

Victoriana poet to read at creatiValley arts festival



A new book of poems invites you to discover poetry through the eyes of Emily. Emily Isaacson has been writing poetry for almost thirty years, and this will be her ninth volume of poetry. Victorian culture, art, and decor is a topic that lends itself well to poetry, she found.

Isaacson began her work, as usual, by gathering interest for the project online. She created a blog, a daily poem and a regular audience to give feedback. Out of the blue, she was inundated by visits. In one month, she had over 33,000 new visitors to her sites. Over the last nine years she has gathered interest from 45 countries around the globe, with over 385,000 visits.

This collection of her select works touches on all that she has claimed as sacred in her life:

“All that she claimed as sacred in her life,
are as the artefacts for a future art gallery.
As a child, she collects the rocks,
shells and seaweed of the shore for her museum;
sea stars are the lights of Stella Maria.
Later, as a gallery attendant, she leads us on a tour
of the museum of human life, its first conception
through final breath and beyond.”

—Isaacson, “*Door to the Sea*” *Victoriana*

Isaacson is a proponent and validator of the value of human life and all that is cherished. She speaks in her poet’s voice into all that has meaning in building not only a person but a human race.

“To understand what it means to be intrinsically human, and also party to the Divine, there is a moment of revelation. In this light of transcendence we are given more than a memento or souvenir, we are given a symbol and a sign,” she says.

“The signs of life guide our way as we travel life’s road. The roadmap is one we can comprehend, and navigate from. Our compass may include many works of literature, and the observation of others. Isaacson has said that the open page is like the open road. There is the freedom of independence. The maternity of dark’s womb becoming brightness, a descant into dawn.”

Victoriana lets us in on stirring recollections of the soul. According to the Emily Isaacson Institute, founded by Isaacson in 2005, these writings reflect both the inner and outer voice of dialogue, and this is

what draws a reader into the story or word picture. Dialogue is first and foremost an invitation; it allows one speaker to describe to another their inner turmoil, crisis, and hostility. Yet it also allows for resolution, when the speakers work together with inclusive language to resolve the conflict.

The Institute asserts that “Isaacson delineates through characterization and the process of dialogue the healing of the human soul. Dialogue helps us to understand our use of language and the language of others in rectifying any imbalance in our internal and external world. There are both internal and external voices. The language of conflict and its resolution allow us to see through a window into the soul, and map its terrain. Our view of the inner landscape widens, and we can see the domain.”

“Domains of the heart are closely guarded by words. Words are like the key which unlock the door to our intellect, understanding and wisdom. Using appropriate words to demonstrate our inner landscape help us more accurately communicate, and more adeptly write. Creative writing is concerned with both a character’s inner world and outer one. Learning about creative communication helps us be writers who consider all the angles to existence, as does Isaacson.”

The deities of verse converge in *Victoriana*, this time, not as witches, as in the opening of *Macbeth*, but the trinity in open anthem to a new Isaacson in black and white. Unlike her past, Isaacson is stymied and didactic, her romance is bold, her wherewithal unabated, and her exacting end within sight. Isaacson will again show a proud and vivid front to the army that is relentless in its patriotism.

The New World sounds its horn to all its evangelists, antagonists and enthusiasts, in bold claim of the English language and all its endeavors. There are those who will rise up. This new renaissance of post-modern verse varies in its expense from page to page, and yet, no expense is spared.

The ubiquitous meaning does not escape us. There is a deeper meaning to every line: the chance to sing in body, to imitate the old covenant with verse and song, the rhyme of a desert journey, the shining sonnet of a well-traveled ear—all these compose Isaacson.

Emily Isaacson says, “After every word, likening a computer to a pen, and a pen to a quill, there is a silence. In reflection, the author must pause and contemplate if—as to every diamond—there is a clarity, a truce with time, a moment of hard and bright steadfastness. The game and the craft with words continue—it is rare to find a gem. However, the author of a story not his own will tell it with rare precision, knowledge and skill so as to give it voice.”

“In fields,
we climb the slopes
of black-eyed susans
and render back
those oft-loved autumn days,
where song of summer’s heart
still lingers.”

—Isaacson, *Victoriana*

Emily Isaacson will be launching her new book *Victoriana* at the creatiValley arts festival on Tuesday, September 29, from 12-1 PM. The Reach Gallery Museum, 32388 Veterans Way, Abbotsford, BC V2T 0B3. Cost is free.