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PREFACE
Rummagings, 7: "The Empty Expanse of Negation": Nathan Phillips Square in Dennis Lee's *Civil Elegies*

Since the War of 1812, anti-American sentiment in Canada has risen and fallen in cycles of approximately forty years, peaking most recently in the period surrounding the beginning of the Iraq War and, before that, in the period surrounding the Canadian Centennial, which saw the publication of such works as Scott Symons' *Place d'Armes* (1967), Al Purdy's *The New Romans* (1968), and Dennis Lee's *Civil Elegies* (1968, 1972). One of the most fervent followers of the elegiac Tory nationalist George Grant, Lee uses Toronto's Nathan Phillips Square in *Civil Elegies* to give vent to the anti-Americanism of the Centennial years and to lay the blame for the creeping Americanization of Canada at the feet of the Pearsonian Liberals. Prefaced with a quotation from Grant's "Canadian Fate and Imperialism" and dedicated to Grant and the virulently anti-American writer Dave Godfrey, the majority of the poems that constitute the two editions of *Civil Elegies* (both of which were published by the systemically anti-American House of Anansi) contain passages that condemn the vicious imperialism of the United States and its leaders and the "emasculat[ing]" traitorousness of the then Secretary of State for Foreign Affairs Paul Martin, Senior and the "consenting citizens" that elect him and his likes ([1968] np., [1972] 47-48).[1] "Even though he / pumps your oil," "a man who / fries the skin of kids with burning jelly is a / criminal," runs one especially excoriating passage that proceeds through historical reference and literary allusion to liken not just Martin but "all Canadians" to the Norwegian collaborator Vidkun Quisling and the "honourable" Brutus on whom Mark Antony heaps memorable scorn in Shakespeare's *Julius Caesar.* For Lee, the elegy as practiced by Rainer Maria Rilke in the *Duineser Elegien (Duino Elegies)* (1922; trans. 1936)[2] furnished both a formal model for *Civil Elegies* and, with *The Waste Land* (1922), a thematic precedent for its search for meaning in a decadent world, provided an appropriate vehicle for the articulation and exploration of the profound sense of loss and anger expressed by Grant in *Lament for a Nation* and other works.

But Grant, Rilke, and Eliot are by no means the only or even the most important presences in *Civil Elegies*. That honour arguably goes to Friedrich Hölderlin, the German Romantic poet whose "cadences" Lee by his own admission adapted in his elegiac sequence ("Cadence" 530)[3] and, above all, to Heidegger, whose *Existence and Being* (1949) contains four essays that evidently exerted an enormous influence on Lee: "Remembrance of the Poet" (a meditation on Hölderlin's "Homecoming" that includes the full text of the elegy), "Hölderlin and the Essence of Poetry," "On the Essence of Truth," and "What is Metaphysics?" A reference to "the tired professors of Freiburg" (where Heidegger studied and taught for most of his career) in the third of the *Civil Elegies* points only vaguely to the philosopher, but several phrases in the same and other elegies such as "it is time to honour the void," "the ache of being," "Can you sit on Non-being?" and "What of Nothingness?" ([1968] np) give strong intimations of his significant presence. Moreover, the volume in which a revised and extended version of the sequence appeared in 1972, *Civil Elegies and Other Poems*, begins with a piece entitled "400: Coming Home" (the reference is to the highway that leads north from Toronto) and includes two new elegies, numbers 2 and 4, that are loudly Heideggerian in both phrasing and theme. In the former, for example, the idea that "in every thing we meet / we meet…emptiness" is designated "a homecoming" ([1972] 37-38), an explanation that relies on Heidegger's discussion of Hölderlin's "Homecoming" in "Remembrance of the Poet" and, very likely, on his editor's gloss of the concept of "homecoming" as the "existential" process whereby death is "return[ed] to life…as a known and understood power" and comes to "mean dying into the world and not beyond it" (Brock 394). Similarly, in the following lines from the fourth elegy in the 1972 sequence, the terms "Dwelling," "world," and "letting be" are resonantly Heideggerian, as of course, is the conception of poetry (or song) that they assume:

> Dwelling among the
> bruised and infinitely binding world
> are we not meant to
> relinquish it all, to begin at last
> the one abundant psalm of letting be?
> ([1972] 43)

"Poetry is the establishing of being [*Sein*] by means of the word… 'Poetically, dwells man on this earth,'" writes Heidegger in "Hölderlin and the Essence of Poetry" (*Existence and Being* 304, 312). Not only in *Existence*

and Being (trans. 1949), but also in *Being and Time* (trans. 1962), and *Discourse on Thinking* (trans. 1966) he uses the terms "letting be" (*Sein-lassen*) and "releasement towards things" (*Gelassenheit*) to describe the complex attitude of non-interference yet involvement with things (*Dingen*) that he came to see as a means of "confronting meditatively" the devices and effects of modern technology (see *Existence and Being* 332-38, *Being and Time* 84-85, and *Discourse on Thinking* 50-56). In both editions of *Civil Elegies*, especially the second, Heidegger's equation of poetry, being, and dwelling helps to shape a series of meditations on what it is to *be* in Canada in the modern world.

Not until the publication of *Savage Fields: An Essay on Literature and Cosmology* in 1977 did Lee make explicit use of the Heideggerian dyad of "world" and "earth" that is scarcely, if at all, evident in the *Civil Elegies* of 1968 but has started to become a shaping paradigm in the *Civil Elegies* of 1972. Very likely, the principal reason for this development was the appearance in 1971 of *Poetry, Language, Thought*, the volume of Heidegger's writings that includes the essay "The Origins of the Work of Art" in which he envisages the "opposition" between "world"—the realm of human activities and productions—and "earth"—the ground from which and on which "world" is constructed—as a relationship of mutual dependence (see *Poetry, Language, Thought* 30-70 and elsewhere, and *Savage Fields* 4-12 and 113-14).[4] In both *Savage Fields* and the 1972 edition of *Civil Elegies*, Lee adopts but modifies the "world" / "earth" dyad so that it becomes more simply a conflict in which "world's main purpose is to dominate earth…by reducing earth to modes of existence which it can control" (*Savage Fields* 4). Nor is "world" / "earth" the only Heideggerian concept that Lee adopts and modifies in the two texts. Drawing this time on "The Thing" (which also appears in *Poetry, Language, Thought*) as well as on "The Origin of the Work of Art," he appropriates the concept of "the setting up of a work" (temple, artefact) as the event that makes present "the god" and "gives to things their look and to men their outlook on themselves" (41-45) but renders it, in his own words, "more secular, and perhaps more shallowly modern" (*Savage Fields* 114). What "we call the world" is the "appropriating mirror-play"—the mutual reflection—of the "united fourfold" and "simple onefold of earth and sky, divinities and mortals," writes Heidegger in "The Thing" (179), but in *Civil Elegies* "world" threatens to destroy "earth," "divinities" are absent, and "mortals" look in vain to "sky" for light and enlightenment.

Several aspects of Nathan Phillips Square make it an appropriate site for Lee's post-Heideggerian quest for meaning and hope in a Canada that

he sees as aligned with the destructive forces of "world," nonchalant about its dependence on "earth," and bereft of belief in the sacred. First and foremost, it is a centrally located public space where, as the market-square episode in *The Imperialist* attests, individuals can observe their fellow citizens and urban surroundings and can plausibly be expected to engage in meditations on matters pertaining to the present, past, and future characteristics and condition of the commonweal. When *Civil Elegies* opens, the poem's speaker—Lee's "lyric self"—represents himself as someone who "Often…sit[s] in the sun…brooding over the city,"[5] sensing the "presence" in the square of the "spectres" of past immigrants and natives, and envisaging Canada as a place that has "specialized" in the Heideggerian condition of "not-being-at-home" (*Unheimlichkeit*) ([1972] 52, 33; *Being and Time* 188; and see *Poetry, Language, Thought* 161). As well as being "never / at home in native space and not yet / citizens of a human body of kind" ([1972] 33),[6] the Canadians past and present who haunt and frequent Nathan Phillips Square are citizens of a country that has failed to achieve political and social "regeneration" in the Rebellions of 1837, that refuses to confront and accept its "flawed inheritance" of "rootless[ness]," failure, and "Indian-swindl[ing]," and, in consequence (for this is the poem's Grantian logic), failed to become the "alternative" to the United States that it "might have come to be" ([1972] 33-35). The Square has the power to transform each person who enters it into "a passionate civil man," but, even if it does so, it "sends [them] back to the acres of gutted intentions, / …concrete debris…parking scars and four-square tiers / of squat and righteous lives" of which Canada's built and mental landscape is composed ([1972] 34). "Buildings oppress me," observes Lee's "lyric self" in a moment of architectural paranoia almost worth of Mrs. Bentley in Sinclair Ross's *As for Me and My House* (1941); "I know / the dead persist in buildings, by-laws, porticos—the city I live in / is clogged with their presence; they…form a destiny, still / incomplete, still dead weight, still / demanding whether Canada will be" (34).

Almost needless to say, the Canada whose ideological and psychological failures and flaws pullulate in the polluted air of the Nathan Phillips Square of *Civil Elegies* is very much a product of Toronto and the University of Toronto in the period between the late 'fifties and early 'seventies when Lee was studying and then teaching there. "The crowds [that] emerge at five from jobs / that rankle and lag" have migrated from *The Waste Land*, but the "Heavy developers" who "pay off aldermen" and "the planners" who "go on jamming their maps / with asphalt panaceas" and feel "anger" at "the craft of neighbourhood, its whichway streets and generations"

([1972] 35) are more local and contemporary: they are the enemies of the Stop Spadina Save Our City campaign that led to the abandonment in 1971 of the plan to build an expressway "from Highway 401 through ravines and residential areas…[to] Spadina Avenue within shouting distance of…[Toronto's] downtown," a victory that Lee celebrated with a poem punctuated by a chorus of "The day we stopped Spadina" (Sewell 178, 180, and see Power 114). Moreover, when Lee dreams of a non-urban landscape in which to live in the "dread" that for Heidegger characterizes *Da-sein* (being-there) (see *Existence and Being* 332-40 and 359-92), he envisages a "harsh country," a cruel and largely empty landscape of the sort painted by the Group of Seven and brought to iconic prominence as a site of Canadian identity in the work of the mythopaeic critics and poets who drew inspiration from Northrop Frye's "Conclusion" to the *Literary History of Canada* (1965) and the other "Essays on the Canadian Imagination" that he gathered together in *The Bush Garden* (1971). Drawing on Frye's notion of a "garrison mentality" in Canadian culture ("Conclusion" 830), D.G. Jones proclaimed in *Butterfly on Rock: A Study of Themes and Images in Canadian Literature* (1970) that "[t]he only effective defence for a garrison culture is to abandon defence, to let down the walls…let the wilderness in" and "discover…community with an apparently hostile universe" (8). "[F]or me it is the Shield," writes Lee, "but wherever terrain informs our lives and claims us," we will "be our own men,"

> and then, no longer haunted by
> unlivened presence, [able] to live the cities:
> to furnish, out of the smog and the shambles of our dead precursors,
> a civil habitation that is
> human, and our own.
>
> ([1972] 35-36)

(It is one of many indications of Lee's weakness as a poet that the last lines of this passage are undercut by counteracting echoes of the wording and cadence of the final lines of T.S. Eliot's "The Love Song of J. Alfred Prufrock": "Till human voices wake us, and we drown" [17].) Later in the sequence, Lee, perhaps remembering Frye's identification of Tom Thomson as a quintessential manifestation of "Canadian sensibility" ("Conclusion" 828, and see *Bush Garden* 199-201) offers the painter up as an example of the "flawed" and dread-full legacy that Canadians must confront and accept to come into full being: "he / did his work in the Shield," he "Was part of the bush," "the radiance of the / renewed land broke over his canvas," but "for all his savvy…he is not painting" and his "body really

did decay" ([1972] 40-41). It is both as an imperfect and mortal human being and as the painter of a "gnarled" "jack pine" that, like Heidegger's temple and jug, "focus[es] heaven and earth" that Thomson must be remembered and accepted ([1972] 41, and see *Poetry, Language, Thought* 41-45 and 166-77).

A second reason that Nathan Phillips Square is an appropriate setting for *Civil Elegies* is its amenableness to (Torontocentric) interpretation as a quintessentially Canadian civic space. Blanketed though it often is by the "noxious cloud" and "gaseous stain" that emanates from "American cars" and the earth-destroying world that they represent ([1972] 46, 47, 36), the square is both like and unlike its European ancestors and models:

> In Germany, the civic square in many little towns is
> hallowed for people. Laid out just so, with
> flowers and fountains and during the war you could come and
> relax for an hour, catch a parade or just
> get away from the interminable racket
> of the trains, clattering through the
> outskirts with their lousy expendable cargo.
> Little cafes often, fronting the square. Beer and a chance to relax.
> And except for the children it's peaceful here
> too, under the sun's warm sedation.
>
> ([1972] 47)

The sun shines on civic squares in Europe and North America alike, but in Germany it once provided respite from the realities of the Holocaust and in Canada it now provides escape from the realities of world-destroying-earth. The presence of a clamorous future generation and the absence of "cafes" and "Beer" in Nathan Phillips Square suggest that it may be easier there than it was in the civic squares in Germany to "relax" into reality rather than "sedation," to awaken the revelatory "dread" that is "generally repressed in *Da-sein*," and to glimpse "the empty expanse of negation" that is the ground of Being (Heidegger *Existence and Being* 372-73)—a project to which, as will be seen, the relative openness and emptiness of Nathan Phillips Square are hugely conducive.

Another aspect of Nathan Phillips Square that accords well with the themes and aims of *Civil Elegies* is the absence from its precincts of Christian edifices and artefacts. Had they been present, such elements would have been severely at odds with the concerns of the post-Christian "lyric self" that comments in passing while discussing Thomson that "it is two thousand years since Christ's carcass rose in glory, / and now the shiny

ascent is not for us…we cannot / malinger in bygone acts of grace" ([1972] 41).[7] In the 1968 version of the sequence, statements like these in the second elegy come unannounced, but in 1972 the second elegy becomes the third and in its place is an address to God as an absent "Master and Lord" that provides them with a fuller narrative and philosophical context. Moving through several statements to the effect that life in the modern world is characterized by an ubiquitous "emptiness" stemming from the "absence" of the sacred, the new second elegy ends on another resonantly Heideggerian note by evoking his discussion of Hölderlin's "Is there a measure on earth?" in the final essay in *Poetry, Language, Thought*. "Man, as man, has always measured himself against something heavenly…. The godhead is the 'measure' [*Mass*] with which man measures out his dwelling, his stay on the earth beneath the sky…. To write poetry is measure-taking…by which man receives the measure of the depth of his being," writes Heidegger, and Lee:

> Master and Lord, there was a
> measure once.
> There was a time when men could say
> my life, my job, my home
> and still feel clean.
> The poets spoke of earth and heaven. There were no symbols.
> ([1972] 38)

When, in Hölderlin's words and Heidegger's interpretation, "God" was "manifest like the sky," "man" had "something…[to] measure…himself by," to differentiate good from evil, to dwell "Full of merit, yet poetically, …on this earth" (*Poetry, Language, Thought* 219-22). In the absence of God and "measure," the means of judging "merit" disappear and poetry ceases to be sacred: modern man can no longer feel "clean" (good) about what he makes and does and the modern poet must resort to mere "symbols," representations that do not participate in the "upward-looking measure-taking" "glance [that] spans the between of sky and earth" (*Poetry, Language, Thought* 220-21).

At the beginning of the third elegy in the 1972 *Civil Elegies*, the sense that life and poetry have been emptied of value and purpose yields a bleakly Eliotic analysis of the sights and sounds in Nathan Phillips Square at "noon," a time traditionally associated with clarity of vision and intense spiritual as well as physical enlightenment:

> ...the people come and they feel no consternation, dozing at lunchtime; even the towers comply.
> And they prevail in their placid continuance, idly unwrapping their food day after day on the slabs by the pool, warm in the summer sun.
> Day after day the light rides easy.
> Nothing is important.
>
> ([1972] 39)

The "towers" of this passage are, of course, the towers of Toronto's new City Hall whose two concave and asymmetrical structures were intended by Revell to "represent the separateness of the two municipal governments that were to use the building, the City of Toronto and Metropolitan Toronto" (Kalman 2: 808). That "even the towers comply" indicates that they no more than the seemingly motionless water of the fountain and reflecting pool in the square in front of them will provide relief from the pervasive sense of life's repetitive meaningless. Nor perhaps should such respite be expected from the towers, for though later described as "luminous"[7] and credited with "the spare vertical glory of right proportions," they are introduced in Elegy 1 in the context of "Lacunae. Parking lots. Regenerations," and "Newstand euphorics" as "Revell's sign" of Canadian inauthenticity and failure ([1972] 54, 52, 36). However pleasing to the eye, two predominantly glass and concrete towers designed by a Finnish architect can scarcely be expected to have resonated strongly with Lee's nationalistic and Heideggerian project.

This is not so of the sculpture entitled *Archer* by the English Modernist Henry Moore that stands in front of the new City Hall. Immediately after the passage in the third elegy quoted above, Lee makes the *Archer* the focal point of a psychophysiological "releasement towards things" (*Gelassenheit zinden Dingen*) that allows him to see the sculpture as a product of the same forces as the Shield and, thus, to apprehend the declared "terrain" or ground (*Boden*) of his (Canadian) being in the physically and ideologically polluted centre of Toronto. When the *Archer* was initially mentioned in Elegy 1, the speaker was sitting "off to...[its] west" (33) observing the city's skyline, but now he is located "to...[its] south"—that is, facing in the direction of the Shield. The "releasement" of Lee's "lyric self" "towards" the sculpture and the Shield begins as a bodily experience akin to the awakening of *Dasein* by dread "in the midst of what-is" that Heidegger describes in *Existence and Being* (see 359-80): "once at noon I felt my body's pulse contract and / balk in the space of the square, it puckered and jammed till nothing / worked, and casting back and forth / the only resonance that held was in the Archer" ([1972] 39). What follows is the com-

bination of "[r]eleasement towards things and openness to the mystery" (*Offenheit für das Geheimnis*) that, according to Heidegger, "grant[s] us the possibility of dwelling in the world in a totally different way" by "promis[ing] us a new ground and foundation upon which we can stand and endure in the world of technology without being imperiled by it" (*Existence and Being* 55):

> Great bronze simplicity, that muscled form
> was adequate in the aimless expanse—it held, and tense and
> waiting…I stood until the
> clangor in my forearms found its outlet.
> And when it came I knew that stark heraldic form is not
> great art; for it is real, great art is less than its necessity.
> But it held, when the monumental space of the square
> went slack, it moved in sterner space.
> Was shaped by earlier space and it ripples with
> wrenched stress, the bronze is flexed by
> blind aeonic throes
> that bred and met in slow enormous impact,
> and they are still at large for the force in the bronze churns
> through it, and lunges beyond and also the Archer declares
> that space is primal, raw, beyond control and drives toward a
> living stillness, its own.
>
> ([1972] 39)

"[T]he *Archer* judges the square by recalling us to our deeper vocation in Canada," Lee would later explain to Anne Munton, the "vocation…of coming to terms with the most primordial processes of earth—with which we really have to live (or fail to live), in that we inhabit a country in which the Shield occupies so much space" (qtd. in Munton 156).

It would be an exaggeration to say that the remainder of *Civil Elegies* is a working through of the judgement and vocation provided by the *Archer* in Elegy 3. Nevertheless, the "releasement towards things" prompted by Moore's sculpture clearly motivates much of the subsequent material in the sequence, from the speaker's perception of "New silences…in the drone of the square's great spaces" and his worry that to live "Among the things which / hesitate to be, is [to] void our vocation" to his engagement with Thomson and, later, Hector de Saint-Denys Garneau, the French-Canadian poet whom he repeatedly lauds for making "poems out of [his] body," for draining himself "empty for love of God," and for confronting the "void" that lies concealed beneath the surface of lives lived in the absence of God and in collusion with the "abomination[s]" wrought especially by the mil-

itary and industrial components of technology ([1972] 41, 43, 52, 53, 48).[9] (Of course, the presence of Saint-Denys Garneau in *Civil Elegies*, like that of "the mad bomber" Paul Chartier who tried to blow up the Houses of Parliament in 1966 [1972] 34, 59], also jibes with Lee's nationalistic agenda, and probably helped to ensure his work's translation by Marc Lebel as...*legies civiles* [1980].) At times during the central elegies in the sequence Lee's speaker comes close to succumbing to the possibility that "we cannot command the courage outright to exist"—to be-in-the-world—but he continues to observe the "calamitous division" that is alienating people from the earth, themselves, and one another and continues "with singleness of eye" and purpose to seek remedies for the ontological dualisms generated by consumerism's "endless parade of lethal-desirable things" ([1972] 51-53) and perhaps symbolized by the two towers of the new City Hall.

That a commitment to making "the world...whole" ([1972] 52) is not easily sustainable becomes evident in the opening verse paragraphs of the final elegy where the speaker faces the possibility that "there is no regenerative absence," that "the void that compels us is only / a mood[10] gone absolute," that "the dreary high-rise is nothing / but the dreary high-rise" and then proceeds to describe a period of psychological break down and break through in which "the nihilation of Nothing (*das Nichten des Nichts*)" that Heidegger describes in *Existence and Being* freed him (Lee) from his nihilistic tendencies and allowed him to regain his sense of "what-is (*das Seiende*)" (370). From this regenerated perspective, Canada is both a "conquered nation" and "a place to be," a platform from which "To rail and flail at a dying civilisation, / to rage in imperial space," and a country capable of bidding "Beautiful riddance!" to the "will to lose" and contributing to the growth of an incipient "better civilisation" ([1972] 56). Canadians, then, have a clear choice: they may decide either to "eat imperial meat" or "to come to themselves," to engage the enemies of that "better civilisation" with qualities born of "bloody-minded reverence among the things which are, / and the long will to be in Canada," and to "find...a place among the ones who live / on earth, sustained in fits and starts / by the deep ache and presence and sometimes joy of what is" ([1972] 56-57). Lee's cadences in these lines are those in which Wordsworth celebrates the emergence of the "philosophic mind" in the "Intimations" Ode (4: 282), but, as made abundantly clear by the repetition of "to be," "what is," and their cognates throughout Elegy 9, the "philosophic mind" that he is describing is nothing (and nothing) if not Heideggerian.

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In the final verse paragraphs of the elegy and the sequence, Lee continues to draw heavily on Heidegger. Focusing first on "void," he argues that, like "God," "eternity," and "the soul," it "must / surrender its ownness… [and] / re-instil itself in the texture of our being here" so that it is not conceived as a transcendent and distinct absolute but as an omnipresence ([1972] 57). Turning then to language, he argues that, although the "most precious words" in the Western tradition have been "withdrawn" and "will not be charged with presence again in our lifetime," this is not to be lamented "for now we have access to new nouns" such as "water, copout, tower, body, [and] land" with which to articulate the mode of being and dwelling in the "better civilization" that is nigh at hand. Finally, he draws *Civil Elegies* to a close with a prayerful address to "Earth" that relies for much of its meaning on passages in *Poetry, Language, Thought* in which Heidegger conceives of "Earth…[as] the building bearer [that] nourishes with its fruits," "nearness" as a "bringing near" or "draw[ing] nigh" that is quite different from the "abridging and abolishing of distances" by technology, and "home" as a place and manner of "dwell[ing] humanely on… earth" by simultaneously taking it "under our care" and preserving its otherness (177-78, 229, 150-51):

> Earth, you nearest, allow me.
> Green of the earth and civil grey:
> within me, without me and moment by
> moment allow me for to
> be here is enough and earth you
> strangest, you nearest, be home.
> ([1972] 57)

It is "Earth" that permits all things—humans, plants, buildings—to be. It is within and outside all mortal beings and it exists without them. It is at once imminent, approachable, accommodating, distinct, not "me," and not mine to own. Understood in this way, earth is the ground of homecoming and the measure of dwelling poetically.

Notes

1 In the final chapter of *Survival: A Thematic Guide to Canadian Literature* (1972), another Anansi book of the Centennial period, Margaret Atwood quotes with relish the "parting joke"in Ray Smith's "Cape Breton Is the Thought-Control Centre of Canada" (1969): "For Centennial Year, send President Johnson a gift: an American tourist's ear

in a matchbox. Even better, don't bother with the postage"(239). She also discusses at some length David Godfrey's more restrainedly anti-American short story "The Hard-Headed Collector"(1968), the collector of the title being "an aggressive American capitalist of the rugged individualist school"who compiles an art collection with "money ...made from Canadian oil and uranium"(*Survival* 240).

2 In 1969, Lee published translations of Rilke's first and second elegies. See Mary MacPherson 245 for details.

3 This reference is to the excerpt from the revised version of Lee's "Cadence, Country, Silence: Writing in a Colonial Space"(which was first published in 1972) that appears in the second volume of Donna Bennett and Russell Brown's Oxford *Anthology of Canadian Literature in English*.

4 See also Heidegger's *Discourse on Thinking* 50-51 for his observation that the "relation of man to the world as such"that resulted in "Nature becoming a gigantic gasoline station, an energy source for modern technology and industry"(i.e., what Lee terms "worldî) "developed in the seventeenth century first and only in Europe."See Isaiah Naranjo's "Visions of Heidegger in Dennis Lee and Robert Kroetsch,"869-74 for a useful introduction to the Heideggerian component of *Civil Elegies* and other works by Lee. In *The Cadence of Civil Elegies*, a monograph devoted entirely to Lee's poem, Robert Lecker surprisingly gives no consideration whatsoever to Heidegger.

5 In the opening invocation in *Paradise Lost*, Milton envisages the Holy Spirit "brooding on the vast abyss"and making it "pregnant"at the Creation (1: 21-22).

6 In the 1968 version of *Civil Elegies*, Lee sees many Canadians as "not yet / naturalized in their birthright dimension"or "native members of a human body of kind"(np).

7 In 1968, "bygone acts of grace"are "upward evident blisses"(np). This is one of numerous examples of verbal and conceptual awkwardness in the earlier versions of the sequence.

8 As they are in Sonnet 21 of Lee's earlier *Kingdom of Absence* (1967), where they "look down on yankee heaven: chrome under smog. / Hung between styles"(np).

9 See Stan Dragland, "On Civil Elegies,"177-81 for a valuable discussion of the concept of "void"in the sequence.

10 See Heidegger, *Existence and Being* 363-67 for his discussion of "moods,"especially the "key-mood of dread (*Angst*)"as the states in which humans are brought "face to face"with "what-is-in-totality"and, in the case of dread "Nothing itself."For Nathan Phillips Square as a site that generates a very different response, see Hume Cronyn's "Lawrence"(1993), where a vagrant who has "come to Toronto to change his character, or to kill himself"is humiliated while preparing to eat some bread near a "drinking fountain"in front of City Hall but forgives the "boys"who have embarrassed him and stolen his bread, and subsequently becomes a saintly dispenser of bread that he has scavenged "absolutely free"to "all those who pass...by"(42-43).

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