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on Patricia Goedicke

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I've talked to no one for twelve hours
but if I spoke now, I could say nothing wrong.
Huddled around red fires lighting the river,
the shadows of fishermen grow into
the shadow of forest back of the ice.
Curled and rocking I listen to the low talk
of the mother and child behind me. Her voice
is the snow thrown upward past my window.
It's not a bird, love, it's the moon.

Throughout the book, Heflin's words become what Wendell Berry calls "the fulcrums across which intelligence must endlessly be weighed against experience." THE MAP OF LEAVING deserves the Montana First Book Award, which it won in 1984.

—Pamela Uschuk

Patricia Goedicke
The King Of Childhood: A Sequence
Confluence Press, Inc.,
Lewiston, Idaho
1984
\$4.95

Patricia Goedicke's, *The King of Childhood*, deals with the personal and generational complexities of a father's battle of wills with his work, his women (wife, mother, daughter and other), his children and their spouses, and even his own father as seen from an adult daughter's point of view. The title is indicative of the tyrant who can do no wrong, and the voice and imagery of the sequence are powerful enough to include many fathers, though the details of their lives might vary. Goedicke's language is complex, perceptive and biting in its accuracy as we have come to expect of her work.

Dominating the concert hall
The giant portraits of our parents

Insist we go on playing for them

For each of us has a piano on his back
And sits in front of one forever.

(from "The Husband and Wife Team")

Goedicke snares the contrary feelings towards the patriarch—towards his posed infallibility and his questionable treatment of the family. She presents an angry empathy for his troubled life and the need to feel relief in his death. In "Next Step" she writes, "Surely he is at rest somewhere:// On the shores of the cracked lake bed/ Of his children's lives// Surely a dark figure strolls/ No longer crabwise.// We