

News from the Feminist Caucus, by Anne Burke, Chair

This month, Bernice Lever, on tour with her new title *Red Letter Day* from Black Moss Press and Magie Dominic with *Street Angel* N.Y. events and readings. Also reviews of *polari*, by John Barton, *Kiki*, by new member Amanda Earl, *The Winter Count*, by new member Dilys Leman, *Lake of Two Mountains*, by Arleen Paré,; *Laying the Children's Ghosts to Rest: Canada's Home Children in the West*, by Sean Arthur Joyce.



Review of *polari*, by John Barton (Fredericton: Goose Lane Editions, 2014) 128 pp. paper

This is a new title from icehouse poetry, with imaginative design. The sections are punctuated (bulleted) rather than titled.

The title poem underscores the role of poetry as a coded language, much as the Italian “parlare” to talk a covert language. Barton explicates the source and meanings as nineteenth-century appropriation by gay men, promulgated by the Royal Navy, but out of common usage in the 1960s.

“This energy is what makes Polari feel more like a movement. [Paul] Burston, however, prefers to think of Polari as a family unit united in its appreciation of great LGBT literature.” www.huffingtonpost.com/diriye-osman/paul-burstons-polari-the-_b_5667880.

I will venture that another– albeit– unintentional interpretation could be “polar” serving as a guide exhibiting polarity, as in diametrically opposite; a pole or axis around which all else revolves, "pivotal", a straight line joining the points of contact of the tangents (*Webster's New Collegiate*) The poem playfully "rearranges", with abandon, “Gay Chaps at the Bar”, a poem by Gwendolyn Brooks.

There are elements or characteristics of the region, such as seascape, the opening poem with a decidedly aesthetic turn of phrase, “Turneresque”). Marked by the Christian Ash Wednesday and reincarnation with(out) transfiguration, a family's eating of its young, occurs through Baptism, while André Gide is associated with “prime Alberta/ marble”

There is evidence of experimentation with the concrete form : shape or visual poem; a recipe for "social good" arranged in double lines, another (“Habitat”) must be centre-justified with opposing and complementary (should I say) “stanzas”? Using technical language, Ecology, pheromones, phonemes, and “Nose Hill inside” (p. 21) Barton can be found praising parkland roses and the prime Alberta marble. In “Mill Creek Reverdie” derived from “reverie” and “die” the poet maintains a vigil for ghosts .An *Ekphrasis* or ecphrasis, from the Greek, signifies description of a work of art. A descriptive work of prose or *poetry* may thus be ekphrastic, as in for Vincent van Gogh, (“Not for art's sake”, p. 29). la vie bohème is the Pacific “cracking the grasslands’ landlocked will”. (p. 31)

In the next section an unidentified “green man”, an exphrastic poem, possesses “his heart a goldfinch” (p. 35) The beaux-arts a Montreal museum and gallery lends a nightlife “where men stand at windy corners”; “edge between men pacing”; the person of the poet who says he still feels nothing, after “practised lovers” and “scant shirts men wear” (pp. 36-37) “To plumb tantric”, a more successful lovemaking (“Shirtsleeve Weather”), “My shirt tossed aside crumpled on your floor”.

The Dark Lady of the Sonnets has sometimes been interpreted as not a woman at all. In “One Bedroom Apartment”, the poet draws from Shakespearean Sonnet, to explore “What Tempest Within” the half-rhyme of “flash” and “the flesh”; “annealed” refers to setting of fire, and burn, to heat as glass, in order to fix laid-on colours; to heat and then cool, as in sheet metal or glass, usually for softening and making more supple; to strengthen, toughen”. (*Webster’s New Collegiate Dictionary*). The poem has an end-rhyming scheme of a, b, b, a, a, b, b, c, a; then d, e, f, d, e, g. The phrasing is through inverted syntax to accommodate the poetic line, at times, mocking the erotic conceit, “You blow me slow”, “my butt/ ensnared”, “of men not prone to spoon”. (This last-mentioned position is reiterated in the next sections of the poem). An art form of “a woodcut” appears to be the re-enactment of “Japanese Erotic Prints” of the subtitle.

However, this excess is redeemed “the way my body leans/ Inside your own”. The pop singer David Bowie’s “Maj, Tom” alludes to on-line couplings, or copulation, with tightened rhyming pairs, a form to reinforce the theme. “Peter Fonda and Me” as “bikers jacked/ Before we join”, is reminiscent of a popular movie, “Easy Rider” The prairie landscape of “rucked-up sheets” yet “succumbs” a personification “To flat horizon”. The lovers dress “As blank, as I am blank, your likeness fled”. In “Donne In” a playful allusion to the metaphysical poet John Donne, “You, flaccid” a “false transcendence”, and sheets “soak up blame”. Hart Crane’s famous poem “At the Bridge” is echoed in “Abridged”, about “Two men dock” but “unlooked-for flash/ the flesh/ a room revealed”. (p. 46) In “A Near Antipodes”, the incremental refrain “Half a world away”, “Half a block away”, “Half an hour away” expresses the impending meeting, until the unexpected and somewhat discordant, ending, “your voice no longer fits.” (p. 48)

The backdrop of “Ten years” and “Two towers fell”, about events in September 11, 2001, in “Closing the Gate of Sorrow”, reveal an aside to the epic poem *Gilgamesh*, “Our past won’t re-link us; no love is epic, and how cities fall” (p. 50). When “November 22” or Opus 27, by the composer Benjamin Britten, is combined with a W.H. Auden poem, “Song for St. Cecelia’s Day”, the result is an effective glossa, “We remain abysmal”, “Without lovers”. “To Epithalamiums” refers to the Latin form of “epithalamion” (p. 51) It is a poem traditionally written to celebrate a marriage, the term means at the bridal chamber, to be sung outside the bedroom of a newly married couple. Examples come from Sir Philip Sidney, Edmund Spenser, many Renaissance poets, (solemn or ribald, parody).

Other exemplars are: Shelley, Tennyson, A.E. Housman, and W.H. Auden, whom Barton specifies having written an “Epithalamion”, in 1939. (Source: *A Glossary of Literary*

Terms, by M.H. Abrams, p. 81-2) For Britten, also see: “Strange Meeting”, for men in Afghanistan and the First World War poet Wilfred Owen. “At Third Beach” is also the third poem, in this collection, to cite Britten’s with his *Peter Grimes*. The immensity of creation, specifically the surf, employs the progressive verb tense to indicate a sense of being or existence which is utterly controlled by instinct, “Swelling me, rolling me,” “Swelling as I drift vagrant”. (p. 109) But, will the proverbial tide “turn”?

Elsewhere, in the present collection, “This is our Arcadia”. An architectural theme emerges in “A Built Environment”, by marking the movements of men on shifts engaged in construction, constrained by the pairs of poetic lines. A more salient version is developed in “Highlights in the History of Concrete” without metaphor, but for “centaurs”, “Goliaths”, and “David”.

As indicated earlier in this review, the title poem is a pastiche or “rearrangement” of a poem by Gwendolyn Brooks, “to spread ‘gayety’ down among/The lions of death” (p. 58)

In part two, an Erin Mouré poem becomes the glossa, for a new poem on a Montreal terrorist, shackled, captured by videotapes. The surreality of crimes, political stances, and “his poetics/ Digitized” are obviously inspired by Erin. (“Bombproof Your Horse”). Field identification normally refers to bird-watching but the other “Field” is Charles Olsen’s poetics. The urban debris includes “lost” or stray shopping carts. The symbolic meanings of certain flowers (see: “Hamlet”, for example) plus weathering results in rust, while carts “They roll onwards, seldom collide.” Hope is “mortared”, and “Troops seen as infidels”, in war zones, for “Tigris meeting Euphrates”, in an homage to Percy Bysshe Shelley. A contemporary prisoner, Omar Khadr, who spent a decade in custody in Guantanamo Bay in Cuba, now was removed to Edmonton, is ambiguously, “follower/ Or boy misled.” (p. 70)

The third section offers a setting for: Freebasing. “With used needles” comes “From their blood’s viral galaxies”. The homeless resemble the stars, solar wind, and “Planets hallucinogenic”. The St. John River contained a corpse, “In fissured pieces, tectonic plates thrown”. Of “Verlaine’s Life”, about a French symbolist poet, we encounter “Alexandrines”, “of absinthe”.

A poem for Alan Turing is spoken in the first-person narration of a “thinking” computer, a *tour de force* of poetry over machine. A webcam of a trial leads to rhetorical questions about “What laws of nurture [not nature] allow no comfort.” (p. 82) Retro bathhouses and anti-retro contemplations of AIDS are obstacles. In “View Lacking a Frame”, of art and nature, “the will a run/ On sentence into each inchoate branch”. (p. 85)

The paradox of “Marathon” eludes, “You ran to outrun time, ran out of time”. The offence, ammo, engine of the military Bombardier are fodder (“Lattice”) Meanwhile, “home coast a far-off trace/ Scribbled incoherently” from “Proverbs”. “After *Hector*” is not a Homeric Epic character but, rather, a bronze sculpture with patina, 1990. The setting is the Qu’Appelle Valley, with seven cows and seven bronzes. The theme is

“Town after town in pursuit of war”. (p. 91) “A Shade” is an ode to a ghost, specifically a Provincial Librarian and Archivist in B.C. “Evermore aloof, guessed-at lives/ As yours”. The poet-tree speaks, “I foliate to grieve/ Apocrypha, texts of dark truth”, the specific becomes, or is rendered, universal.

In part four, the documentary “SUMMIT OF EVEREST REACHED ON MAY 29. BY [Sir Edmund] HILLARY AND [his trainer sherpa] TENZIN [Norgay]” are recreated in “1953, Above Katmandu”, a UNESCO Heritage site in Nepal, which was the site of more than one Hollywood movie. The poem is a palindrome which means a word, phrase, number, or other sequence of symbols or elements that reads the same forward or reversed. Barton’s end-notes explore the salient newsworthy details at length.

To err on the side of brevity, the sources are: James Morris author of *Coronation Everest*. James became Jan Morris. The wire messages were in plain sight because they were coded, in keeping with Barton's theme, because he quotes a ciphered message, as well as an unencrypted text. See: *Conundrum* a autobiographical book, by Jan Morris. One could compare this poem to Earle Birney’s famous “David” poem, Barton’s anti-Romantic versus Birney's Romantic and even sentimental work. Dorothy Livesay alleged the “real” David died, while in Birney's company, which was patently false. I believe Birney, threatened to sue her for libel. (Source: *Earle Birney: A Life*, by Elspeth Cameron (Toronto: Viking, 1994, pp. 508-10) Like Birney, Barton was raised in Calgary; although, when Birney was born, it was still part of the Northwest Territories. Barton studied at the University of Alberta, University of Calgary, University of Quebec, Victoria University, and Columbia University in New York.

In “Above the Alberta Floods”, the poet documents recent Northwest Calgary, June 27, 2013 events. The impressive, elongated, and refrained elegy ends with “For a long time our mother lived alone, but we won’t let her die alone.” (p. 103) The “she” of “Watching the Whale” is “By sure, tight-wound iterations/ Of smart routine, with great éclat/ She turns, then tips, cameras stunned”. (p. 104)

The poet expresses empathy “of graphite skin, read as she rolls”. Margaret Atwood’s novel *Surfacing* is a poetic device, “To swim again, I dive below the page”: “where she drowned” becomes “I’m still down there.” Although “Huge Ships” is replete with the ocean, one is well advised to avoid them, “Stuffs”, “Straits”, “Tainted fish”, “Tides”, but safe to “Gaze in silence skywards”. (p. 110) Diane Brebner was a Feminist Caucus member of the League of Canadian Poets. She tragically died of breast cancer. “*All I ever wanted was to stay alive, and be happy*”. Her eyes “at last were glassed// transparent”. (p. 111)

In the fifth section, the poet revisits the theme of whale watching. The poem uses indentations as breath pauses, with a comparison of the uncomprehending public as “sightseers”, of “less fleet than the sun motes/ transiting the sky our spinning plant// circles through—”, a wonder-filled vision (and lack thereof) on our human path.

Both "The Trial of Omar Khadr" and "The Trial of Dhuran Ravi" are in the form of a sonnet, a *sonnenizio*. "What you do is take a line—any line—from someone else's sonnet and use it as the first line of your sonnenizio. You then repeat one word from that first line in each of the subsequent 13 lines. You end the poem with a rhyming couplet." (michaelschiavo.blogspot.ca) Barton retains a hundred-and-eleven words from "Gay Chaps at the Bar" a sonnet source to reassemble his own poem.

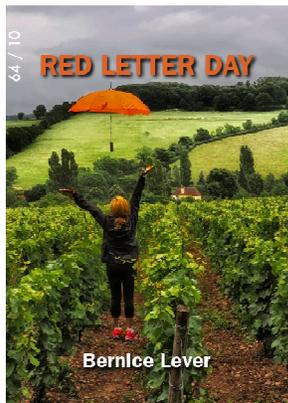
Among the notes, Barton gives credit to Robin Skelton's posthumous *The Shapes of Our Singing: A Comprehensive Guide of Verse Forms and Metres from Around the World* (Spokane: Eastern Washington University Press, 2002), as a source of the rules for his choice of poetic forms, fortunately, "occasionally I allow my poems to elude their grasp," meaning the rules, "taking liberties in order to placate or rein in my imagination." (p. 119) Barton offers insight about "The Diagram Prize", an unusual award "for the oddest book title of the year". He adds, "The titles may be absurd, even frivolous; I hope the resulting poems are less or more so."



Barton has published previously ten previous collections of poetry and six chapbooks. He was production editor, for *Belles Letters* for example, in the League of Canadian Poets chapbooks series. He was poetry editor for Signature Editions and has been manuscript editor for Brick Books, since 2010. He co-edited *Seminal: The Anthology of Canada's Gay-Male Poets*, with Billeh Nickerson (Vancouver: Arsenal Pulp Press, 2007). He edited *We all begin in a little magazine: Arc and the promise of Canada's poets, 1978-1998*. (Montreal and Toronto: McGill-Queen's Press, 1998). He was editor of *Vernissage*, for the National Gallery of Canada, and *Arc Poetry Magazine*. He currently edits *The Malahat Review*. Barton

was born in Edmonton, Alberta, in 1957.

Anne Burke



Bernice Lever will be on tour with her most recent title from Black Moss Press:

Hello, Anne,
 Red Letter day will be here by Sept. 1---Black Moss says..
 Just setting up local readings ---and some further out in BC.
 My 6th with Black Moss--- since 1996 & 3rd cover with a gal--
 NOT me--- on the cover!
 cheers, Bernice

Bernice Lever
 Poet & Editor, Bowen Island, BC

Nancy Milford's biography of Zelda Fitzgerald was life-changing. A happy coincidence: Magie Dominic tells us many things about her young life as a little girl on the seacoast of Newfoundland, where in the 1940s it matters a lot if you are Catholic or non-Catholic. This little girl grows up to become the woman who is able to write this book against all the odds of fear and superstition- **Nancy Milford**—, author of *Zelda* (1970), a finalist for the Pulitzer Prize and the National Book Award, and *Savage Beauty* (2001), a biography of Edna St. Vincent Millay.

Street Angel picks up the thread of narrative from *The Queen of Peace Room*, spanning politics, celebrity, social history, war, television, film, pop music, and other media. Dominic imbues all of this for us, her readers, in luminous prose, crafting an odyssey across decades. In this exceptionally courageous account, the author seeks to overcome familial abuse, utilizing the virtues of intelligence, wit, and passion, accompanied by a chorus of societal furies, such as world wars, economic upheaval, and social unrest. This is where she reaches a zenith of life writing.

Anne Burke—, editor of *The Prairie Journal of Canadian Literature*, chair of the Feminist Caucus of the League of Canadian Poets

Told over an eight-day period, the book captured a lifetime of turbulent memories, documenting with skill Dominic's experiences of violence, incest, and rape. But her story wasn't finished. opens to the voice of an eleven-year-old Dominic. She's growing up in Newfoundland. Her mother suffers from terrifying night-time hallucinations. Her father's business is about to collapse. She layers the world she hears on radio and television onto her family, speaking in paratactic prose with a point-blank delivery. She finds relief only in the glamour of Hollywood films and the majesty of Newfoundland's wilderness. Revealing her life through flashbacks, humour, and her signature self confidence, Dominic takes readers from 1950s Newfoundland to 1960s Pittsburgh, 1970s New York, and the end of the millennium in Toronto. Capturing the long days of childhood, this book questions how important those days are in shaping how we become as age and time seems to speed up. With quick brush-stroke chapters Dominic chronicles sixty years of a complex, secretive family in this story about violence, adolescence, families, and forgiveness.

Magie Dominic, Newfoundland writer and artist, has long been active in the peace movement. Her essays and poetry have been published in over fifty anthologies and journals in Canada, the United States, Italy, and India. Magie Dominic's first memoir, (WLU Press, 2002) was short-listed for the Canadian Women's Studies Award, magazine's Book of the Year Award, and the Judy Grahn Award. Her artwork has been exhibited in Toronto and New York, including a presentation at the United Nations.

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ORDERS

<http://magiedominic.blogspot.ca/>

Moderated panel for [The League of Canadian Poets](#), Feminist Caucus, Toronto. Presented paper - **CAUTIONARY TALES: Harnessing the Fear of Isolation**. Paper to be published in 2015 and title launched at the 2015 League agm in Winnipeg!

JULY: Published "[The Sixties: November 23, 1963](#)" on 2paragraphs.com

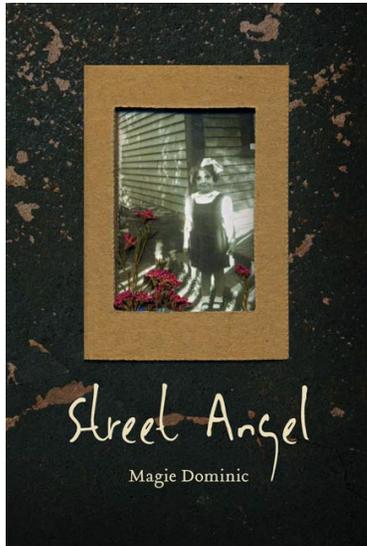
Interview: "[On Writing, with Magie Dominic](#)" OPEN BOOK ONTARIO, July 17.

July 24, [Street Angel](#) released, Wilfrid Laurier University Press!

2014 Readings/Events

(Details forthcoming)

New York City, Jefferson Market Library,
September 18, 6:30
New York City, Writer's Room, 740 Broadway,
September 23, 6pm



I recently came across this definition: A "**kiki**" (alternately *kiking* or *a ki*) is a term which grew out of the poor [Black](#) and [Latino](#)-based [gay subculture](#) of New York City, loosely defined as an expression of laughter or onomatopoeia for laughing, which extended to mean a gathering of friends for the purpose of gossiping and chit-chat, and later appropriated for the song "Let's have a Kiki by the Scissor Sisters. *Wikipedia*

Review of *Kiki*, by Amanda Earl (Ottawa: Chaudiere Books, forthcoming, 2014, from proofs)



rob mcclennan is editor and publisher of the press, as well as publisher of Earl's chapbooks *Eleanor* (2007) and *Sex First & Then A Sandwich* (2012) both from above/ground press (Maxville, Ontario). She also published [Me, Medusa](#) (Red Ceilings Press, UK, 2012.)

Kiki
AMANDA EARL

The Preface reveals that the full-length collection was inspired by Alice Ernestine Prin ("Kiki", the Queen of Montparnasse), associated with the milieu of Paris between the wars, with its unusual ambiance, of the avant-garde. (Hence, the epigrams from Jean Cocteau). The fragrant essences of physicality and sensuality rely on sensations and the sensational cabaret culture.

Earl appears to be uniquely talented to manifest this: www.amandaearl.com

I have synaesthesia, which means that I blend senses together. In my case it is colour and text, and sometimes sound and colour. My particular form is called *grapheme synaesthesia*. This is one reason why I enjoy playing around with text in smaller units than the word. Here are a few places where you can find my

attempts at visual poetry & below the links, you will find recent work, which i post on my [visual poetry blog](#)

The "Alice" from *Wonderland or Behind the Looking Glass*, offers: "We eat. We live. This is not a choice" but, of course, paradoxically it *is* and also all about instinct. The persona with a first-person perspective, reminds me of "look the lovely animal speaks", an intoxicating, puberty-fuelled, poetic. However, the subject has aged fifty-two years, as though viewed through funhouse mirrors. This serves to distort the self-images, amusing, if it were not so deadly. She has lost her soul, in the service of cocaine or "crack", in this concave perspective, obsidian-shaped, a dildo. The backdrop consists of architectural gargoyles, Pablo, the dog Frika, Gertrude Stein, Modigliani. As reader, be prepared to embrace: absinthe, the dances (polka, waltz, cancan, costumed balls); geisha, devouring men, and fashionable foodstuffs, roiling into Roman debauchery, but charming, as precious jewellery, such as diamonds, emeralds, rubies.

The specifics of "Tales of Montparnasse" imply formal imagism and *Poetry Magazine* of Harriet Monroe; surrealism, Eliot, Marcel du Champ, Dumas and de Plumas, Kandinsky, Dadaists, *The Great Gatsby*. Reduced to only rhinestones now, "the hair leathered corpses", champagne and garlic, the elite and the rabble; the sublime and the absurd, rather than the ridiculous.

As for "Opium (after Cocteau)" compare the *Confessions of an English-Opium Eater* (1821) by Thomas de Quincey. Witness the underlying subtitle "speed in silk" and which is "exquisite poison", sensations-based with roller coasters of emotion (or lack thereof), alchemical "the luminous escape" as if by magic or a conjuror's trickery.

The white and red poppies are symbolic of her other identities as Helen of Troy, Pandora (out of her metal box), Euridice or Eurydice from the underworld. A refrain of "I am" declarative statements indicates a mass of active verbs of "being", for at least two-pages full. The unnatural makes its mark on a tree, as to the role of the poet "I have thrown my blue ink over tricks of death and turned sudden ghosts/ into blue trees. I have disturbed the angels." (p. 67)

"In Which K Meets B In a Dream" there is a dream or fugue state, ambiguous: "an innaresting [as inn resting?] sex arrangement", signifying an interesting or arresting coupling? (p. 71) Of William S. Burroughs' epigraph, his heroin is injected, while she smokes from a bong, this psychedelic visionary "in cocaine innocence". Notice phosphorescent mandrake, as a poetic conceit, with kaleidoscope vistas; "fuck affection", disparaging, ectoplasm of the Creator. "Rape transmissions", (verb or noun) complicit, combined and co-mingled: cerebral, raw, throbbing (morphine as "horse"), glycerine, burlesque, pipe, libidos "cunts". "Queer needles" personify "A squawking orgasm" (bird?), "of dark plains and sky nerves", "cans white and cold". Ultimately, "Montparnasse is a smeared mouth, a phantom scavenger of words, a mendicant of soft" (p. 87).

"Some Notes on Plunder & Influences" continue a vocabulary and glossary of terms, including "Alice", "Mirrors", the birthing of surrealism; a vocabulary taken from identifiable texts; "an edited cut up" from a "cut up movement" revisited by the poet in a shape of concrete poetry. She used *Naked Lunch*, "with my own dreamt-up additions" (p. 89) a process of extrapolation and re-imagined historical figures to suit her own purposes (p. 89) a pastiche is part of a noble tradition.

"Kiki"'s voices shift inward and outward, uneven in multiple textures, embroidered with con(ning)text(ures) and either rotting flesh and/or marble phallic pillars of eroticism.

There are a respectable number of "Sources", especially John Glassco's *Memoirs of Montparnasse* (he happened to possess an awesome pornography collection and was an avid lifelong collector). Hardly "a neophyte poetess self-effacing (p. 93) among the "Acknowledgements". Laurel Reed Books, 2010 was an earlier publisher of this *tour de force* .

Earl mentions, in passing, "Writers of epics" "wigs and wrong dates"; "Homer with geography and metamorphoses". The epic invocation to the muse(s) herein represents the expansive poetry steeped in symbolism and culturally enwrapped.

She is preoccupied by "The otherness, this" about "Not-being-us" re: "Self Portrait in a Convex Mirror". *Kiki* is dedicated to those who came after (who or what) as much as for those who came before.

The term epic or heroic poem is applied to a work that meets at least the following criteria: it is a long verse narrative on a serious subject, told in a formal and elevated style and centred on a heroic or quasi-divine figure on whose actions depends the fate of a tribe, a nation, or (in the instance of John Milton's *Paradise Lost*) the human race. (*A Glossary of Literary Terms*, p. 76)

Is this what Amanda Earl is acknowledging she has produced? in nearly her last few words (albeit borrowed and greatly elaborated from others who came before her, rather than came "after") the poet Homer?

In the same way that the pieces (a la Burroughs) can be arranged and rearranged so as to resemble a sexual tableau, the words, phrases, allusions, symbols, images, and other bric-a-brac have been (re)woven again and again. That means, in the present case, but also throughout literature; the English Language, as well as in other less than divine tongues. "Kiki" is the central figure, a shape-changing chimera, embodying others from history to narrate her story.

AMANDA EARL is the managing editor of Bywords.ca and the publisher of AngelHousePress, including its "transgressive" prose imprint, DevilHouse.

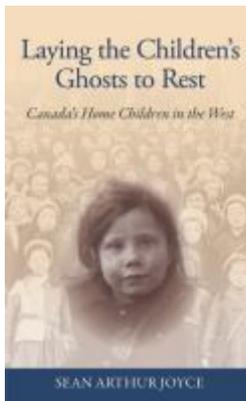
Excerpt From an Interview with Amanda Earl, by Ren Tomovcik:

I needed to study French in order to become a translator, which I was for a few years. When I studied French literature I developed an appreciation for writers such as Baudelaire, Rimbaud, Victor Hugo, Jean Cocteau, Camus, and Antoine de St.-Exupéry. Studying French along with other languages also improved my English, because I had to learn grammar as opposed to in my English classes where no grammar was taught. Learning grammar gave me a vocabulary which is universal and essential to work as an editor and with other editors.

I have always loved other languages and cultures, and particularly French. I've also written a long poem called *Eleanor* (above/ground press, 2007), in which the medieval Queen, Eleanor of Aquitaine, who was queen of both France and England and the mother of Richard the Lionhearted, wanders through current day Ottawa. Basically I've always been fascinated with the history and culture of France and the influences this culture has had on Canada, particularly in Francophone regions such as Québec, which is a province I adore.

Learn more about the Kiki Project here:

<http://www.ottawafocus.com/spotlight/amanda-earl.aspx>



Review of *Laying the Children's Ghosts to Rest: Canada's Home Children in the West*, by Sean Arthur Joyce (Regina: Hagios Press, 2014) 252 pp. paper "Appendix" Indexed, black-and-white photographs.

This is a timely resource, given the "Truth and Reconciliation" Committees, apologies from British and Australian Prime Ministers, in 2009 and 2010, respectively. The present memoirist relies on historian Roy Parker, *Uprooted: The Shipment of Poor Children in Canada, 1867-1917* (Vancouver: UBC Press, 2008) and Phyllis Harrison in her book, *The Home Children* (Winnipeg: Watson & Dwyer Publishing, 1979). The end-notes to each chapter are informative and document other secondary sources, including but not limited to: web-accessible archives, e-correspondence, and *Wikipedia*, throughout the book.

During the First and, less so, the Second World War, British children were sent to the colonies, such as the Dominion of Canada. There is, specifically, the "Empire Settlement Program" which was prompted by the First World War, 1922, to replace agricultural workers in Canada, but the program should have upheld and supported intact families when minor children were involved.

The author is a historian and a descendant of “forced” immigration of children without their families (and often without even their knowledge or consent, as some were as young as age four) and even required to repay the fee from their pittance. He was personally affected and has done extensive research, in newspaper morgues and with a panoply of monographs, on The Prevention of Cruelty to Children Act, *The State of the Poor* (1797), *The Bitter Cry of Outcast London* (1883) *Poverty —A Study of Town Life* (1901), *The Human Needs of Labour* (1918). He opines about the minimum wage and old-age pensions, as in *The Human Factor in Business* (1921). He surveys the background of poverty reform measures to the colonies, from the 1860s to 1967, a period during which about 100,000 were sent to Canada and 30,000 to Australia.

The iconography from work houses for “gutter” children, “ragged” schooling, “street Arabs” also appear in the fiction of Charles Dickens, about placement with host families, of age five and under. The minors were indentured workers, competing for jobs, until the age of eighteen, thus supplying cheap labour, as a form of slavery (as pack animals).

While child gangs roamed East-End London, indigent women turned to prostitution, indicative of the class structure. In the colonies, there were child labour camps of those used to build infrastructure, such as roads and schools. However, more often they were deployed on farms for agricultural work; most were sent to Ontario, but others were moved across Canada, including to the western provinces.

When the practice of child immigration was stopped by government, in 1883, private agencies continued to supply the cheap labour. In 1925, the state raised the minimum age to 14, and added the requirement of parental consent, in 1933. The Children and Young Persons Act, as well as the Waifs and Strays Society were touchstones of reform. Some of the women’s “domestic service” narratives were collected in the late 1960s. For example, *Neither Waif Nor Stray* was another memoir and the Child Migrants Trust was initiated.

In keeping with his passion for genealogy, the author researched his grandfather Cyril William Joyce, age fifteen in 1926, about the time he came to Edmonton, to labour on farms near Clyde and Westlock. This decision coincided with the Great Economic Depression, in 1929, which impacted host rural families in Alberta and Saskatchewan. William married (a woman from his foster family) and moved to Kootenay Lake B.C. Subsequently, he farmed in Balfour, near Nelson. William became a miner in late 1932. The author tracked the family’s ghost, much like George Orwell’s “salesman character”; documenting domestic discord, infidelity, and culling the records of the single largest child-saving organization, which sent 30,000 children to Canada.

There are reviews or case studies, as in one of George Evans, who was at the Boy’s Garden City, a Bootmaker’s Shop, and Goldings; then sent to the prairie winter of remote Alberta. Like William, he married, living in Hillcrest, near the foothills of southern Alberta coal country. Joe Hardwood was familiar with soup kitchens and The Canadian West, as the “Last Best West” in the 1880s. He begins an itinerant lifestyle, with farming

near Brandon, Manitoba, and near Qu'Appelle, Saskatchewan. He was placed "out" just like many others from the Winnipeg Boys Home. He became a school trustee. Leslie Vivian Rogers was educated and became principal of Nelson High School. He was the youngest soldier in the Second Boer War.

The Imperialist's Dream included "The Failed Eden", such as the Fairbridge Farm Schools in B.C. with royal patronage, "a mixed blessing", of work, discipline, and moralizing. The Cottage Mothers rebelled, when pedophilia was discovered, prompting intervention by social welfare workers.

The author cites interviews and other evidence of the "Home of Industry" in east London, such as the "Revival Homes", from a booklet *The Little Matchbox-Makers*. The period is replete with a cholera epidemic, child immigration "pioneers", whose outcomes were based on the rigid class system. They found themselves at the bottom of the hierarchy, after traveling by ship and the CPR. Victorian society embraced the countryside over urban problems, using "philanthropic abduction", at Teighmore Home, with the onset of the Spanish Flu. Thus, *The Traveller's Guide: From Death to Life* was more than a paradigm. In the contexts of World War One and Two, we learn about the Girls Village Home, child advocates, and Women's Suffrage, as well as the advent of Child Welfare Conferences.

In "Aftermath" the author objects to Malthusian doctrine, social Darwinism, and capitalism. His sources are: *The Spirit Level*, the feminist thinkers of the 1960s and 1970s who opposed patriarchy, any hierarchy, and income inequality. He exposes child abuse at Prince Wales Fairbridge Farm School, near Duncan, B.C. Additional sources are: *The Social Bond, For the Sake of Children* (1987), *Early Years Study, The Empathic Civilization*.

In an Appendix "Home Children — How Would I Know?" the author deals with The Golden Bridge, a livery service, in addition to "Home Children Research Resources", with online databases which are generally accessible. There are extensive endnotes.

The selection of black-and-white photographs is haunting with "old souls": shiploads of "Barnardo's" girls, and boys operating workshops for carpentry, bootmaking, tinsmithing, baking, and printing. Both boys and girls took agricultural training in the Okanagan, B.C.

Sean Arthur Joyce, a freelance journalist and West Kootenay columnist, produced local history books, until his own genealogical research revealed his grandfather was a Home Child. His poetry collections *The Charlatans of Paradise* (2005) and *Star Seeds* (2009) are from New Orphic Publishers of Nelson, B.C.

Anne Burke



Originally from Ottawa, Canada, Dilys Leman has worked as a writer and editor for the past 14 years. Highlights of her career include: regular contributor (2001–2007) to the National Gallery of Canada’s quarterly magazine *Vernissage*, Editor and Content Manager at Library and Archives Canada (Virtual Exhibitions), and Senior Writer at the Canadian Council on Learning (2007–2010). Since 1998, she has provided communications services to international development agencies through the management consulting firm Chreod Ltd.

<http://www.dilysleman.ca/biography.php>



Review of *The Winter Count*, by Dilys Leman (Montreal-Kingston: McGill-Queen’s University Press, 2014) 128 pp. paper

I decided to do some research about the title and subjects of this collection. As reading and rereading led me to multiple layers of interpretation, as well as meanings, I recommend spending some time with these interpenetrating texts, because, as they become more familiar, the poems provide perspectives on an alternate world. First, the title:

http://wintercounts.si.edu/html_version/html/

Winter counts are physical records that were used in conjunction with a more extensive oral history.

Winter Count Keepers: Each band, or *tiyospaye*, had a designated winter count keeper who served as the community historian.

Winter counts were copied over many times as they wore out or required more space, or when a new keeper took over. While many counts clearly originated from a common source, recopying led to differences as well. A keeper might have chosen to record a different event, a different aspect of the same event, or might have made a mistake.

Of pictures and materials. The earliest winter counts were painted on hides. These records were transferred to muslin and paper once those materials became available.

Pictorial art declined as a form of record keeping when literacy became widespread, although many people today see other types of recording — making

marks through written words, art, video, and even online exhibits — as a modern continuation of the winter count tradition.

This is a first poetry collection by an author who dedicates it to Dr. Augustus Jukes (1821-1905) her great-great-grandfather. He was a senior surgeon of the North-West Mounted Police. The Jukes' and Sanders' families fonds are held at the Glenbow Archives. We hear the domestic voices of Augustus, Phoebe, Caroline, within an intimate, domestic sphere. Augustus is also a professional who knows the dialogues necessary to mediate the external spheres.

Phrenology (from [Greek](#): φρήν, *phrēn*, "mind"; and λόγος, *logos*, "knowledge") is a pseudo-science primarily focused on measurements of the human skull, based on the concept that the brain is the organ of the mind and that certain brain areas have localized, specific functions or modules. See: "My 1874 Phrenological Analysis" for a quipping, satirical, political cartoon. In this instance, the "Phrenological Chart of the Head of the Country" is for Sir John A. Macdonald. Among the voices are, as well, the official tones of elected leaders, their tortured legalese texts disturbing in would-be agreements; designed to capture and control indigenous peoples. The intimations of Treason, what passes for "Treatment" for the criminally insane, all of them made prisoners by the dominant discourse. There are the vagaries of translations, Chief Poundmaker, Sir Edgar Dewdney, Alexander Morris, those speakers with names and those without (universally claimed by "anonymous").

There were "Three Classes of Half-Breeds In The Territories", a wrenching visualization. There are imperatives, such as "Big Bear's Speech", Aboriginal inspirations, specifically Big Bear, which come from *War in the West: Voices of the 1885 Rebellion*, by Rudy Wiebe and Bob Beal (1985), as well as from Wiebe's *Big Bear* (2008).

With a myriad of other primary and secondary sources, one of the challenges of evaluating "found" poems, "hybrids", "montages" of borrowing and adaptations, is to establish their relative originality. Given Jukes' medical testimony (he declared Riel "fit to stand trial" and made an effort to examine Riel's diaries, even after the hanging), this is a genuinely fresh perspective for Riel's execution on 16 November, 1885. The "indictment" deals with the condemnation of Riel in a crisp imagist poem, all the more chilling by its economy of words.

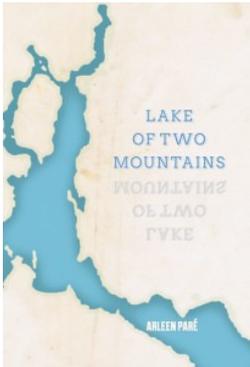
The opening poems are derived from recipes of the period, ironically juxtaposed with a Potluck ambush, an assessment of the dead, "(women and children included)". (p. 7) This "New Recruit" takes an oath, as a Constable, who is issued a "Free Kit" to be kept at his expense for the duration of his career. "On First Patrol" the barter trade is explicated, with breath-pause as phrasing and onomatopoeia. The closing of a treaty is an occasion for each Chief to receive a "suitable" flag, a chilling realization given the historical outcome of such agreements. This is closely followed up by "*starvation comes*" (p. 23) A term "person" blatantly and legally "means an individual// other than an Indian." (p. 31) The Famous Five dealt with the same terminology in relation to Suffrage and Women's Rights, including the vote.

Earlier versions of the poems were published in a chapbook as *The Lunacy Commission* (Cactus Press, 2012) to which I do not have access, in order to compare editorial variations, if any. In the present collection, this title belongs to an extended correspondence from Augustus Jukes, Edgar Dewdney, and others, with Sir John A. Macdonald, regarding Riel's fitness to stand trial. The correspondence is carefully parsed, arranged, and rearranged, to great effect, in part using italics to capture the close-to-archaic diction. The whole is definitely more than the sum of its parts. The series concludes "with unavailing pain/ and regret."

In a grateful address to the widow Mrs. Jukes, the unnamed correspondent commiserates, "I ask you: What kind of man/ recites poetry to his horse?" (p. 110) "The Commissioner's Report" is a calculated annual listing of legal cases during 1885, an enumeration or itemization of crimes and their disposition. Jukes himself analyzes the meaning of "To Punish" in Latin and Sanscrit/Sanskrit, an account of the actual hanging in sparse language. The poem "Four Clocks" inclines, slants, or slopes across the pages in four discrete sections. The topics are the Indian Department of the day, using newspaper accounts, dealing without a clear conscience, about the imperial reach of "She is an estimable Queen", "the Great Mother." (p. 119. "Dictionary" lists a sample vocabulary, using words in common usage for the players of the day, as required by English and Indian tribes. Some of the diseases are: malaria, contagion, "the contaminated and the putrid". (p. 124)

The title is part of The Hugh MacLennan poetry series.

Anne Burke



Review of *Lake of Two Mountains*, by Arleen Paré (London, Ontario: Bick Books, 2014) paper 83 pp.

"Becoming Lake" embraces Glacial development, in eons of Pleistocene, the imperative "Let the Laurentide Ice Shield". The cartography begins with Map 1500 and, in the present tense, the trees appear to be "in prayer". The lenticular shape, "eponymous mountains", and Oka shoreline mark the place. Indeed, "Becoming lake...the lake is of lake". (p. 24) A child's eye view of "How [to]Own a Lake" considers "And the lake. The lake" begins owning the child. The question of ownership is further examined in "Whose Lake?" from an overriding belief in God's dominance, far from being diminished by human occupation. "Lake 1" is a prose poem on how the body of water responds to stimuli such as the weather, of Wind, Water, until "Lake opens up, gleaning, a/ chalice brimmed to the lip." (p. 38) "Dad Before the Lake" depicts the author's family, immigration, economic circumstances, until "After my mother: the lake." (p. 41) The same man clothed in vintage swimsuit experiences disorientation, "unsure where he is." (p. 44) "Lake 2" is a prose poem about its pervasive silence and eminence. "Monastic Lake" follows the liturgical cycle and monastic vow. "The water claims nothing for itself." (p. 76)

“Monastic Life, 1-7 “Life I” explores the functionality of these Trappist buildings; as for “The rest, inconsequential”. (p. 21) “Life 2” deals with “interior”, that which is “hidden in”, and “behind”. The negative statements eliminate what is not, ending on a note of irony, even a pun, “the way a man/ disappears in the habit of all.” (p. 22) “Life 3” deals with what “is”, the act of confession, nature intrudes, humans are frail and then forgiven. “Life 4” asks for blessings, “They are praying for forgiveness. And for blossoms to/ burst April buds”, the seasonal round. “Life 5” explains the liturgical calendar, of Worship, reiterating “Who”, “When”, “Before”, and “All”, how God arrays Himself in nature’s garments. “Life 6” silence and shadow, as chiaroscuro, are personified. “Note”, “Life lived”, “Beseech”, “Be grateful”. (p. 40) “Life 7” details the aching absence of the Order, “It is gone.” The last twenty monks”. (p. 73)

“Frère Gabriel Crosses the Lake” we learn that “his past is unfrangible” (infrangible?) but “his past hovers in faith”. The, poem parsed by the breath pause, gathers up the images as clues of material versus apparition, even compounded or coined as “heronwing”. (p. 53)

“Frère Gabriel’s Life, 1-5, “Life 1” is situated by time and place, onomatopoeia, and personification, simile, despite his habitual behaviors, “he cannot sheer/ himself from this life.” (p. 54) In “Life 2” the Père Abbot” is a figurative “God, the Father”, while Gabriel is “the thinnest of [his] thin/ tonsured sons (as in God the Son). Gabriel’s earthly family of origin is recalled as mortal in “Life 3”. “Life 4” is a prose poem, which catalogues the Order’s life’s negations (vows) and privations. “Life 5” reveals “that God talks to him”. (p. 66)

“To Oka” reminiscences about family experiences, while “Oka Crisis” describes the intruding protest wars, police raids, the bowdlerized Mohawk Gas station, an emblem of “why the Mohawk/ don’t own the land”.

Paré is a poet and novelist with an M. F.A. in Creative Writing from the University of Victoria. She has also published *Paper Trail* (Edmonton: NeWest Press, 2007) and *Leaving Now* (Halfmoon Bay B.C.: Caitlin Press, 2012). “Whether Wind” first appeared in *What Else Could I Dare to Say*, a chapbook from Leaf Press.

Anne Burke