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| **Marriott, Anne (1913-1997)** |
| **Marriott, Joyce Anne** |
| Joyce Anne Marriott was a Canadian modernist poet. Born and raised in Victoria, British Columbia, Marriott published seven collections of poetry and hundreds of poems in periodicals, as well as producing scripts for the National Film Board of Canada and CBC Radio. She is best known for *The Wind Our Enemy* (1939), a long poem written after spending several weeks with family in Saskatchewan at the height of the Great Depression. The poem combines an imagist aesthetic with social realist content, instantiating a genre that her contemporary Dorothy Livesay would later call the ‘Canadian documentary poem’. *The Wind Our Enemy* garnered attention by E. K. Brown in ‘The Development of Poetry in Canada 1880-1940’, published in *Poetry Magazine.* |
| Joyce Anne Marriott was a Canadian modernist poet. Born and raised in Victoria, British Columbia, Marriott published seven collections of poetry and hundreds of poems in periodicals, as well as producing scripts for the National Film Board of Canada and CBC Radio. She is best known for *The Wind Our Enemy* (1939), a long poem written after spending several weeks with family in Saskatchewan at the height of the Great Depression. The poem combines an imagist aesthetic with social realist content, instantiating a genre that her contemporary Dorothy Livesay would later call the ‘Canadian documentary poem’. *The Wind Our Enemy* garnered attention by E. K. Brown in ‘The Development of Poetry in Canada 1880-1940’, published in *Poetry Magazine.*  Marriott received the Governor General’s Award for her second book, *Calling Adventurers!* (Ryerson Press, 1941), making her the first woman to win the prestigious national award in the category of Poetry. *Calling Adventurers!* is based on ‘Payload’, a radio play Marriott co-wrote with Margaret Kennedy that aired on CBC Radio on December 8, 1940. Both radio play and subsequent poem are set in the North, a region that would gain strategic importance during the Cold War, but that was already supplanting the West as a literary frontier in the Canadian cultural imaginary, and a literal frontier in Canadian politics. This long poem was fashioned from verse choruses from the radio play. Marriott combined highbrow modernist aesthetics with codes drawn from the popular genre of boys’ adventure novels.  Early critical acclaim gave way to mid- and late-career critical neglect. Part of the reason for this, Marilyn J. Rose suggests, is that the ‘literary anthology… [as] the chief mechanism by which the Canadian literary canon was established’, was also one from which Marriott was excluded (153). After her fourth collection, *Sandstone and Other Poems* (1945), Marriott underwent a long poetic silence and resurfaced twenty-six years later with *Countries* (1981). She went on to publish three more collections over a twenty-year span but none received the critical attention that her early work enjoyed. Marriott died in Vancouver in 1997, at the age of eighty-four. List of Works *The Wind Our Enemy.* Toronto: Ryerson, 1939  *Calling Adventures!* Toronto: Ryerson, 1941. Print.  *Salt Marsh.* Toronto: Ryerson, 1942. Print.  *Sandstone and Other Poems.* Toronto. Ryerson, 1945.  *Countries.* Fredricton: F. Cogswell, 1971. Print.  *The Circular Coast.* Oackville: Mosaic, 1981. Print.  *Letters from Some Island.* Oakville: Mosaic, 1986. Print.  *Aqua.* Toronto: Wolsak and Wynn, 1991. Print. |
| Further reading:  (Brown)  (Irvine)  (Livesay)  (Rifkind)  (Rose) |