with the students of my 1985/86 Honours and 1986 graduate seminars, whose stimulating observations and questions I wish to acknowledge.

<sup>1</sup> *The Journal of Eugène Delacroix*. Transl. Walter Pach (New York: Crown, 1948), 545.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*, 220.

<sup>6</sup> Roy Kiyooka, *The Fontainebleau Dream Machine: 18 Frames from a Book of Rhetoric* (Toronto: Coach House, 1977) n.p. All references to *FDM* will be to this edition.

<sup>7</sup> Cf. Stephen Scobie, Douglas Barbour, “Interview with Roy Kiyooka,” *White Pelican* 1, no. 1 (1971), 18-35.

<sup>8</sup> For a discussion of “aura,” cf. Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” W.B., *Illuminations* (New York: Harcourt, Brace, & World, 1955), 219-53.

<sup>9</sup> Cf. Herta Wescher, *Collage* (New York: Abrams, 1968) and Werner Schmalenbach, *Kurt Schwitters* (Köln: DuMont, 1967).

- <sup>10</sup> *Dictionnaire universel de l'art et des artistes*, Robert Maillard, ed. (Paris: Hazan, 1967), 509.
- <sup>11</sup> On the history of the hot-air balloon and its uses in painting, see *Leichter als Luft: Zur Geschichte der Ballonfahrt*, Peter Berghaus, Bernard Korzus, eds. (Münster: Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 1978).
- <sup>12</sup> *Illustrated London News* (7 June 1851).
- <sup>13</sup> Cf. Nigel Gosling, *Nadar* (London: Secker and Warburg, 1976).
- <sup>14</sup> Cf. Martin Friedman, ed., *The Frozen Image: Scandinavian Photography* (New York: Abbeville Press, 1982).
- <sup>15</sup> Joan Lowndes, "Tactility in the Ultimate Sense," *Vancouver Sun*, 21 May 1971; "Roy Kiyooka: The Curious Mind Incarnated," *Vancouver Sun*, 27 November 1975.
- <sup>16</sup> George Bowering, "Roy Kiyooka's Poetry: An Appreciation," in G.B., *A Way with Words* (Ottawa: Oberon, 1982), 54.
- <sup>17</sup> Lowndes, "Tactility."
- <sup>18</sup> *Roy K. Kiyooka: 25 Years: An Exhibition Organized and Circulated by the Vancouver Art Gallery* (Vancouver Art Gallery, 1975), n.p.
- <sup>19</sup> I have learnt much from W. F. T. Mitchell, *Blake's Composite Art: A Study of the Illuminated Poetry* (Princeton: Princeton UP, 1978).
- <sup>20</sup> F. E. Cirlot, *A Dictionary of Symbols* (New York: Philosophical Library, 1982), 92.
- <sup>21</sup> Susan Sontag, "The Aesthetics of Silence," S.S., *Styles of Radical Will* (New York: Dell, 1969), 14. For a discussion of silence in Canadian poetry, see Ann Munton's fine "The Paradox of Silence in Modern Canadian Poetry: Creativity or Sterility?" Ph.D., Dalhousie, 1981.
- <sup>22</sup> *Roy K. Kiyooka: 25 Years*.
- <sup>23</sup> *Ibid.*
- <sup>24</sup> Cf. George Bowering, *Autobiology* (Vancouver: Georgia Straight Writing Supplement, 1972).

## GREEN FIRE

*Jack Shadbolt*

We have a high board fence  
of horizontal bands with slits between  
to shield us from the outside world  
From fence up to the road  
a sloping bank extends  
higher than our sunken garden  
and this tangled bank behind  
leaps with a wild green