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## 2 poems

Ken Belford

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# Ken Belford

2 poems



But the effects of poetic measure are elusive when the forest stands are of different ages (Johanson and Farr, Lai, 2010). On this edge, in this region of continual change next to the lake, it might be *because*, but I also know sometimes vertebrate distribution is an effect caused by the grazing of Mister's cattle. In an adjacent opening, the forests are alive with cover. Affinity is the reason, together with adoption. Edges are touchy places and the disturbances of the gleaners range from the beneficial in a non-forested matrix, to what's happening in the patch. Here's to the smaller forms, including the gleaners in the open, to always looking for an edge in the mixed woods beside these two rivers.





I am adaptable and I remember  
the small, persistent disturbances  
years after, as if I have been on lag  
time. Now I live where the matrix  
used to be, and for several reasons  
I remember people who still live in  
the remnant forests. When the soil  
loosens its hold on the forest floor,  
when numbers begin to resemble  
the currently evolving narrative  
on the side of the mound, when  
pressure is applied, then the layers  
fall. And under the maple gaps,  
under the Hemlock and Cedar,  
small, persistent openings follow  
those reported in the literature  
in my vine maple gap as if it were  
80 years ago in North Vancouver.

**KEN BELFORD** was born to a farming family near Debolt, Alberta, and grew up in East Vancouver. In the late 1960s, he moved to the Hazelton area of Northwest British Columbia, where he homesteaded with his wife and daughter. Together they operated a soft paths ecotourism business in the remote, roadless Nass River headwaters at Damdochax Lake. Remarried, he now lives in Prince George British Columbia with his partner, Si, and continues to blend the borders of poetics. His seven previous books of poetry are *Fireweed*, *The Post Electric Caveman*, *Pathways Into the Mountains*, *Ian(d)guage*, *when snakes awaken*, *ecologue*, *Decompositions*, and *Internodes*. In Spring 2016, look for *slick reckoning*, his eighth collection.

To see more of Belford's work in *The Goose* go to

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