

**John Lent: A Composer: An Annotated Bibliography**  
**By Cassandra Redding**  
**Revised, updated and corrected by Alexis Ratz (June 2004)**

## **Introduction**

To understand Lent and his works I tried to find everything written by him and everything written about him so I could get an authoritative view for my annotated bibliography. I have read many of his biographies and know that he was born in Antigonish, Nova Scotia and grew up in Edmonton, Alberta. He is the second eldest of seven children of an Irish-Catholic family. He studied at the University of Alberta and pursued doctoral studies at York University. When he was in University he wrote songs for the folk group he formed with his brothers, which seems to have led into his poetry writing (Cormier 10). In addition to Okanagan University College he has also taught at English literature and Creative Writing at Alberta, Notre Dame, and Regina Universities. From reading his books I found much of his works to be autobiographical with the scenery around him being based in places such as Edmonton, Nelson and Regina. He writes about what he knows and about his everyday life, with one book, *Wood Lake Music*, being based on his daily drive from Vernon to Kelowna to get to work. A lot of his work is also based on his family, with a lot of focus on his father. To do an annotated bibliography I wanted to understand John Lent's work as a whole, and to know how his works of poetry and fiction related to his music.

Fortunately, there are a great many admirers of John Lent's writing who gave me access to much of his work. The compiled file in the OUC Library contained many interesting articles I would not have been able to access by myself, including Lent's university thesis on T.S. Eliot, his letter to explain what he did on his sabbatical and some reviews by students of OUC. The file also contained many critical articles, which I had already spent a good deal of research time finding.

For my annotated bibliography I chose to describe each of the works that John has written. I think it would take a lot more time to evaluate his works and evaluating just one of his books would be a project in itself. But when I was annotating the critical articles it was necessary to evaluate what they had said. Some of the critical articles made completely different statements from one another.

I feel that his works as a writer and as a musician are interlocked and possibly difficult to separate as in much of his poetry he speaks of music. In *Frieze* he writes, "So you have to scream some songs too/ bad or they turn to stone silence. Now I have voices to free from stone/ must grow violent in chords shout". Many of the critics have also noticed this relationship with one saying "Lent's poetry is more pointedly rhythmic than most modern poetry you will encounter" (Vaisius). John Lent, when speaking to the *Vernon Daily News* about *Wood Lake Music*, says, "the book has a freeform structure, like jazz music..." (Galinski 11).

The following annotated bibliography could not have been done without much help from Ross Tyner, Craig McLuckie and John Lent himself. All works are listed in a chronological order according to dates of publication, or alphabetically by author.

## Key

- A. Books by John Lent
- B. Short Stories in Periodicals
- C. Poetry Publications
- D. Public Reading of Lent's work
- E. Works in Anthologies
- F. Essays by John Lent
- G. Music by John Lent
- H. Public Addresses and Lectures by John Lent
- I. Editing by John Lent
- J. Unpublished works by John Lent
- K. Reviews of John Lent's work
- L. Critical Articles on John Lent
- M. Interviews with John Lent
- N. Internet Resources by and about John Lent
- O. Miscellaneous

## Annotated Bibliography of John Lent

### A. Books by John Lent

- A1. Lent, John. *One Moon's Light*  
[ A novel, currently under consideration.]
- A2. ---. *So It Won't Go Away*. Saskatoon: ThistleDown Press, forthcoming 2005.  
[ A novel/short fiction.]
- A3. ---. *Black Horses, Cobalt Suns: New Poems*. Victoria: Greenboathouse Books, 2000.  
[Lent's newest book of poetry, *Black Horses, Cobalt Suns*, is published by Greenboathouse Books, a press run by his former student, Jason Dewinetz. A series of readings, run by Dewinetz, held at Headbones Art Gallery in Vernon, B.C. allowed Lent to launch his new work. The book is one long poem with 10 parts, 1: 8 stanzas, 2,12,4,4,1,1,2,1 lines each, 2: 5 stanzas, 5,3,17,1,1 lines each, 3: 6 stanzas, 5,3,8,1,1,1 lines each, 4: 3 stanzas, 8,9,1 lines each, 5: 5 stanzas,7,4,3,2,1 lines each, 6: 5 stanzas, 3,3,3,3,3 lines each, 7: 7 stanzas, 4,6,2,5,2,1,2 lines each, 8: 8 stanzas, 6,8,5,5,7,2,1,3 lines each, 9: 6 stanzas, 30,2,2,1,1,1 lines each and 10: 10 stanzas, 9,1,1,13,5,5,6,6,3,2 lines each. ]
- A4. ---. *Monet's Garden*. Saskatoon: ThistleDown, 1996.  
[*Monet's Garden* is John Lent's first full volume of purely fiction. The book contains twelve short stories including: "As Far As He Could See", "Roofs", "Room", "Roofs in the Rain", "Think of the People Behind You", "Taste", "Roofs in the Sun", "Roofs in the Morning", "The Bright Field", "Roofs in the Head", "Monet's Garden", "Roofs in the Heart". Many of these stories have been published individually in scholarly journals, but the twelve stories do read like a short novel and are connected. The stories follow the dysfunctional siblings Rick, Jane and Neil, through their relationship with their parents, mostly their father, from when they were young to their adult lives.]
- A5. ---. *The Face in the Garden*. Saskatoon: ThistleDown, 1990.  
[*The Face in the Garden* is a combination of short stories and poetry dedicated to Lent's "brothers and sisters". The book begins with a "Prologue: Shelter", a short story, and a second section, "Towards the Gardens", also includes the short stories: "The Revenge Of The Landlady's Daughter", "I'm Not Like Merv, Helen", "The Incredible Mix", "Hangovers" and "The Screen". Another section, "In the Gardens" includes poetry entitled: "Enclosed Garden, 1" (17 stanzas, 34 lines), "Original Sins" (epigraph from Dylan Thomas, then 21 stanzas, 42 lines), "Ghost in the Vortex" ( 19 stanzas, 66 lines), "Lament" (11 stanzas, 40 lines), "Artifice of Eternity" for Reid M. Clarke ( 11 stanzas, 36 lines), "Chiaroscuro" for Michael Griffin (12 stanzas, 40 lines), "Student Recital: Holy Thursday, 1980" ( 11 stanzas, 38 lines), "The Unnecessary Torture of Summer Nights" ( 27 stanzas, 83 lines), "Squared Circle" ( 8 stanzas, 16 lines), "In the Rearview Mirror of the Finning Cat" ( quote from Edward Hyams then 13 stanzas, 46 lines), "Outside the Sylvia" for Joan (12 stanzas, 27 lines), "Cold War: Remembrance Day, 1983" for Lent's father, Harry ( 85 stanzas, intermixed with two short prose paragraphs, 179 lines) and "Enclosed Garden, 2" ( 24 stanzas, 68 lines).

The fourth section, "Facing the Gardens", for Allan Forrie, is a long 416 line poem and the book ends with an epilogue "Mutability". ]

A6. ---. *Frieze*. Saskatoon: Thistledown, 1984.

[*Frieze* is a collection of John Lent's poetry that is divided into different headings: "I. Toronto", "II. Regina", and "III. Vernon". There are five poems under the heading Toronto, including: "The Pilot Concerto: Aside From All That, These Stones" (34 stanzas, 185 lines), "Fitting Room" (19 stanzas, 88 lines), "It's Lucille's Funeral" (dedicated to Lucille Herbert and Don Summerhayes, 14 stanzas, 68 lines), "Man Seated, Having a Coffee and a Bad Day Down on Bloor" (begins with a Malcom Lowry quote and includes 17 stanzas, 176 lines). There are six poems under the heading "Regina", including: "Storm, Over Regina" ( 11 stanzas, 50 lines), "Wascana Geese, Lifting" (8 stanzas, 35 lines), "Triptych: Seeds" ( 47 stanzas, 168 lines), "Ramble #4: The Quality Tearoom" ( 13 stanzas, 67 lines), "Ramble #1: Approximately October Now, Malcolm" ( 23 stanzas, 166 lines), and "Open Line" (12 stanzas, 64 lines). There are 13 poems under the heading "Vernon", including: "In the Intersection" for Gene Dawson (7 stanzas, 21 lines), "On the Bus to Gene's Funeral" (quote from Gene Dawson's desk, 9 stanzas, 38 lines), " Out There, in the Front Yard, April 1979" (7 stanzas, 28 lines), "Pastoral #3: Three Falls" (10 stanzas, 57 lines), "Pastoral # 1: St. Albert Sideroad 1961" (5 sentence paragraph), "Jim, Seated at "La Boca" (12 stanzas, 49 lines), "In The Aloha Laundromat" for Tom Wayman (15 stanzas, 53 lines), "Pastoral #4: The Whine" (6 stanzas, 38 lines), "Incarnation Quartet: Sunday Mornings" ( 32 stanzas, 191 lines, including quotes from Wallace Stevens, William Gass, Walker Percy and Emily Carr), "Renaissance" ( 7 stanzas, 42 lines), "Mid Winter Suite, After David Milne" (quote from Seamus Heaney, then 15 stanzas, 168 lines), "Frieze" (quote from Louis-Ferdinand Celine, then 23 stanzas, 88 lines), and "It's Your Move" (quote from Cezanne, then 7 stanzas, 26 lines.)]

A7. ---. *Wood Lake Music*. Vancouver: Harbour, 1982.

[*Wood Lake Music*, Lent's second published work, reads like one long 69 page poem; it tells a continuing story throughout. The work begins with a newspaper article on an incident with French-Canadian fruit-pickers, which happened in Osoyoos. The poem reads autobiographically, as the story of a professor's daily drive from his hometown of Vernon to the College in Kelowna is told. There are dates at the top of many pages, which make the writing seem like journal entries to the reader. The book melds John Lent's two passions of writing and music.]

A8. ---. *A Rock Solid*. Toronto: Dreadnought, 1978.

[*A Rock Solid* is the first published book of poetry by John Lent. The book is dedicated to "Katherine". The small book has passages that read like autobiographical prose, and nine poems that follow each passage of prose. Includes: "The Bus Depot, Nelson 6:00 am" (11 stanzas, 45 lines), "Pine and Cedar" (8 stanzas, 29 lines), "The Diamond Grill" (7 stanzas, 34 lines), "Triptych" (3 stanzas, 33 lines), "The Queen's Hotel Bar" (11 stanzas, 46 lines), "Angle of Repose" (9 stanzas, 65 lines), "The Mine Shaft: A Cabaret" (13 stanzas, 58 lines), "For Oenone" (14 stanzas, 59 lines), and "Tonight in the Forest" (6 stanzas, 37 lines).]

## B. Short Stories in Periodicals

- B1. Lent, John. "Watching My Students Write an Exam on Wilderness." *Arc* (Summer 2003).  
[A one page prose piece exploring the relationships between people and place, finding the extraordinary within the ordinary. Midway through the piece are two short italicized paragraphs with an existentialist tone.]
- B2. ---. "So It Won't Go Away." *New Quarterly* (Spring 2001).  
[The title story from the sequel to *Monet's Garden*, *So It Won't Go Away*.]
- B3. ---. "Bridge." *New West Review* 25.4: 27-30.  
[A story from the sequel to *Monet's Garden*, *So It Won't Go Away*, told in 8 parts.]
- B4. ---. "Kalamalka Chronicles: Chapter One." *Sun Review* [Vernon] 11 November 2000: 21.  
[John Lent writes the first chapter of a novel contest, by the *Sun Review* and the Kalamalka Institute for Working Writers. The contest is open to anyone who would like to write a chapter, continuing from Lent's first, which will be judged by members of the Institute. The contest winners will be published in the newspaper, and then in a chapbook, published by the Kalamalka Press.]
- B5. ---. "The Point of Stoer." *been seen* 1.1 (December 1999): 59-61.  
[An excerpt from a novel that Lent is working on.]
- B6. ---. "Think Of The People Behind You." *Dandelion* 21 (Spring 1995): 48-58  
[A first publication, which is later published in *Monet's Garden*, 1996.]
- B7. ---. "As Far As He Could See." *The New Quarterly* 15 (Spring 1995): 81-96.  
[A first publication, which is later published in *Monet's Garden*, 1996.]
- B8. ---. "Monet's Garden." *The New Quarterly* 15 (Summer 1995): 126-45.  
[A first publication, which is later published in *Monet's Garden*, 1996.]
- B9. ---. "Roofs in the Morning." *Event* 23 (Winter 1994): 92-95.  
[A first publication, which is later published in *Monet's Garden*, 1996.]
- B10. ---. "Room." *Grain* 22 (Winter 1995): 79-90.  
[A first publication, which is later published in *Monet's Garden*, 1996. The story begins with quotes from Jean-Paul Sartre and Elias Canetti.]
- B11. ---. "Two Self-Portraits: Night Window, Strasbourg, 1988." *Event* 19 (Spring 1990): 57-61.  
[According to Lent's own Curriculum Vitae, this four page story, was a finalist in a Creative Non-Fiction Competition. Lent begins the story with an epigraph from Bertolt Brecht. The protagonist, who is Lent, appears to be looking into the night and into himself.]

### C. Poetry Publications

- C1. Lent, John. "Home". (Broadsheet) .Victoria: Greenboathouse Books, 2004.  
[A 39-line poem with 5 stanzas of 16, 1, 7, 14 and 1 lines each. It opens with an epigraph from Edward Abbey's "A Walk in the Desert Hills." the printing of "Home" was limited to 100 copies and speaks of the city as a type of wildernes.]
- C2. ---. "Artifice of Eternity", "Mid-Winter Suite, After David Milne", "Renaissance" and "The Real World" reprinted in : Clarke, Jude. *The Language of Water*, Saskatoon: Thistledown Press, 2002.  
[The author of this autobiographical volume is married to Lent, and some of his poetry/ song lyrics are reprinted in the volume.]
- C3. ---."Somebody Paying Attention: reviewing, the Intellectual, and the Region." *The Malahat Review* 144 (Fall 2003): 88-91.
- C4. ---. "[excerpt] Meditation: Domestic Pageantry, An Exploration of the Mundane." *MIX, independent art and culture magazine.*, Vol 27, No 3, Winter 2001/02. Toronto: Parallelogram Artist-Run Culture Publishign, Inc., 15.
- C5. ---. "L'oeil de Dieu au Quai de la Bruche." *The Malahat Review* 94 ( Spring 1991): 86-88.  
[A poem for Jude, the writer's wife. The poem has 47 lines, 12 stanzas with 9,1,2,8,1,1,10,1,6,1,6,1, lines each. In *Fat Moon* the title is L'oeil des Dieux au Quai de La Bruche, and has 12 stanzas with 9,1,2,6 (page break), 2,1,1,14,1,6,1,9 lines each.]
- C6. ---. "The Roofs of Strasbourg." *Dandelion* 17 (1990): 26.  
[This publication has 6 stanzas with 13,5,3,1,1,1 lines each, while in *Fat Moon*, the poem has 5 stanzas of 13,5,3,1,1 lines each. The last line "a monstrance in the Vosges" is missing.]
- C7. ---. "The Beggars of Strasbourg In The Cathedral Square." *The New Quarterly* 11 (Summer 1991): 16.  
[A poem with 7 stanzas with 9,4,2,1,2,1,1 lines each.]
- C8. ---. "Lavomatique." *The New Quarterly* 11 (Summer 1991): 17-18.  
[A poem with 16 stanzas of 3,1,3,1,4,1,5,5,1,3,3,5,1,2,5,1 lines each that is also published in *Fat Moon* with 16 stanzas, but with 3,1,2,1,4,1,5,5,1,3,3,5,1,2,5,1 lines each.]
- C9. ---. "The Chapel In The Residence, Wurzburg." *The Antigoneish Review* 80 (Spring 1990): 66.  
[A poem with 8 stanzas, 26 lines of 4,4,2,6,2,3,1,5, lines each.]
- C10. ---. "Port Cities." *Matrix* (Spring 1990):10.  
[The author's favourite poem with 17 stanzas, 5,7,5,8,6,7,2,4,2,1,1,2,1,1,1,1,1 lines each.]

- C11. ---. "The Pilot Concerto: Aside From That All These Stones." *La Traductiere*, Numero 7-8, Paris. Spring 1990:42.  
[A 6 stanza, 25 line poem, previously published in a 34 stanza, 185 line, version in *Frieze*.]
- C12. ---. "Frieze." *La Traductiere* 7-8 (Spring 1990).  
[A six stanza, 23 line poem previously published as a 23 stanza, 88 line poem in *Frieze*.]
- C13. ---. "The Last Custom's Gate." *La Traductiere* 7-8 (Spring 1990): 17.  
[A 3 stanza, 17 line poem that is a translation of "La Dernière Douane", by Nicolas Bouvier.]
- C14. ---. "Outside The Sylvia." *The Canadian Forum* 12 (February/March 1988): 42.  
[A poem for Joan, a former student of John Lent. 12 stanzas, 27 lines of 4,3,4,1,1,5,1,1,2,1,1, lines each. The poem is consistent with publication in *Face In The Garden*, 1990.]
- C15. ---. "Her Dress." *The Canadian Forum* 12 (February/March 1988): 42.  
[An 11 stanza poem of 25 lines of 5,2,6,1,2,3,2,2,1,2,1, lines each.]
- C16. ---. "Student Recital: Holy Thursday, 1980." *The Canadian Forum* 12 (February/March 1988): 42.  
[A 12 stanza poem of 38 lines of 1,1,6,1,6,4,5,5,4,2,1, lines each. The poem is consistent with a later publication in *Face in the Garden*.]
- C17. ---. "Poolside." *The Canadian Forum* 12 (February/March 1988): 43.  
[A 27-stanza poem divided into two sections of 29 lines and of 33 lines.]
- C18. ---. "The Well-Tuned Poem." *CVII* (Winter 1989).
- C19. ---. "The Ghost In The Vortex." *Event* 16 ( Fall 1987): 103-105.  
[A 22 stanza poem with 3,8,6,8,2,1,1,2,5,1,3,1,3,1,6,5,3,2,1,2,5,1 lines each. The work is later published in *Face in the Garden*, as a 19 stanza, 66 line poem.]
- C20. ---. "Artifice of Eternity." *Prairie Fire* 8 (Summer 1987): 54-55.  
[An 11 stanza with 7,4,4,3,6,4,4,1,1,2,1 lines each. The poem is later published in *Face in the Garden*, with a dedication to Reid M. Clarke, Lent's father-in-law, with 11 stanzas and 36 lines.]
- C21. ---. "The Bad Days." *The Antigonish Review* 64 (Winter 1986): 54-55.  
[19 stanzas, 1,2,3,5,2,3,2,8,1,4,11,4,1,1,2,3,3,1,1 lines each.]
- C22. ---. "Original Sins." *Waves* 14 (Spring 1986): 45-46.  
[Begins with an epigraph from Dylan Thomas. 22 stanzas, 2,1,1,1,1,3,1,5,1,2,1,4,1,4,2,5,2,2,1,1,1,1 lines each. Later published in *Face in the Garden* 1986 with 21 stanzas, 42 lines.]

- C23. ---. "Lament." *Waves* 14 (Spring 1986): 46-47.  
 [11 stanzas, 6,1,9,1,1,11,1,4,3,2,1 lines each. Later published in *Face in the Garden* 1986.]
- C24. ---. "The Quality Tearoom." *Green's Magazine* (1983).  
 [A poem based on a café in Regina, Saskatchewan. Later published in *Frieze*, 1984.]
- C25. ---. "Wascana Geese, Lifting." *The Wascana Review* (Spring 1982).  
 [Later published in *Frieze*, 1984.]
- C26. ---. "Pastoral #1: St. Albert Sideroad, 1961." *Waves* (1982): 67.  
 [Dedicated to Lent's sister, Susan. A 5 sentence paragraph of prose. Later published in *Frieze*, 1984 and *In the Clear*, 1998.]
- C27. ---. "The Whine." *Interior Voice* (Spring 1981).  
 [Later published in *Frieze*, 1984.]
- C28. ---. "In The Intersection." *The NeWest Review* (January 1981).  
 [Later published in *Frieze*, 1984.]
- C29. ---. "Incarnation Quartet: Sunday Mornings." *Matrix* 11 (Spring 1980): 74-79.  
 [A poem with 4 parts "for Jude Clarke". The first part begins with a quote from Wallace Stevens, and 11 stanzas, 5,1,9,11,5,2,1,2,3,3,2 lines each. The second part has a quote from William Gass and 9 stanzas, 9,2,4,3,2,2,8,11,6 lines each. The third part begins with a quote from Walker Percy and 9 stanzas, 4,3,6,10,8,14,17,4,4 lines each. The last part begins with a quote from Emily Carr and 6 stanzas, 9,2,2,9,4,5 lines each. The poem is also published in *Frieze*.]
- C30. ---. "Open Line." *This Magazine* 2 (Spring 1979): 36.  
 [For Adrienne Winnifred Lent. A 12 stanza poem, of 2,5,1,7,7,7,15,7,5,4,1,3 lines each. Consistent with later publication in *Frieze*, 1984.]
- C31. ---. "Fitting Room." *Fiddlehead* 118 (Summer 1978): 50 –52.  
 [Although the table of contents in *Fiddlehead* lists John Lent as the author of the "Fitting Room", the page that the poem occurs on states "Janet Lent". The poem is nine stanzas, 63 lines of 2,1,17,2,13,2,12,13,1 each. Also published in *Frieze* with 19 stanzas, 88 lines.]
- C32. ---. "Triptych: Seeds." *Matrix: Double Anthology Issue 6 &7* (1978): 20-24.  
 [Begins with an epigraph from Maurice Serullaz. A 46 stanza poem of 6,2,7,2,4,1,3,1,1,1,3,1,3,2,1,3,3,1,3,11,1,8,1,11,10,10,12,2,2,6,2,3,9,3,4,2,3,1,2,3,2,2,3,2,2, 2 lines each. Later published in *Frieze*, 1984.]
- C33. ---. "Approximately October Now, Malcolm." *The NeWest Review* (1977).  
 [Lent's first published poem. Later published in *Frieze*, 1984.]



- C34. ---. "On Poetry." *The Improved Closet* 1.1: 18.  
[A poem in a first issue of a magazine created by Lent and classmates while attending university. The poem is one stanza, with 10 lines. An untitled poem also follows it with 6 stanzas, 1,5,4,4,4 lines each. Lent also drew the cover for the magazine. A second issue of the magazine followed with another untitled poem with 3 stanzas, 8,5,2 lines each. Both magazines contain poems by many others.]

#### D. Public Reading of Lent's work

- D1. Lent, John. "Cold Wars: Remembrance Day, 1983," read by Peter Gzowski, *CBC Morningside*, November, 1987.  
[A poem from *Face in the Garden*.]

#### E. Works In Anthologies

- E1. Lent, John. "Enclosed Garden, 2." *The Dominion Of Love*. Ed. Tom Wayman. Madeira Park: Harbour Publishing, 2001: 105-108.  
[From *The Face in the Garden*.]
- E2. Lent, John. "Roofs in the Morning." *Rip-Rap: Fiction and Poetry from The Banff Centre for the Arts*. Ed. Edna Alford. Banff: Banff Centre Press, 1999: 1-4.  
["Roofs in the Morning" is the first short story in this collection of poetry and fiction. Lent previously published the story in *Event*, 1994 and *Monet's Garden*, 1996.]
- E3. ---. "From 'So It Won't Go Away'." *The Greenboathouse Reader: An Anthology Of Okanagan Writing*. Ed. Jason Dewinetz. Victoria: greenboathouse books, 1999: 7-13.  
[An excerpt of a short story, "So It Won't Go Away", which will be published in *The New Quarterly*, Spring 2001.]
- E4. ---. "Enclosed Garden,1." *In the Clear: A Contemporary Canadian Poetry Anthology*. Ed. Allan Forrie, Patrick O'Rourke and Glen Sorestad. Saskatoon: Thistledown Press, 1998: 146-147.  
[A poem with 17 stanzas, 1,4,3,2,2,3,2,5,1,2,1,1,2,1,1,1,1 lines each. The poem was previously published with 24 stanzas in *The Face in the Garden*, 1990.]
- E5. ---. "Pastoral #1: St. Albert Sideroad, 1961." *In the Clear: A Contemporary Canadian Poetry Anthology*. Ed. Allan Forrie, Patrick O'Rourke and Glen Sorestad. Saskatoon: Thistledown Press, 1998: 147-148.  
[A paragraph of prose that was previously published in *Waves*, 1982 and *Frieze*, 1984. This version ends with an epigraph from Michael Cullen.]
- E6. ---. "It's your move." *What Is Already Known*. Ed. Sean Virgo. Saskatoon: Thistledown Press, 1995. 73.  
[A 7 stanza, 26 line poem, previously published in *Frieze*, 1984.]

- E7. ---. "Prologue: Shelter." *What Is Already Known*. Ed. Sean Virgo. Saskatoon: Thistledown Press, 1995.  
[A short story previously published in *Face in the Garden*, 1990, which appears to be the same.]
- E8. ---. "Strasbourg Suite." *Fat Moon*. Ed. Glen Sorestad. Vernon: Kalamalka Press, 1991: 45.  
[A short paragraph of prose introducing 5 poems in a suite. The suite is dedicated to Simone Vauthier. Published in an anthology by the Kalamalka Writers Collective.]
- E9. ---. "Lavomatique." *Fat Moon*. Ed. Glen Sorestad. Vernon: Kalamalka Press, 1991: 47-48.  
[A poem also published in *The New Quarterly*, which has a one line difference.]
- E10. ---. "Roofs of Strasbourg". *Fat Moon*. Ed. Glen Sorestad. Vernon: Kalamalka Press, 1991: 49.  
[A poem also published in *Dandelion*, but with one missing line.]
- E11. ---. "Memorial." *Fat Moon*. Ed. Glen Sorestad. Vernon: Kalamalka Press, 1991: 50.  
[13 stanzas, 6,6,3,1,3,3,4,1,1,1,1,1 lines each.]
- E12. ---. "Renaissance." *Fat Moon*. Ed. Glen Sorestad. Vernon: Kalamalka Press, 1991: 51.  
[A poem "for Jude, on her birthday". Jude is John Lent's wife. 20 stanzas, 4,5,1,7,2,1,1,7,2,1,1,1,1,1,2,2,1,1,1 lines each.]
- E13. ---. "Green Eclipse." *Fat Moon*. Ed. Glen Sorestad. Vernon: Kalamalka Press, 1991: 53-55.  
[Begins with an epigraph of from Nicolas Bouvier, "La Dernier Douane". 28 stanzas, 10,3,1,1,5,1,7,2,4,5,5,1,5,7,10,2,7,35,5,10,1,1,1,1,1,3,1 lines each. Published in an anthology by the Kalamalka Writers Collective.]
- E14. ---. "In the Rearview Mirror of the Finning Cat." *Dancing Visions*. Saskatoon: Thistledown Press, 1985: 66.  
[Begins with an epigraph from Edward Hyams, with 13 stanzas, 3,7,5,1,6,4,1,1,9,4,1,2,1 lines each. A poem later published in *The Face in the Garden*, 1990.]
- E15. ---. "Chiaroscuro." *Dancing Visions*. Saskatoon: Thistledown Press, 1985: 68.  
[A poem dedicated to Michael Griffin, with 13 stanzas, 1,3,1,8,2,6,5,5,3,2,1,2,1 lines each. The poem has an extra stanza than the poem later published in *The Face In The Garden*, but the same amount of lines.]

## F. Essays by John Lent

F1. Lent, John. "Short Cut to Understanding Principles Of Spatial Form in Narrative For Students Of Poetry and Fiction." *BC English Teachers Association Journal Update*, Ed. Dave Ellison. Vancouver, 2002.

[A four paragraph essay which Lent wrote after giving a workshop on spatial form in narrative to secondary school English teachers in Vernon, with the intention of making the concept of spatial, rather than temporal shape in narrative a simple concept to both understand and teach to students. In order to do so he compares juxtapositioning in narrative to montage, collage and pointillist painting, and provides a list of both literary examples and reference materials on the subject at the essay's close.]

F2. ---. Closure In Mavis Gallant's *In Transit*: a Writer's View of the Transition from Modern to Postmodern Poetics in Mavis Gallant's Short Fiction," Ed. Kristjana Gunnars. Amsterdam and Atlanta: Rodopi: 2004.

[A 24 page article in which Lent provides a historical context for, and then discusses, the shift in form of short fiction from modern to postmodern, temporal to spatial as demonstrated in four of Gallant's short stories found in *In Transit*: the title story, "When We Were Nearly Young", "The Statues Taken Down" and "Questions and Answers."

F3. ---. "Turning Stones to Trees: the Transformation of Political Experience in Dennis Brutus' *Strains*," (reprint) *Poetry Criticism*, vol 24. Ed. Laura A Wisner-Broyles. Detroit: Gale, 1999.

F4. ---. "Maelstrom: adult art, subjectivity, Ondaatje and Lowry." Under consideration, 1998.

[A 39-page manuscript which stemmed from the drafts of his dissertation which was never finished wherein Lent discusses Ondaatje and Lowry as 'adult artists.' The notion of 'adult art' and the uncertainty/chaos of adult life is discussed in a scholarly manner as well as in a very personal tone, examining the craft employed by both of these authors as well as the effects their writings had on Lent. It contains elements of criticism, autobiography and creative prose.]

F5. ---. "Familiar Ground." *Event* 26 (Spring 1997): 7-9.

[A three page, eight paragraph essay on why John Lent writes. He explains why he does not write a "blockbuster bestseller". He prefers to look into himself and create the reading experience. He keeps a journal and looks back in it for his ideas. Lent reveals many of the influences to his work, including Malcolm Lowry, whose works greatly affected Lent's own works. It is an interesting article for the reader because one is allowed to see how and why Lent feels compelled to write.]

F6. ---. "Photograph: The Forest For The Trees." *The Clayoquot Sound Anthology*. Vancouver: Arsenal Pulp Press, 1995.

- F7. ---. "‘Turning Stones To Trees’: the Transformation of Political Experience in Dennis Brutus’ *Strains*." *Critical Perspectives on Dennis Brutus*. Eds. Craig W. McLuckie and Patrick J. Colbert. Colorado Springs: Three Continents Press, 1995: 99-112.  
[Lent does a criticism of a volume of poetry, *Strains*, by Dennis Brutus. Although Lent admits he is wary of political poetry, he does find value in the work of Brutus, once a political refugee from South Africa.]
- F8. ---. "Staring Into Snow: Subjectivity And Design in Kristjana Gunnars’ *The Prowler*." *Recherches Anglaises Et Americaines* 24 (1991): 103-115.  
[ A 12 page essay in 8 sections in which Lent describes *The Prowler* as being rooted in both modernist and postmodernist experiments with subjectivity; yet, he claims, it takes the experiments with consciousness of other writers such as Joyce to another, less conventional, level. Lent credits Gunnars' use of spatial form and lack of focus on an "official" story with creating a clever and tender work in which the uncertainty of subjectivity, and therefore human life, is exposed.]
- F9. ---. "Letters to the Editor." *The Morning Star* [Vernon] 9 March, 1989.  
[A letter, from John Lent, to *The Morning Star*, wondering why a local newspaper is questioning him about his interpretation of the Salman Rushdie affair, even though the newspaper itself rarely examines international issues. He writes that while one should be frightened of censorship, it is not a new event. The letter is also interesting for the reader, as Lent comments on his commitment as a writer, to exploring the truth.]
- F10. ---. "Looking for the Face of Saturday Night." *CVII*, Summer 1987: 52-54.  
[Lent reviews Tom Wayman’s *The Face of Jack Munro*. Lent admires Wayman’s work for capturing the “small and large contexts of our lives”. Wayman, like Lent, creates poetry from his day-to-day life.]
- F11. ---. "Going For Coffee: The Lyric As Documentary." *CVII*, 1982: 30.  
[Lent reviews *Going For Coffee*, an anthology of poems edited by Tom Wayman. He begins his review with quotes from Dorothy Livesay and Dennis Lee. Lent describes the 211 work poems by 93 contributors, as a “fusion of lyric and document”.]
- F12. ---. "The Geography Of Alienation: A Retrospective Of The Poetry of Eli Mandel." *Freelance*, 1978.
- F13. ---. "A Whole Voice." *The Canadian Forum* 56 (June/July 1976): 55-56.  
[Lent writes a review of Tom Wayman’s work *Money and Rain: Wayman Live*. Lent appears to approve of the “plain and straightforward” style Wayman has. It seems he has not yet met Wayman, who will later review Lent’s work *Wood Lake Music*.]
- F14. ---. "Wyndham Lewis and Malcolm Lowry: Contexts of Style and Subject Matter in the Modern Novel." *Figures In A Ground: Canadian essays on Modern Literature*. Eds. Dianne Bessai & David Jackel. Saskatoon: Prairie Books, 1978: 61-75.  
[ This volume of essays was compiled in memory of Sheila Watson, a former instructor/mentor of Lent. In it he writes a 14 page, 2 section critical article on Lewis and Lowry, Lowry being a major influence on Lent. He has published a poem in

*Frieze* and *NeWest Review*. "Approximately October Now, Malcolm", and other essays, as listed, studying his work. In this article, Lent refutes the commonly held notion of attributing Lowry's technique to the influence of Joyce; instead, he attributes it to the influence of Aiken and compares it to the work of Lewis, in particular Lewis' satirization of the "millionaire bohemian" and the "revolutionary simpleton," both of which Lowry embodied yet viewed, as did Lewis, cynically.]

F15. ---. "Thomas DeQuincey, Subjectivity and Modern Literature: A Consideration of the Release of Vision in *Confessions of an English Opium Eater* and *Suspiria de Profundis*." *Sphinx* 9 (1978): 36-58.

[Lent writes an 18-page scholarly article in 3 sections (plus notes) on DeQuincey, focusing on subjectivity, a common topic of many of Lent's essays. The three sections deal with, respectively: DeQuincey's notions of intuitive artistic vision; prerequisites to deliberate artistic vision; and DeQuincey's representation/concealment of self as artist in *Confessions of an English Opium Eater* and *Suspiria de Profundis*.]

F16. ---. "Schizophrenic Patterns in the Plays of T.S. Eliot." Diss. University of Alberta, 1971.

[Lent analyzes T.S.Eliot's plays and writes about the "total experience" and "immediate experience" and the way in which a schizophrenic would interpret these experiences. He believes many of "Eliot's heroes", have schizophrenic patterns, in the way they relate to the world around them.]

## G. Music by John Lent

G1. The Lent Brothers. *Thicker Than Water*. Columbia Academy of Recording Arts, Edmonton, 1990.

[A tape that includes the songs: "Say You Will", "American Greed", "Generations", "Vertigo", on side one, and the songs: "Borderline", "Bye, Bye, Bye", "David's Stone", and "Transparent Man" on side two. John Lent performs the lead vocal on "David's Stone", and a vocal duet on "Vertigo".]

G2. Vinson, Laura and Red Wyng. "The Trap." By John Lent. *First Flight*. Royalty Records, 1976.

G3. Lent, John. "Tall Pines." *The White Pelican*, Spring 1971: 46.

[A song by Lent, that was his first work to be published.]

## H. Public Addresses and Lectures by John Lent

H1. Lent, John. "Steve Caetani and Dante: the Aesthetic Context of Caetani's Use of Dante's The Divine Comedy as a Frame for Recapitulation." Vernon Art Gallery, October 2003.

H2. ---. "Into the Interior: the Use of Landscape in Modernist Fiction and Painting." The Kelowna Public Art Gallery, May 2003.

- H3. ---. "Spatial Form in Fiction and Poetic Narrative." A Professional Development Workshop for Teachers in School Districts 21 and 22, Fulton School, verson, October 2002.
- H4. ---. "Aesthetics: Landscapes and Consciousness.' To 4th year Fine Arts Students at Okanagan University College, Kelowna. October 2002.
- H5. ---. "Representing Our Own Reality: Teaching Canadian Literature in The Schools." Saskatoon Teachers Federation Conference on Canadian Literature. Saskatoon. May 1989.
- H6. ---. "The Neo-Narrative in Contemporary Canadian Poetry." Conference on Canadian Studies. Universite des Sciences Humaines, Strasbourg. May 1988.
- H7. ---. "Teaching Contemporary Poetry." Faculty of Education, University of Saskatchewan, Saskatoon. October 1985.
- H8. ---. "Malcolm Lowry and the Cultural Contexts of The Thirties in Europe and America." Informal Academic Papers: 1976/77. Department of English, University of Regina. 1977.

### **I. Editing by John Lent**

11. Stensen, William. *Translating Women*. Saskatoon: ThistleDown Press, 2004.  
[A volume of short fiction]
12. Dunlop, Bonnie. *The Beauty Box*. Saskatoon: ThistleDown Press, 2004.  
[A volume of short fiction]
13. Kerr, Don. *Smoke/Screen (White Smoke and Flim Noir)*. Saskatoon: ThistleDown Press, 2003.  
[ A volume of poetry.]
14. *Who Lies Beautifully*. Co-editor (with Jim Hamilton, Craig McLuckie, and Ross Tyner).  
Vernon: Kalamalka Press, 2002.  
[An Anthology of work by member of the Kalamalka Institute for Working Writers.]
15. White, Calvin. *We Run faster With the Deer*. Turnstone Press, 2001.
16. Christensen, Peter. *Winter Range*. Saskatoon: ThistleDown Press, 2001.
17. Kinsella, W.P. *Japanese Baseball*. Saskatoon: ThistleDown Press, 2000.
18. Ojaide, Tanure, with an introduction by John Lent. "From This Hurt to the Unquestioning World':Seven Poems from *Delta Blues*." *Ken Saro-Wina: Writer and Political Activist*. Eds. Craig W. McLuckie and Aubrey McPhail. Boulder: Lynne Rienner, 1999.

[John Lent introduces and selects seven poems from Tanure Ojaide's *Delta Blues*. The poems were chosen to honor the death of Ken Saro-Wiwa, a political activist from Nigeria.]

- I9. Surmantis, Dona. *You Mistook Heaven*. Kalamalka Press, 1998.
- I10. Wheeler, Sue. *Solstice on the Anacortes Ferry*. Ed. John Lent. Vernon: Kalamalka Press, 1995.  
[This book is also a winner of the Kalamalka Press' competition. See Connelly, Karen.]
- I11. Croll, Su. *Worlda Mirth*. Ed. John Lent. Vernon: Kalamalka Press, 1992.  
[This book is also a winner of the Kalamalka Press' competition. See Connelly, Karen.]
- I12. Connelly, Karen. *The Small Words In My Body*. Ed. John Lent. Vernon: Kalamalka Press, 1990.  
[The book is a winner of The Kalamalka Press' competition for a first book of poetry. Lent is a part of the Kalamalka Press and would have helped in the decision process.]
- I13. Sorestad, Glen. *Air Canada Owls*. Ed. John Lent. Madeira Park: Nightwood Editions, 1990.  
[Lent edits an anthology of Sorestad's work.]
- I14. Holmes, Nancy. *Valancy And The New World*. Ed. John Lent. Vernon: Kalamalka Press, 1988.  
[This book is also a winner of the Kalamalka Press' competition. See Connelly, Karen.]
- I15. Simison, Greg. *The Possibilities Of Chinese Trout*. Ed. John Lent. Vernon: Okanagan College Press, 1986.  
[A "test-run book" for the Kalamalka Press' competition for a first book of poetry.]

## **J. Unpublished works by John Lent**

- J1. Lent, John. *Journals*.  
[Mentioned by McLuckie in "John Lent-An Overview". See websites.]
- J2. *Reconstruction of Malcolm Sayer*.  
[A book that Lent worked on while on a sabbatical in France.]
- J3. *White Kitchens, Blue Afternoons*.
- J4. "Seeing The Gulf."  
[A poem dedicated to Craig McLuckie. A poem divided into nine parts: 1. 4 stanzas, 19 lines. 2. 3 stanzas, 11 lines. 3. 1 stanza, 3 lines from Phyllis Webb's 'Marvell's

Garden'. 4. 5 stanzas, 13 lines. 5. 1 stanza with 6 lines from Anthony Burgess' *Any Old Iron*. 6. 5 stanzas, 9 lines. 7. 1 stanza, 6 lines from Bruce Chatwin's "A Lament for Afghanistan," in *What Am I Doing Here*. 8. 2 stanzas, 2 lines. 9. 3 stanzas, 5 lines.]

- J5. Lent, John and Katherine Govier. "The Commontree." 1971.  
[A play by Lent and Govier, a noted Canadian Writer. Govier is the Katherine that *A Rock Solid* is dedicated to, Lent's first wife.]

## K. Reviews of John Lent's work

- K1. Broughton, Katheryn. "Review: *Monet's Garden*." *CM: Canadian Review of Materials* 3.5 (November 1, 1996) <<http://www.umanitoba.ca/cm/vol3/no5/monet.html>>.  
[Katheryn Broughton, a repeated contributor of reviews to *Canadian Materials*, taught high school English for 19 years and is currently an editor for her hometown's historical society newsletter. A lot of her works are online. Her review of John Lent's *Monet's Garden* is short and very simplistic, mostly being a plot review. She does comment on the frequent use of "roof" images.]
- K2. Compton, Valerie. "Edmonton 1960 Evoked Here." *Edmonton Journal* 9 March 1997: 2.  
[Compton, a freelance reviewer, looks over Lent's *Monet's Garden*. She gives a brief plot summary of some of the stories within the book, and their reference to Edmonton, Alberta, where she lives. She criticizes the stories for being too clichéd, using family dysfunction to drive the whole book. She believes the characters think too much about themselves and that this creates a "need for space". Her review is very ill received by Craig McLuckie, friend and colleague of John Lent, who writes an unpublished letter to the editor of the paper.]
- K3. Kelly, Elinor. "Review: *The Face in the Garden*." *Canadian Materials* 19/20 (March 1991): 128.
- K4. Kenyon, Michael. "Review: *Face*." *Malabar Review* 94 (Spring 1991): 108-109.  
[Canadian writer, Michael Kenyon, reviews Lent's *Face In the Garden*. Although Kenyon appears to enjoy the work, he feels there is a "blurring of the border between fiction and autobiography", which is similar to Harrison's view of *Monet's Garden*. However, he does believe that the main character of the work, Peter Bendy, helps to relate Lent's big themes of the book. ]
- K5. Moyles, R.G. *Canadian Book Review Annual* (1990): 196.
- K6. McLuckie, Craig. "Letter to editor re 'Edmonton 1960 evoked here'."  
[McLuckie, friend and professor, in the English department of Okanagan University College, where Lent also works, responds to Valerie Compton's review. He feels that Compton did not take a long enough look at the work of *Monet's Garden*, and that she ignores and misses many of the key characteristics of the related stories. He feels she does not understand the work, and that if she did so she would not find the stories



‘ clichéd’ or ‘needing space’. Although one would suspect McLuckie to have a favourable view towards his friend’s book, he does raise some key points about Compton’s hasty review.]

- K7. ---. "A Rock Solid". Retrieved from the world wide web June15, 2004 at <http://www.litencyc.com>  
[McLuckie comments on *A Rock Solid*, providing the biographical context, gleaned from an interview with Lent, in which the volume was created. He mentions Ondattje, Lowry and Joyce as influences on the creation of the volume, and quotes to illustrate the work's exploration of interpersonal relationships, place, and imagery.]
- K8. ---. "Black Horses, Cobalt Suns: new poems". Retrieved from the world wide web June15, 2004 at <http://www.litencyc.com>  
[ McLuckie remarks on each of the ten poems individually, analyzing in detail the language, symbolism and imagery used therein. He connects the poems through ideas of human unity/disunity and the journey in between.]
- K9. ---. "Home". Retrieved from the world wide web June15, 2004 at <http://www.litencyc.com>  
[McLuckie describes Lent's "Home" broadsheet, including physical attributes of the publication, then analyzes the poem itself, illuminating the ideas of place and wilderness espoused by Lent in the poem.]
- K10. --- and Podollan, Christine. "Monet's Garden". Retrieved from the world wide web June15, 2004 at <http://www.litencyc.com>  
[McLuckie and Podollan (a student of Lent's) comment on the open, non-circular form of *Monet's Garden* provided by the book's "Roofs" sequence, and identify the theme of epiphany carried in the stories. This article cites *Monet's Garden* as a positive, existential look at life, encouraging liberation and joy in the ordinary.]
- K11. Sutherland, Cheryl. "Poet draws on family memories." *Saskatoon Star Phoenix* 6 September 1984: 3.  
[Sutherland is a Saskatoon freelance writer who has written a short review of Lent's *Frieze*. She believes that Lent's most effective poetry is drawn from his memories of home, the place and the people in it. She also makes a note of the poet's relationship to the audience and the responsibility he feels towards them.]
- K12. Wayman, Tom. "John Lent's *Wood Lake Music*." *Quarry* 34 (Spring 1998): 85-87  
[Wayman is a Canadian poet who gives a rave review to Lent's *Wood Lake Music*. He comments on the " narrative thread throughout the lengthy poem. He also comments on the relation of the narrator to the landscape around him, how the emotions of the man are echoed in the surroundings. Lent and Wayman later become friends and Lent acknowledged Wayman in two books, *Frieze* and *Monet's Garden*.]

## L. Critical Articles on John Lent

- L1. Brown, Allan. "Some Raven Tales: A Bird's Eye View of Short Fictions from B.C." *Antigonish Review* 117 (Spring 1999): 85-92.  
[Brown is a Canadian poet and writer, who often writes for scholarly journals. In this article he critiques four books of B.C. fiction, including Lent's *Monet's Garden*. He makes a comment on the classification of B.C. fiction as a whole, and how B.C. writing is very well represented in Canadian works. He believes that Lent's work is the best of the four at "coming-to-terms with the landscape".]
- L2. Clemence, Verne. "New Writers reap rewards for Thistledown." *Saskatoon Star-Phoenix* 15 December 1990.
- L3. Cormier, Susan. "Fantastic Faculty: Lent inspires, guides student writers." *Phoenix [Kelowna]* April 1988: 10.  
[Cormier, an Okanagan University College newspaper writer, gives a short biographical account of John Lent as a professor. She gives readers a glimpse of what Lent is like as a teacher, how willing he is to give student writers a helping hand. Although the work does seem biased because it is a student writing about a professor, it does give one a look at Lent's teaching life.]
- L4. Estok, Michael. "Recent Poetry from Thistledown." *NeWest Review* (November 1985): 9.  
[A Canadian writer who comments on three books published by Thistledown, including Lent's *Frieze*. Like Wiseman, Estok comments on the day-to-day life presented in Lent's work. He believes Lent gives day-to-day existence redemption. He also comments on the rhythmic structure and how it suggests music. It is a good article to read when trying to understand the themes of the book.]
- L5. Gom, Leona. "Thistledown titles worthwhile fiction." *Edmonton Journal* 16 June 1991.
- L6. Hagarty, Britt. "Lyricism, Comprehension and the Elements of Style." *Vancouver Sun* 29 March 1997: G6  
[Hagarty, a Vancouver writer and novelist, comments on a 15 year old youth writing to the *Vancouver Sun* and not being able to understand the language in an article. Hagarty believes there is a loss of language in today's society, but that she finds hope in five Canadian literary works, including *Monet's Garden*. Her comments are very brief on *Monet's Garden*, including mostly quotations from the work, showing the use of language, but she thinks the work begins better than it ends. However, she does not give any reasons as to why she thinks the work finishes poorly.]
- L7. Harrison, Dallas. "Delicate Connections." *Event* 26 (Summer 97): 112-115  
[Harrison, a copy editor for *Essays on Canadian Writing*, comments on the connections people seek in relationships, in three literary books. He reveals the problems the family has in *Monet's Garden* with alcoholism. His view, that the autobiographical influences on the stories create a problem when trying to differentiate between the characters, differs from that of Van Luven's "Figured Out". Harrison's article does

little for the topic of Lent as composer, except to reaffirm the autobiographical content.]

- L8. LeBlanc, John. "Male Expression." *Canadian Literature* 133 (Summer 1992): 179-81.  
[LeBlanc, an English professor at Okanagan University College, who wrote the review while employed by UBC, compares three books that deal with "male expression", including Lent's *The Face in the Garden*. He believes that all three works use impressionism, but that Lent "deals most directly... with this issue". LeBlanc criticizes Lent's work for not dealing with the "sense of self that would allow for a self-expression of the pain of male isolation". He feels that Lent becomes more "remote" as the work progresses to the end. LeBlanc's interpretation/criticism differs from that of others.]
- L9. Meyer, Bruce. "Six Chapbooks." *Canadian Literature* 92 (Spring 1982): 88-90.  
[Meyer is a scholar of Canadian Literature and Modern Poetry and also a Director of Creative writing and Professional Writing Studies at the University of Toronto School of Continuing Studies. He reviews six chapbooks, including *A Rock Solid*, maybe the only review of the work. He makes comments on the packaging of the book, and how sorting through the work is like "sorting through a pile of debris". However, he does believe that getting the reader involved in the process, by sorting through the cards, helps the reader to understand the reading experience and is a worthwhile accomplishment.]
- L10. Patrick, Susan. "Review: *Monet's Garden*." *Canadian Book Review Annual* 1997: 3122-3123.  
[Patrick gives a very short review of *Monet's Garden*, which mostly gives an overview to the themes of the novel. She instructively comments that Lent has a remarkable ability to allow the reader into his work. This article is only useful to those looking for a very short description of the book.]
- L11. Piche, Marc. "Sowing seeds of creativity." *Sun Review* [Vernon] 25 March 2000: 18.  
[Piche, a reporter, writes how John Lent has succeeded as a college professor. Lent began the creative writing program at Okanagan University College in 1979 and has since then helped many young aspiring writers in the North Okanagan. The article does much to show the worthiness of Lent as a college professor, and a mentor.]
- L12. St. Jacques, Elizabeth. *Freelance* (December/January 1991-2): 38.
- L13. Vaisius, Andrew. "A Gambol, A Walk and a Stroll." *Waves* 12.4: 108-110.  
[A Canadian writer, Vaisius, critiques three books, one being John Lent's *Frieze*. Vaisius praises the presentation of the book, including the writer's wife's cover painting. He makes a note of the musical quality of the work. His only criticism of the work is that Lent may be a bit too autobiographical, making too much of his everyday life into poetry.]
- L14. Van Luven, Lynne. "Figured Out." *NeWest Review* (Feb/Mar. 1997): 28-9.  
[Van Luven, an associate professor at the University of Victoria, who has written many reviews and articles, reviews four books published by Thistledown Press. She

gives *Monet's Garden* a rave review, saying it reads like “an impressionistic word-painting”. Unlike Harrison’s “Delicate Connections”, she finds the characters very realistic and successfully portrayed.]

- L15. Wiseman, Christopher. “Limits of Feeling.” *Canadian Literature* 105 (Summer 1985): 118-90.

[Wiseman teaches English at the University of Calgary and has also been the poetry editor of *Dandelion*, and is currently the poetry editor of *Ariel*. He writes a critical article on five books, with one being Lent’s *Frieze*. He has many good comments about the book including how the autobiographical voice in the poems allows the reader into the persona’s ‘day- to- day existence’. He feels that Lent is not afraid to allow the reader into his world, and that this allowance makes for some great insights.]

### M. Interviews with John Lent

- M1. Broughton, Dean. “Night at the Shoe.” *Sun Review* [Vernon] 22 January 2000: 39.  
[Broughton, the newspaper editor, speaks to David Stewart about his cafe in Armstrong, B.C., The Golden Horseshoe, which frequently features John Lent and his band the *Lent Fraser Wall Trio*. The atmosphere of the restaurant is said to create some of the band’s best work. It is an interesting article that shows the fans of the *Lent Fraser Wall Trio* are widespread.]
- M2. ---. “All for one and...one for all.” *Sun Review* [Vernon] 20 November 1999: 27, 30.  
[Broughton, editor, writes an article on the *Lent Fraser Wall* trio, one day after Mercier’s article “Get what you give”, that appears in the city of Vernon’s other newspaper, *The Morning Star*. Broughton also talks about the trio’s release of a CD, and the live recording that was going to occur at the Golden Horseshoe. He also speaks to each band member, about and how they started their musical career. ]
- M3. Forgac, Vlado. “Guitarists join forces to play ‘tasty tunes’.” *The Morning Star* [Vernon] 17 September 1993: 25.  
[The interview, by *Morning Star* writer Forgac, tells of a performance in 1993 by John Lent and Neil Fraser at a restaurant in Vernon, B.C. The interview tells how John Lent has combined his profession as writing instructor with his musical abilities. The article focuses on Lent, and his background even though he is part of a duo. It is an interesting fact that Lent wrote songs for his brothers, left the stage for a while, only to come back because he missed it.]
- M4. Galinski, Paul. “Driver uses poetic license.” *Vernon Daily News* 1982 ? : 11  
[Galinski, a *Daily News* writer, interviews Lent on *Wood Lake Music*, one of the few items written about this book. In the article Lent is just getting ready to do a reading tour to promote the book, and tells Galinski a little about the form of the book, how long it took to write and what it is about. ]
- M5. Langerak, Joyce. “Writer Lent leads a life of ledgers.” *Okanagan Sunday* [Kelowna] 18 October 1992: 6-7.

[Langerak speaks to John Lent two years after her first interview on *Face in the Garden* and his unpublished work, *White Kitchen, Blue Afternoons*. John reveals a lot of his writing techniques, including the fact that he has more than 50 ledgers containing all his notes and that he does not use an outline. Langerak's community newspaper article gives a good insight into Lent's writing habits.]

- M6. ---. "Poet Says Lighten Up And Enjoy The Words." *Okanagan Sunday* [Kelowna] 30 September 1990: 23.

[Langerak, an employee for *Okanagan Sunday*, interviews John Lent about understanding poetry. She finds that Lent believes the experience of reading poetry is a lot more important than understanding every word. Poetry can be found in day-to-day life, as Lent says, "The real special things are real ordinary". This interview provides autobiographical information as well as many of Lent's feelings on poetry and why he often writes on very real situations.]

- M7. "Lent releases short stories." *The Morning Star* [Vernon] 20 October 1996: 36.  
[The interviewer speaks to John Lent about *Monet's Garden* and upcoming book tour in 1996. Lent reveals that much of his writing comes from a fictionalization of his own life experiences. Lent believes this book will be better read because it is not poetry, which seems to scare some people.]

- M8. Martin, Cam. "In Monet's Garden with John Lent." *Night and Day* [Kelowna] June 20-July 3, 1997: 13-14.  
[The editor of *Night and Day* speaks to John Lent on not only *Monet's Garden*, but also on Lent's writing process. Martin speaks directly to the source, about what he wanted to say in the novel. Lent speaks on the dominance of alcoholism in the stories, and how it affects the whole family. The questions on Lent's writing process are important for an understanding of John Lent as a poet and fiction writer.]

- M9. Mercier, Jason. "Committed to craft." *The Morning Star* [Vernon] 25 June 2000: 25.  
[Mercier, an entertainment editor, has an interview with John Lent about his upcoming reading of his newest book, *Black Horses, Cobalt Suns*. Lent speaks about his musical influences from his music group, the *Lent Fraser Wall* trio. The interview also explains what part of his life the poems in his new book come from.]

- M10. ---. "Get what you give." *The Morning Star* [Vernon] 19 November 1999: 33.  
[Mercier, the entertainment editor, interviews the members of the *Lent Fraser Wall* trio and their upcoming live recording at the *Golden Horseshoe*, a café that is mentioned by Dean Broughton in 'Night at the Shoe'. The article gives a brief biography of each member of the trio, mentioning the enjoyment that Lent has in singing. Lent also is responsible for most of the lyrics for the team. It is interesting to note that the group felt it necessary to create a live recording because of their strong following, and that they feel the café makes for the most relaxed atmosphere to do so.]

- M11. "Northern Exposure: John Lent." *Sun Review* [Vernon] 21 October 2000: 26.

[A short interview, with a picture of John Lent singing. The interview poses such questions as “Zodiac Sign?”, “Favourite Musician?”, and “Inspire Others?”. The author also speaks about John’s “upcoming serial novella”, which is published November 11, 2000 in the *Sun Review*. See “Short Stories in Journal”.]

M12. “Poet expands his horizons in new book.” *Vernon Daily News* 13 October 1984: 4.  
[A *Vernon Daily News* article, with no known author, comments on *Frieze*. Lent reveals what the term “frieze” means to him and how the book differs from his previous book, *Wood Lake Music*. The article encourages readers to buy the book because a lot of the stories are based in the newspaper’s hometown of Vernon.]

M13. “Series features art on ‘Edge of Town’.” *The Morning Star* [Vernon] 27 September 1995.  
[The article gives some information on a festival series called “Art On the Edge of Town”, featuring artists from the Okanagan. The first event was music from John Lent and Neil Fraser to inaugurate the new cafeteria at Okanagan University College, where John Lent works as a professor. The article reveals some information on John Lent’s musical career.]

M14. Ward, Pamela. “Fraser and Lent brothers team up for gallery concert.” *The Morning Star* [Vernon] 15 June 1994: 24.  
[Ward, a newspaper writer, writes about an upcoming concert in 1994, where John Lent will not only perform with his musical partner, but also with his brother Mike Lent. Mike Lent has a considerable reputation in Canada, performing as a bass player with many well-known Canadian bands. The article gives a brief background into each of the musician’s lives. It is interesting to know what each performer does for a profession, and to know they are well liked by the community.]

## **N. Internet Resources by and about John Lent**

N1. Lent, John. “From *Black Horses*, *Cobalt Suns*.” Greenboathouse Books.  
<[http://www.greenboathouse.com/poetryarchive\\_a-l.htm](http://www.greenboathouse.com/poetryarchive_a-l.htm)>.  
[A website for greenboathouse books, a small press in Vernon and Victoria, edited by Jason “John Lent.”Dewinetz, a former student of John Lent’s. Included in the archives of the webpage is some poetry from John Lent’s of poetry, *Black Horses*, *Cobalt Suns*.]

N2. “John Lent.” *Writers Union of Canada*. <[www.writersunion.ca/1/lent.htm](http://www.writersunion.ca/1/lent.htm)>.  
[A website for the members of the Writer’s Union of Canada, with a brief biographical comment on each. The page on John Lent makes a very brief biographical comment on him.]

N3. McLuckie, Craig, and Ross Tyner. “John Lent: An Overview.” *Contemporary Postcolonial and Postimperial Literature in English*. Brown University  
<<http://landow.stg.brown.edu/post/canada/literature/lent/lentov.html>>.

[A website designed by Lent's colleagues that leads to such pages as "John Lent-Bibliography", "John Lent's Aesthetic", "John Lent-Biography" and "John Lent-Critical Response". Many other webpages gives links to this site. A very good site providing background to Lent's life and works.]

## **O. Miscellaneous**

- O1. The Buddhagrass Boys. Buddhagrass III (CD), 2002.  
[Lent wrote the notes for the liner of the band's album.]