

News from the Feminist Caucus, by Anne Burke

The Robert Kroetsch Award for Innovative Poetry submissions due Dec. 15, 2017.

ROOM Magazine submissions deadline January 15, 2018. This month news from Magie Dominic and Sheri D. Wilson; Reviews of *A Tincture of Sunlight*, by Vivian Hansen; *Walking Through Turquoise*, by Laurie MacFayden; *Ranching Women in Southern Alberta*, by Rachel Herbert; *Finding Directions West: Readings that Locate and Dislocate Western Canada's Past*, edited by George Colpitts and Heather Devine.

Oct 21 at 8:30 AM

Message body

Just to mention,

There's a new essay by Magie Dominic with *The Antioch Review*
<http://bit.ly/2yEOX7X> ~ "The Fisherman and the Photograph" about the life of a
[Newfoundland fisherman](#) and [memories](#) and the mighty, ever changing [ocean](#).

(It's one of my new favourites)
Magie

<http://magiedominic.blogspot.com/>
[Magie Dominic at NYPL/Lincoln Center Archives](#)
[twitter @magiedominic](#)



~Hello Friends~



Wow what a wild time it's been!
Thank you, Goddess, thank you
I am very grateful, and
I am deeply humbled

My Honourary Doctorate

On October 04, 2017 KPU (Kwantlen Polytechnic University) awarded me with an honorary degree! I am thrilled to receive the honour of Doctor of Letters (*Honoris Causa*), and I'm very pleased to add letters to my name. Sheri-D Wilson, D.Litt.

An Essential Opportunity For Poets

[Enter Now](#)

The Robert Kroetsch Award for Innovative Poetry, which has been publishing exciting poetry by new poets for the last eleven years, is the best opportunity for emerging poets to publish their book-length manuscripts.

Insomniac Press and Matrix Magazine are pleased to announce that the 2018 [Robert Kroetsch Award for Innovative Poetry](#) is now an international prize and we are currently accepting submissions. This year's judge is the critically acclaimed poet, [Johanna Skibsrud](#)! The winner receives a trade paperback contract with Insomniac Press, which will include the publication of their manuscript, advance on royalties, and representation and distribution throughout the world.

Now in its eleventh year, this prestigious and essential literary prize is awarded annually to the best poetry manuscript by an emerging writer (a writer who has published two or fewer books of poetry). Each year, the winning manuscript will be selected by an established poet in cooperation with Insomniac Press and Matrix magazine. **This year, for the first time, we are accepting all international submissions.**

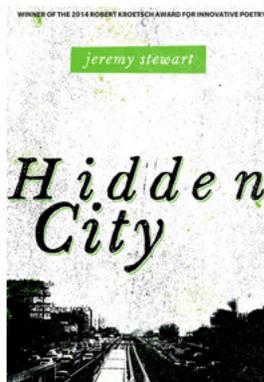
Basic Guidelines: Submissions must be 48 pages or more. Poems included in the manuscript may have been previously published in journals and anthologies. Submissions must be made by December 15th at 11:59pm PST either by post mark or through our [Submittable app](#).

[Robert Kroetsch](#) was one of Canada's most celebrated literary writers and critics. His novels, poetry, and theory have consistently been benchmarks for literary innovation in Canada. His novel *The Studhorse Man* (1969) won the Governor General's Award for Literary Merit, and in 2004, he was made an Officer of the Order of Canada. Kroetsch passed away suddenly in 2011. Insomniac Press and Matrix magazine are proud to honour his literary legacy through the establishment of the annual Robert Kroetsch Award for Innovative Poetry.

[Johanna Skibsrud](#) is a Canadian-American writer, whose debut novel, *The Sentimentalists*, was awarded the 2010 Scotiabank Giller Prize, making her the youngest writer to ever win Canada's most prestigious literary prize. *The New York Times Book Review* describes her most recent novel, *Quartet for the End of Time* (2014) as a haunting exploration of "the complexity of human relationships and the myriad ways in which identity can be malleable." "[It] is exhilarating," writes Joanna Scutts of the *Washington Post*, "to join a novelist working at these bracing heights."

Johanna is also the author of a collection of short fiction, *This Will Be Difficult to Explain and Other Stories*, and the co-author of a children's book, *Sometimes We Think You are a Monkey* -- proceeds of which are being donated to the Himalayan School Project. She has also published two books of poetry, *Late Nights with Wild Cowboys* (2008; shortlisted for Canada's Gerald Lampert Award for best first poetry collection by a Canadian author) and *I Do Not Think that I Could Love a Human Being* (2011; shortlisted for the Atlantic Poetry Prize). A third collection, *The Description of the World*, was published in October 2016.

Johanna was born in Nova Scotia, Canada in 1980. She received her BA in English Literature at the University of Toronto, her MA in English and Creative Writing from Concordia University in Montreal, and her PhD in English Literature at the Université de Montréal. She is currently an Assistant Professor of English at the University of Arizona where she teaches twentieth century literature and poetics.



THE 2018 ROBERT KROETSCH AWARD FOR INNOVATIVE POETRY JUDGE: JOHANNA SKIBSRUD

MATRIX

Deadline: December 15th, 2017



Poetry Shortlist

"Bruce Springsteen in Concert" by Hannah Green
"Clean/Fly/Plum" by Tasslyn Magnusson
"Entonces (and so)" by Jo Jefferson
"Flightless Birds" by Kiran Dhaliwal
"Hippocrene" by Ellie Sawatzky
"Method 1 If You Have Time to Prepare" by Selina Boan
"Mother's tongue" by Kiran Dhaliwal
"Saskatchewan" by Paula Jane Remlinger
"There are no rules here" by Sierra Warrick
"Waterfowl" by Nolan Natasha Pike

- [Room Magazine <contactus@roommagazine.com>](mailto:contactus@roommagazine.com)

In **Original Inhabitants Original Voices**, "Three Indigenous writers share the stage to talk about their individual experiences and their country's experiences. Australian poet **Ali Cobby Eckermann** is part of the "stolen generations," forcibly taken from her mother when she was a baby. New Zealand's **Witi Ihimaera** was the first Māori writer to publish a novel and collection of short stories, then his novel *The Whale Rider* became an internationally-successful film. Canada's **Leanne Betasamosake Simpson** is a storyteller, poet and activist who is a powerful voice for modern Indigenous people."

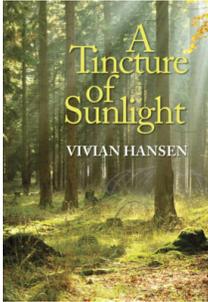
We are thrilled to announce the launch of our **second annual Short Forms Contest** with judge Jane Eaton Hamilton! Jane is the author of nine books of poetry, fiction, and creative non-fiction, so they are uniquely qualified to judge this open-genre contest. So send us your poems or your prose—as long as it is short and sweet!

Word limit: 500/piece

Prize: \$500 (x2 first-place winners)

Deadline: January 15, 2018

contactus@roommagazine.com



Review of *A Tincture of Sunlight*, by Vivian Hansen
(Calgary: Frontenac House, 2017) 116 pp . paper.

“Tincture” is a liquid extract made from herbs and taken orally by mouth. Medicinal herbs and plants have enjoyed resurgence along with human foraging in the wilds. In “Sounding the Medicine Map”, one of the features is The Medicine Wheel, a metaphor for spiritual realities. The physical, emotional, mental and spiritual elements are represented in a stone monument. This Sacred Hoop also embodies the Four Directions, personified and gendered Sky, Earth, Tree, Healing, and Life Cycles. (source: internet retrieved September 30, 2017).

The poet admires the Bow River Valley, buffalo jumps, and tipi rings, for their significance in aboriginal culture. There is dim light in "Medicine House, Point One". "Medicines stones at Point Two" were released from the glacier by the sun. "Medicine Rubbing-Rock at Point Three" lies in the remaining shadows. "Medicine Tree at Point Four" has an underground spring. "Pointing Root at Point Five" indicates “points past a wind, a death”. (p. 87) "Are there no riddles in its treasure map?" "Medicine Wheel at Point Six" identifies its actual location in Majorville, Alberta. It is estimated to be 5,000 years old, an archaeological site of the Blackfoot Nation, and the Medicine Stone symbolizes eternity.

In a section on “Found – Empirical Evidence”, a traditional Potlatch feast of gift-giving is juxtaposed with the Charlie Russell Indian Image (Russell grew up in a cabin on his father’s ranch, just south of Twin Butte, in southern Alberta.) The icon is a cross-stitch picture, ambiguous as both Indian and not Indian. It was fashioned by Old Man’s sister Dawn, whom the poet remembers. Other documents are postcards (“Found Poem on Maas”), a photo of dead soldiers, letters from a war bride (“Keeping Faith”); a court summons for a lighting infraction, 1944; an obituary for Old Man’s Woman; his sister Inez, and his mother Pearl. Old Man’s sacred place is in the Cypress Hills. Two business cards were discovered and cherished. (“The woman in the nursing home”) The Sweat Lodge is where a purifying ceremony takes place. Old Man went ahead to show his Woman “a fusion of light”, while the young can barely perceive light. (p. 113)

In a section on “Phenomena”, an “aubade” is a morning love song or poem of lovers who separate at dawn., (“Pennywhistle”, p. 8) The Breath of God cares for “Baby Sparrows. Wet dreams and coyotes in spring heat. (“Acapella Wind”) Ravens peck the carcass, pursue Old Man. (“Allegory”) His legs are fields, in short sun, while he remembers forensic, fleshy geography, in Normandy. (“Of Geography”, p. 12) A facsimile of a death notice lends authenticity. (“After the Arsenic”) The Battle of Falaise Pocket was on 12-21 August, 1944, in Normandy, during the Second World War. Old Man steals the wedding ring (and a finger of a dead German soldier). (“Counting Coup”) Ironically, the collection will conclude with a Falaise wedding ring for an old woman.

A false widow wears this purloined ring. (“Circle of Choice”) A dead First Aid Medic (“Puzzle”), Haiku for War Bride, Asian missionaries, wildlife management; stories, myths, and moths. The South Alberta Regiment at war (1940-1945) (“Wolf Willow Against the Bridge”), George Noble’s body. A field hospital (“Pecker Hill”) bombed by the Germans. Party Central, a Sodom and Gomorrah, in “Govenlock, A Ghost Story”, the Grain Elevator was demolished in 1962. The Old Soldier’s Home (“Kin”), Archie Belaney (1888-1938), or known as “Grey Owl”, was actually British-born and emigrated to the United States. (“Only a few degrees of separation”) Storytelling from “Shape Shifter”, Bull Durham tobacco, the South Saskatchewan River, “Spray-Painting”, an allusion to Dylan Thomas (“Bones Picked Clean”. Old Man is Glenn Burgess, a recurring figure, to Robert Service (“Uses for Duct Tape”), excerpts from a tourism brochure. A prose poem “Vigilae” means a prayer for The Medicine Wheel and dispersing human ashes.

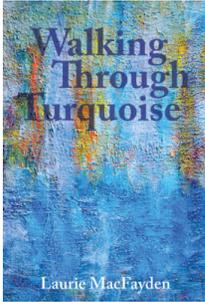
In section “Vigilae”, ice is personified as having “white anxiety” (“Sequence”); love is green and like vines (“Winter Wigwam”); a mouse “divining a path I shoveled” (“I see a mouse”); a catalogue or cargo of spices (“Pickles and reserves”) not enough words for “*I love you*” (“Denning”). “The cage of ice bars warn” (“Icicles”), an allusion to Leonard Cohen’s *As the Mist Leaves No Scar* (“Poise, Through Winter Light”); “Clarity” of unmapped miles; “Chopping Blocks”, from Annie Dillard, an American author, with splinters; “Coyote Cold Calls”, allusion to Don McKay’s “*Feather*”, (in “Translation of Leaves”); “Preferring the never-

shall-we-meet” (“Barbed Wire”); allusion to Lorna Crozier’s *A Prophet in His Own Country*, (“Gopher Tunes”).

An afternoon may be yellow, a chive scarecrow purple. (“Purple Old Man”), “if rage / were more perpendicular” (“Flying Parallel to the Enemy”). Painful arthritis signifying the body’s treachery (“Sticking to Bones”); non-Christian Creator (“Sweet grass ceremonies”), “Tobacco dancing, / “eurythmic puff” (“Tobacco Scars”); combined with “Pipe Power”, and “Chimney Coulee”, purple bulbs, “Dog Days”; foreplay (“Orange Poem for a Brandy Cocktail”); “Viagara Bonus”. “Seconds” is a centre-justified poem and just as brief. Distrust (in “Bruised Rock”), Brooks, Medicine Hat, the South Saskatchewan River (“Travelling with Pearl”); a travelogue with allusion to poet Pauline Johnson. Signs become place holders and found poetry, in a long narrative poem about Cree genealogy, Swift Current, Saskatoon, the graveyard, Qu’Appelle Valley, “A mother-light turned, /complete in her cycle.” (p. 83) Location is framed thusly: The end of Alberta, beginning of Saskatchewan.../the beginning of Alberta / the end of/ Saskatchewan.” (p. 76)

Hansen teaches Creative Writing at Mount Royal University and the University of Calgary, as well as the Alexandra Writers Centre in Calgary. She has a Masters of Fine arts in Creative Writing from the University of British Columbia.

Anne Burke



Review of *Walking Through Turquoise*, by Laurie MacFayden (Calgary: Frontenac House, 2017) 64 pp. paper.

The poet's own cover painting and epigraph from "The Anthropology of Turquoise", by Ellen Meloy, an American nature writer, suggests: "Stay curious...Get to know your neighbours...Pay attention to the weather, to what breaks your heart, to what lifts your heart. Write it down." (E.M. November 2004, online retrieved September 29, 2017).

A one-way (no return) trip to the planet Mars appeals to those who suffer social anxiety, in sum a death by astronomy, ensured suicide. She recalls her alienation in Georgian Bay, part of Lake Huron, during her youth.

Addressed to the Dutch post-impressionist artist, the poem "clouds" is a signature poem, albeit a Van Gogh allusion, personified as "changeling" clouds: "turbulent, fractured,/ crazy making"; beyond appearance, they can be guilty and even malevolent, and "The Starry Night" depicts the view from the east-facing window of his asylum room at Saint-Rémy-de-Provence. She compares his madness predicated as the work of a divine hand to her own.

The subtitle "Reflections on Desert, Sea, Stone, and Sky" suggests the still-life tableau, Kempenfelt Bay is as deep as 30 metres in places and connected with Lake Simcoe. For the poet, she feels nostalgia while recognizing the passage of time, "aging", rickety", broken", "abandoned". She moves from that past to sharing secrets, then from the flood of trauma, to reflect in tranquility. Emily Carr dreams and pictures represent images of nature, expressed through repetition of simple songs, "she took", "she sang", "and every moment thought of you". ("the emily dreams", p. 16) She compares gunslingers, with a catalogue of her own making, from popular culture male heroes, "*in a too-handsome, almost-forever sort of exit strategy.*" ("resplendent boots", p. 17)

Her sister "thought she was a cloud" ("storm"), while the poet "i am bird", observes how clouds pass. A triptych is a picture or relief carving on three panels, hinged together side- by-side and used as an altar piece. In this instance, a set of three associated artistic, literary, or musical works intended to be appreciated together. She begins in medias res, with ambiguity,

“something about”, which pertains to hope, “we swim”. In part “ii”, “i am” and the progressive tense define “this”, in turns. In “iii”, there is a penchant for italics, a discourse about “god” as a “verb”, followed by “because”, whether “against wind, and windbag”, unfinished books.

The poem “ordinary” relies on reworking the conceit as bed, room, sheets, life, eyes, etc. and is ultimately about the theme of love; it plays with “who” and “two”; “turn”, “in” and “into”; the alliteration of “wet socks, that wet winter wool smell”, about the possibility of miracle, and onomatopoeia.

The body aging, as “this old creaky scaffolding”, still retains that “tender spot” in a mature relationship. (p. 26) Although the poet admits she needs to find a better language for this, she does so with dexterity and grace: “*take me hold me love me love me love me*”. (“the first time et cetera”, p. 28) As a “material witness”, she plays with the textile qualities of her lover’s shirt, “like a shawl, like a scarf, like a tie, like a flag”. (p. 29) In “conversation”, the poem pivots on “she said” and “i said” in couplets. (p. 31) The conceit of love is an empty vessel, weighs nothing, is non-quantifiable. (“love and science, part i”, p. 32) Lake Ontario, a transistor radio, and fires on the beach are combined in memories with the burning of old love letters. (“squinting”, p. 33) The list poems and the thank-you poems are prayers. (“anything, opening”, p. 35)

A refrain of “not” and “we” are important patterns. Raoul Dufy was a French Fauvist painter. Henry Matisse was a painter, printmaker, and sculptor. Marc Chagall was a Russian-French artist, an early modernist painter, printmaker, and illustrator. Yves Klein was a French artist important in Nouveau réalisme and his trademark blue tint was used early in his career. All of these icons are invoked. (“the things we imagine”, p. 37) “twine” relies on “binding and releasing”, although the twine is invisible. (“twine”, p. 38) “over to me came you” resulted from a shimmy of binary stars. (p. 39) A story of fairies, little sprites, moves to “o darling”, and memories. (“miles away”, p. 40) The how-to-guide riffs on guidelines and one or two things “we know for sure” (care of Oprah Winfrey) and the popular culture. (“Instruction Manual”, p. 41) This is simplicity itself except for the drowning.

The “koan” is a paradoxical anecdote or riddle, in Zen Buddhism, to demonstrate the inadequacy of logic and to promote enlightenment. The poet calls for a sense of surrendering. (“what is the right question to ask?” (p. 43) A refrain of “if I could” portends simultaneity. (“the stars are watching us”, p. 44) “muse” is framed by “when you see her”. (p. 45) More tender places (“we wanted to let love come in”, p. 46) are defined in stanzas of six lines and pairs of end rhymes. “maybe” begins nearly every other line (“i dreamed this gorgeous thing”, p. 47) A mock butterfly as “prayer flag” is juxtaposed with “an eructation”, a belch. (p. 49)

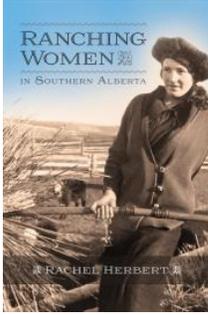
Cartography is the conceit for lovers who embrace “our map”, and “the meander line”, used by surveyors for bodies of water. (“world map”, p. 51) “we danced” is set in the 1980s, madonna, cyndi lauer, “but all the queens were there”. (p. 53) “wem blues” refers to Bluenotes, one of Canada’s leading denim retailers at West Edmonton Mall. An elegy is a formal and sustained lament for the death of a particular person, usually ending in consolation. The poet takes issue with the characterization of the deceased, as other than 1970s ballad rock, “that’s the kind of guy he was” (“elegy for theodore”, p. 55)

Naomi Shihab Nye is a poet, songwriter, and novelist. She was fond of *19 Varieties of Gazelles: Poems of the Middle East*. The poet contemplates four of Nye’s lines on “kindness” in her own “bastard glosa”, (pp. 58-59). Algonquin Provincial Park is the setting for distinctions between Elizabeth Taylor and Taylor Swift, for example, as well as entertaining memories. (“red canoe”, p. 60) A childhood experience of parents estranged in their marriage haunts the poet. (“there’s just us now”, p. 61) Her poor behaviour was a way of acting out her sadness. (“my summer of lies and thievery”, p. 62-63) She refers to wordsmithing: “scared” and “sacred”, as well as “this line, white line, hard line, dividing line”. The pontiac stratochief and a 1966 volkswagen, a ’57 chevy, or ’56, a T-bird , a lincoln, and a monte carlo console are all classic car references. (“cars”, p. 64) Clothing messages are not for tom-boy girls but for an array of others: garret girl, bourbon street girl, girl-next door, and many more examples. (“glimmering girls”) The poet catalogues what “you can’t tell” others, especially her mother, “You can’t tell any of it to anyone. Ever” (p. 69)

Jian Ghomeshi was a broadcaster whose trial ended in an acquittal. "smaller" is a poem dated after this decision, and probably inspired by it. She invokes "we are the ones", who have been bruised and humiliated. (p. 71) Mundane mending "amid this detritus of a lifetime" pertains to her mother's "thimble" (p. 72) A 1940s life when there was a war involved "your desperate desire to escape" whether "the war, the drudgery, the dirty laundry." ("you see i want to know/ why you did it.", p. 73) The joy is a verb, the self is lost amid cyber gore, anti-social media. ("i couldn't decide/ but", p. 76) A prose poem "protagonist" contemplates the hero's wardrobe, whether "a man *and* a woman" (p. 78) Sketchbooks, with doodles, pointillism. and portraits abound ("we are the artists"), yet the language of colour relents to "beige". (p. 81) Colours are symbols ("fauvist top 10") A Do-It-Yourself retreat contemplates the moon, "with casseopia and lacy and mimosa". ("what if the moon", p. 83); "love and science, part ii," completes the collection with the logic of action and reaction, information highways, worldwide web spammetry. (p. 85) you could find love, it is not impossible. "post-script" calls for a panic button.

Overall, the dual images of artifice and ekphrasis prepare the reader for the title poem, layering the interface of "bay, boat, float", to the depths of the "heart, trauma, and the undertow". Pointillism is a technique of painting in which small, distinct dots of colour are applied in patterns to form an image. Georges Seurat and Paul Signac developed the technique in 1886, from Impressionism. MacFayden is a visual artist in Edmonton, Alberta, whose poetry reflects elements of abstractionism and post-impressionism. In her "Artist's Statement", she admits being endlessly fascinated with wordplay and the visual arts (watercolours, oils, and acrylics). "In the mid-1990s I rediscovered my passion for throwing paint around", a self-effacing approach to her foundation in nature, kinetic energy of creativity, and reference to the mentors: Emily Carr, A.Y. Jackson, Claude Monet, Vincent van Gogh, Jackson Pollock, Joan Miro, and Mark Rothko. They "make me feel great and small at the same time." (www.lauriemacfayden.com)

MacFayden is a poet, visual artist, and journalist, She has two previous book of poetry: *Kissing Keeps Us Afloat* (2014) and *White Shirt* (2010).



Review of *Ranching Women in Southern Alberta*, by Rachel Herbert (Calgary: University of Calgary Press) 212 pp. paper. No. 11 in The West Series

This title is dedicated to the first and second generation of ranch women in the author's family, as well as her mother Linda Loree (1946-2014). The project was initiated to help illustrate the roles of women on the cattle frontier, a scholarly approach to pioneering ranching women in the Canadian West, using local histories and personal memories to explore women in industry, family, and place.

According to one account, the initial presence of a woman on the western frontier was so uncommon, "that milk cows balked, horses spooked, and puppies fled." (p. 60) One woman donned her husband's clothing "so that the milk cow would accept her and stand for milking." (p. 40) Women were outnumbered by men, two to one, and, as late as 1911, there were 18,231 male residents and 12,548 females. Illustrations from the Glenbow Archives were used by permission and case studies permit participants to tell their stories.

The author's family has ranched in Alberta since the 1880s. She rejects the popular culture and seeks to reconcile lived experience within the field of western women's history. To study how gender functioned, she adopts a more inclusive approach, in terms of race and class, although acknowledging Anglo European women were in the majority, while aboriginal women were dispossessed.

Studies on ranch women are absent from the historiography of the West, although an extensive historiography of farm women exists. Ranchers are presumed to be male. The term "ranch" is applied to livestock operations, cattle, horses, or sheep, in southern Alberta. The time period of this study is in the 1880s to 1930. ("Introduction: Women on the Ranching Frontier").

The first herds were introduced in the region in the mid-1870s for profit; but ranchers faced weather, cattle rustling, and near-starvation. The "golden age" began in 1881, with a rush to secure grazing rights. In 1919, a mother and son's 1,600 acre E P Ranche was sold to the Prince of Wales. Legal homesteading opportunities for women, unless widowed or by inheritance, were limited. Married women's assets were not recognized and the dower

system was abolished. Women owned livestock but it was not until after the landmark case, in 1979, that married women were finally entitled to equally own property rights. (“Independent Women Ranchers in an Emerging Industry”)

In the 1900s to the late 1920s, women’s homesteading writing reflected the emerging concept of the autonomous "New Womahood". Smaller ranches, with a mix of private land and grazing licenses, were more successful, when larger, open-range ones failed, in the northern climate. The family, including women and children, contributed their labour, especially during World War I and when men otherwise worked off the ranch, in lumber, mining, or transporting goods in bulk. The gardening season was brief. (“The Family Ranch: Women in the Barnyard and Beyond”)

The Victorian ideal of separate spheres was tested and modified on the range, whereby women and men operated within the same framework. Memoirs, diaries, and photographs document this fact. Some women were the primary producers, while some men cooked and cleaned on laundry days. However, domestic violence increased, men were the legal land owners and women were isolated, in the patriarchal hierarchical structure. (“Gender Roles and Working Partnerships on the Ranch”)

Statistics on maternal mortality in Alberta were kept in the 1920s and, as late as 1933, childbirth was the second leading cause of death of women in Canada. When medical standards were inadequate, unprofessional, or unsanitary, more than a few deaths were attributed to "childbed fever" brought on by the doctor, who likely did not wash his hands and equipment between deliveries. Herbert states that women were producers, as well as reproducers. She examines the reproductive experiences of isolated ranching women on the frontier, without caregivers, family members, or friends, and this posed the most significant and dangerous event they faced.

The subject was taboo, women might be prohibited from witnessing livestock births, women’s emancipation and access to reproductive knowledge was limited. However, important resources are local Alberta History books, such as *Chaps and Chinooks*, by the Foothills Historical Society (1976), the Neil fonds, and other memoirs at the Glenbow, the Ings family documents. Selected Secondary Sources are: “Advice Ideals and Rural Prairie Realities: National and Prairie Scientific Motherhood Advice, 1920-29”, by Nadine I. Kozak, in *Unsettled Pasts: Reconceiving the West*

through Women's History (Calgary: University of Calgary Press, 2015) pp. 179-204; "Childbirth on the Canadian Prairies, 1880-1930", by Nanci Langford, in *Telling Tales: Essays in Western Women's History* (Vancouver: UBC Press, 2000) ; *The Last Best West: Women on the Alberta Frontier, 1880-1930*, by Elianne Leslau Silverman (Calgary: Fifth House, 1998) pp. 79-95. I still recall Silverman's talk on stories of menstruation at which point most of her male colleagues exited the room. ("Childbirth on the Ranching Frontier")

Women who performed male work commonly wore male clothing. Everyday dress was combined with formal customs, manners, and fashion, including sidesaddles, depending on the occasion and practicality. An innovation was the mother and child saddle. Full skirts were a hazard for riding and jumping wire fences; denim was useful, the sunbonnet exchanged for the Stetson. Rodeo girls wore western fashions. ("Clothing and Saddles: Manifestations of Adaptation")

Horses remained important after the 1930s. Riding was an emotional release, a sense of both independence and freedom. A riding evaluation was a rite of passage, to prepare for cattle work, recreation, and enjoyment of the open range. Women and girls were performers, athletes, and rodeo competitors, who competed in races, roping, trick riding, bronc riding, and steer wrestling. Women's bucking events were eliminated during World War II. ("The Significance of Horses to Women's Emancipation")

The limitations of patriarchal households and system of agriculture were, in part, overcome but, at the same time, men might felt threatened, if women were not only helpmates but partners on family ranches. A few women did not care for performing men's work. Some were lonely in this place and adapted over time, learning to appreciate the land, as nature, landscape, flora and fauna. ("Conclusion: At Home on the Range")

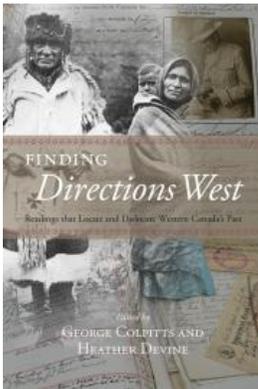
The Appendix: "My Sunset Childhood" is a previously unpublished memoir, compiled in the 1970s, by the author's grandmother Constance Ings Loree (1919-2009). From the Loree Family Archives, Nanton, Alberta, the account begins in 1919 and relates stories about her parents, school, berry picking, branding, the economic depression. During the drought and dust storm years, "The prairies were very depressing: black walls of dust that blotted out the sun, howling, pitiless winds blowing our fields away." (p. 164) Her father died in 1936, at which time her mother was responsible for paying the debts.

After Sunset ranch was sold, she reinvested in land with a loan. “Mother, you were a brave woman. I salute you.” (p. 166)

The “Notes” for each chapter are gathered at the end. A “Bibliography” contains "Primary Sources" and "Secondary Sources", including pioneer correspondence, diaries, memoirs, poetry and interviews with their descendants. The “Index” is useful. Illustrations in black and white are indispensable photographs of a certain time and place, published throughout the text.

As previously mentioned, Herbert is the great-granddaughter of pioneer ranchers, near Nanton, Alberta. She raises her children, in the Porcupine Hills, at historic Trail’s End Ranch, which was initially opened as a dude ranch.

Anne Burke



Review of *Finding Directions West: Readings that Locate and Dislocate Western Canada's Past*, edited by George Colpitts and Heather Devine (University of Calgary Press, 2017) 2376 pp. paper illustrations, notes, bibliography, index. The West Series, edited by Aritha van Herk. This book is available as an e-book.

“The Directions West” was the Third Biennial Conference on Western Canadian Studies, June 2012.

The Introduction deals actual localities and imagined places with Indigenous Blackfoot (the Niitsitai) and non-Indigenous Migration and Transportation in the Canadian West. More recently, Alberta’s oil sands projects by 2014 were attracting 30,000 Newfoundland tradesmen and skilled workers, until the 2016 slump in oil prices. The archives are incomplete without LGBT memories and records to add to the gay and lesbian experience in the Prairie West. Many francophone Métis were dispossessed. The Stoney people required migration to pursue hunting and gathering, while Ottawa insisted they remain on Morley, the reserve. The suffrage campaign was for British Anglo-Canadians “white” permanent citizens. Emmeline Pankhurst, who visited the West in 1920, and Emily Murphy expressed beliefs about racial betterment and eugenics. There was a coal commission inquiry in 1935 in Alberta, during the Dirty Thirties.

Ranchers were failing and, by 1941, there were stricter limits on herd size. In the postwar period, the economy shifted to the oil boom. The Banff School of the Arts (an out-campus for the University of Alberta) was based on modernist architecture.

With co-editor Donna Coates, George Melnyk produced “The Struggle for an Alberta Literature”, a Preface in *Wild Words: Essays on Alberta Literature* (Edmonton: Athabasca University Press, 2009). Melnyk organized the panel on Robert Kroetsch, author of a poem based on Sarah Small, the wife of David Thomson, trader and cartographer, namely *The Last Narrative of Mrs. David Thompson, & Ten Simple Questions for David Thompson* (Windsor, On: Wrinkle Press, 2007). Gerald Friesen, who is Distinguished Professor Emeritus in the Department of History at the University of Manitoba, rethinks region, Post-World War II, when rural areas lost residents to cities, technological and social change.

The first paper compares the First Contact in situ display, in the Syncrude Gallery of Aboriginal Culture, at the former site of the Royal Alberta Museum, and Chief Kwakwabalasami’s House in the First People Gallery, at the Royal British Columbia Museum. As with the Bowfort Towers (public art) the internationally renowned Canadian Indigenous artists were not even invited to bid at the Alberta Provincial Museum. The second paper seeks to preserve LGBTTTIQ histories (which refer to lesbian, bisexual, transgender, transsexual, two spirit, intersex, and queer). Public Policy support will enhance further acquisitions. The third paper focuses on The J.Z. LaRocque papers: The legacy of a Métis Liberal. Government posts would provide him income aside from farming activities. The neglected genre of literature has been the field of vernacular history, unlike textbooks or academic histories. The emphasis on the grassroots will yield a large body of published and unpublished works, as “usable past”.

The fourth paper is a reassessment of the Reverend John McDougall, a Methodist pioneer associated with the Cree and Stoney Nakoda tribes. During the 1980s, First Nations testimony was critical of post-colonial theory. McDougall played a role at the signing of Treaties 6 and 7. Assimilation in the West was based on agriculture not hunting elk, deer, and moose. The system was seriously flawed, when the Stoney were blamed for trespassing and shooting prairie chicken and partridge. The McDougall Orphanage was part-residential and part-seasonal boarding school. In what

was then Rupert's Land, the discourse was based on the dichotomy between civilized and savage, which lessened somewhat by the twentieth century.

The fifth paper explores one more of the reasons for suffrage: enfranchising Mothers of the British Race on the Canadian Prairies. In 1910, some could vote in municipal elections, but not provincial and federal elections. Voting was also based on race not class: Married, Unmarried, Asian, Aboriginal women; and the educational curriculum on Greeks, Hebrews, Romans, and Anglo-Saxons. Nellie McClung and Emily Murphy were important figures for Nativism. Thousands were still unable to vote, in 1916. The sixth paper explores Pankhurst and Murphy combined "Promotion of Race Betterment" in 1920s Western Canada. Eugenics was linked with guardians of the race and venereal disease, in First Wave Feminism. The foreigner, diverse immigration was scorned. Support for the involuntary sterilization of the "feeble-minded" grew by 1928. ("Should the Unfit Wed?")

The seventh paper provides insights on Alberta during the 1930s from a Travel Diary of Mary Beatrice Rundle, a Secretary, in 1935. She kept a business journal and also produced her own personal memoirs and correspondence. The coal mining industry was under review. Markets for Alberta coal had dropped. Drumheller was "dreary" and "awful". Her travel diary offers insights on the role of women in the 1930s; stereotypes were based on fables and superstitions. She omits the drought and First Nations. Her diary ends abruptly, due to her job of typing reports. She died at age 103 in 2010. The eighth paper on The Anderson Grazing Rates Report of 1941 added to range management, grassland ecology, and a sustainable home. The leasehold system was consolidated in 1925 and faced range erosion. Ranchers could not pay their land taxes and rentals, by 1936. Ranching practices had to change, based on topography, climate, and grass cover. The report took two years to complete and cleared the way to permanent land policy. It was a crucial document.

The ninth paper is on Mountain Capitalists and Modernity at the Banff School of Fine Arts. Its iconic location, in a World Heritage Site, was designated in 1984. This was Canada's first National Park and became known as "The Salzburg of America". Donald Cameron (1901-1989) opined that the Banff School was a growing tourism concern, in 1946. "Banff doesn't belong to Alberta alone". Cultural tourism added to natural attractions.

There are sketches of the campus, in the mid-1940s, with additional summer occupancy in a rustic student chalet. A Composite layout was prepared for the capital campaign in 1947. The Park could not sustain unlimited development. The new school introduced modernist architectural design. Donald Cameron Hall was demolished in 2011. Stephen Harper and Alison Redford are mentioned in passing.

The Bibliography and End-Notes are extensive. The twelve prestigious Contributors are listed with helpful biographical entries. The Index is a useful addition for scholars and others.

George Colpitts is Professor of History at the University of Calgary. His most recent book is *Pemmican Empire: Food, Trade, and the Last Bison Hunts in the North American Plains, 1780-1882*. Heather Devine is Associate Professor of History at the University of Calgary. She is the author of *The People Who Own Themselves: Aboriginal Ethnogenesis in a Canadian Family, 1660-1900* (University of Calgary Press, 2012), winner of the Harold Adams Innis Prize.

Anne Burke