

## News from the Feminist Caucus, by Anne Burke

This month submission calls from *Rattle* Tribute to Feminist Poets by Oct. 15 & Caitlin Press on "Boobs: Women Explore What It Means to Have Breasts", due Oct. 12; news from Penn Kemp on Gwendolyn MacEwen and Milton Acorn honouring. The Wordspell is a new spoken word group that came together in spring 2012 with the goal of creating a poetry series in Toronto that focuses on women's voices; Girls Art League; The Feminist Art Conference on Facebook; introducing Anita Dolman and a review of *Foreign Skin*, by Kate Rogers. The NDP government will "build feminism in Alberta," according to the province's Status of Women minister. The *Canadian Women Studies: Women and Water* is forthcoming May 2015/Fall Winter 2015; *Women Writing 4: Remembering* is the current issue with many familiar names.

## Calls for Submissions

### Your Fall Submission Calls from Rattle

<https://rattle.submittable.com/submit/28744>

#### **Feminist Poets | Deadline: October 15th**

The Spring 2016 issue will feature a tribute to Feminist Poets. The poems may be written in any style, subject, or length, but must be written by those who identify as Feminist Poets and use poetry to advocate for women's rights. Please explain how this applies to you in your contributor note. The poems themselves don't have to be about feminism or women's rights - we want to explore the range of work that contemporary Feminist Poets are producing. To send up to four poems, [click here](#).

Please submit up to four poems (or pages of short poems) at the same time, but these must be sent as a single submission in ONE document. Include your contact info within the file. Do not submit more work until we've replied

For upcoming issues, we're looking for feminist poets for the spring (deadline next month!), then Angelinos and adjunct professors after that. As always, Rattle.com features new poems every week, and an Ekphrastic Challenge every month - write something! Submitting is free, and we pay for everything we publish.

*Boobs: Women Explore What It Means to Have Breasts* (Caitlin Press, 2016)

Edited by Ruth Daniell

Caitlin Press is currently seeking submissions by women of all ages, orientations, colour and background—including trans women and anyone who includes this identity in their personal history—for our upcoming anthology about breasts. Although we are primarily looking for non-fiction prose (approximately 2000 to 4000 words), we also want to see poetry about breasts (up to approximately 100 lines but preferably shorter).

This anthology examines women's relationships to their bodies, themselves, and others through an exploration of the associations and expectations around having (or not having) breasts. Send us stories about wishing for larger or smaller breasts, puberty, adolescence, aging, sexuality and relationships, overcoming abuse, getting mammograms, surviving mastectomy procedures, undergoing breast reduction or augmentation surgery, shopping for bras, pregnancy and breastfeeding, and anything else that explores and celebrates what it means to have breasts! Thank you. Andrea Routley

**Deadline for Submissions: OCTOBER 12.**

Mail submissions along with a cover letter to:

Ruth Daniell  
Attn: The Boob Book  
101-855 West 8th Avenue  
Vancouver, BC, V5Z 1E3

Please include your email address in the cover letter as all responses will be sent by email. For more information, contact Ruth Daniell at [ruthedaniell@gmail.com](mailto:ruthedaniell@gmail.com). Please do not submit by email.

**About the editor:** Ruth Daniell is an award-winning writer and a former professional bra fit consultant who currently lives and writes in Vancouver, where she teaches speech arts and writing at the Bolton Academy of Spoken Arts. She is also the founder and organizer of a literary reading series called Swoon, which focuses on discovering new and innovative work about love and desire. She holds a BA (Honours) in English literature and writing from the University of Victoria and an MFA in creative writing from the University of British Columbia. Her poems and stories have appeared or are forthcoming in various journals across North America and online, including *The Malahat Review*, *Room magazine*, *Contemporary Verse 2*, *Plenitude* and *Arc*.

I had the opportunity of taking a writing poetry course in symbolism with Gwendolyn MacEwen at Glendon College, after completing my M.A. at York University. Gerald Lampert was the program organizer and he was always enthusiastic about new students, very supportive. Gwen was a superb instructor and really wanted us to have confidence in our poetic voices and I remember reading some of my new work in front of a microphone while the wind whipped our words. So, I was delighted to hear from Penn about some news honouring Gwen.

From: Penn Kemp:

Wednesday, August 26, 2015 3:11 PM

**Subject:** Milton Acorn and Gwendolyn MacEwen honoured with a plaque on Toronto Island. Plus film, video and poem for Gwen.

The plaque was unveiled at a public ceremony on the island at Lakeshore and Second Street on Aug. 29, 2015 at 1 p.m. The two were married briefly in 1962, during which time they resided in a Toronto Island home at 10 Second Street. Please take a look at TVO's fabulous film on Gwen by Brenda Longfellow on <http://hotdocslibrary.ca/en/detail.cfm?filmId=25162>. I hadn't seen it in years but it is still so brilliant. Poignant and powerful.

Throughout the decade of the 70's, I lived on Ward Island, kitty corner at 11 Third St. and then at 14 4th St. We moved there in 1971, after Gwen and Milt had separated: I only knew her in the city. But their house haunted my imagination. Here is my poem for Gwen:

Not Waving But Drowning

i

The night after what would have been  
triumph if you had appeared

you appear, bleary, beckoning to me  
against the wall. Waiting to go on.

You don't know yet it's too late.  
I'm not the one to tell you  
the tide's out. An official lures

you away, beloved whale, marooning  
slow and sodden, beached somewhere  
else.

ii

How can your friends? Floating in bed  
you don't respond. Easy answers  
swerve off your rounded back.

Doorbell or phone rings in your ears for  
ever. Ship's knell, melodious backdrop  
to your ongoing conversation  
with the sea. When sound

stops. Your hands  
wave across a crowd. Your fingers  
semaphore a complex code  
we cannot read.

A ring of hands  
ready to catch or pull you up  
as you wish. We grasp nothing  
till you reach out. Unless you hold  
on.

So many ways of calling out  
for help. Help.

Penn Kemp

“Not Waving But Drowning” was published in *Boneshaker Anthology*, Teksteditons, 2015. A videopoem is up on <http://www.mytown.ca/twelfth/NotWaving2.swf>. An earlier version of the poem was published in my book *Travelling Light*, Moonstone Press, and online at [www.mytown.ca/pennkemp](http://www.mytown.ca/pennkemp).

Hugs all round,  
Penn

Heritage Toronto is due to honour poet and playwright Milton Acorn and his former wife, author and CBC radio docudrama writer Gwendolyn MacEwen\*, with a plaque on Toronto’s Ward’s Island.

**Acorn (1923–1986)**, a Charlottetown, P.E.I., native and a Second World War veteran, produced multiple volumes and poetry and other writing that garnered international attention. He was the recipient of a Canadian Poet Award in 1970 and a Governor General’s Award in 1976 for *The Island Means Minago*. The Milton Acorn People’s Poetry Award was established to commemorate the author in 1987, and two biopics about his life and work have been produced by the National Film Board of Canada.

Toronto-born **MacEwen (1941–1987)** published more than 20 books in her literary career, and was the winner of two Governor General’s Awards for her poetry – in 1969 for *The Shadow-Maker* and posthumously in 1987 for *Afterworlds* – and a Queen’s Silver Jubilee Medal for her contribution to the arts in 1977. She also served as writer-in-residence at the University of Western Ontario, and twice at the University of Toronto in the 1980s. The former Walmer Road Park in Toronto’s Annex neighbourhood was re-named for MacEwen in 1996.

The two were married briefly in 1962, during which time they resided in a Toronto Island home at 10 Second Street.

The plaque will be unveiled at a public ceremony on the island at Lakeshore and Second Street on Aug. 29 at 1 p.m.

\*Correction Aug. 19: An earlier version of this post misspelled *McEwen's* [sic] last name

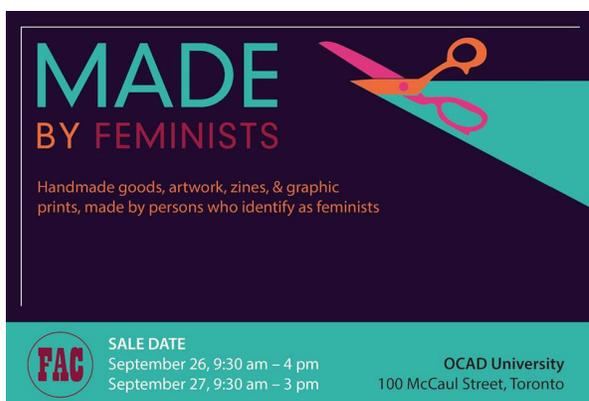
\*Excerpted from <http://www.quillandquire.com/authors/2015/08/18/heritage-toronto-honours-milton-acorn-and-gwendolyn-macewen/> . The photo in the article is of Gwen and Milt in 1960 (courtesy of the Estate of Raymond Souster and Heritage Toronto).

<http://cytopoeticsevents.com/wordspell/> The Wordspell is a new spoken word group that came together in spring 2012 with the goal of creating a poetry series in Toronto that focuses on women's voices. WordSpell's mandate is to have an open, inclusive space for female and female identifying individuals to feel comfortable on stage and off. Each WordSpell show features one emerging poet, one established poet and an open mic. While attendance at WordSpell Spoken Word is open to all, the space on stage will be completely devoted to women — as the hosts, open mic poets and feature poets.

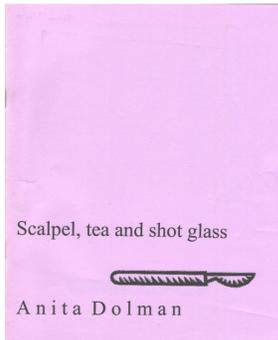


From the Archives: *Andrea Thompson-with opening by Kanwal Rahim Spoken Word* – <http://andreathompson.ca/> Andrea Thompson is a writer, teacher, activist and mentor, who has been a mainstay on the Canadian spoken word scene for the past twenty years. Thompson's poetry collection, *Eating the Seed* (Ekstasis Editions, 2000), has been featured on the reading list at the University of Toronto, and at the Ontario College of Art and Design. She is also the co-editor of *Other Tongues: Mixed-Race Women Speak Out*, an anthology released by Inanna Publications in the fall of 2010.

**Girls Art League** is an organization dedicated to the creative development of women and girls in Toronto. Founded in 2014 GAL has the mission of empowering girls and women through the visual arts. Girls of all artistic abilities, socio-economic backgrounds, and lived experiences should have the opportunity to develop and exercise their artistic voices. This voice is cultivated when we connect, share, and learn from one another. A workshop on Mosaics and Feminism involved each participant creating a small mosaic piece that reflects her ideas and experiences with feminism, before the mosaics will be pieced together to create together to a larger work. This work will be installed in a public space yet to be determined. The workshop was open to women or non-gender conforming people of all ages, from children to the elderly. There was a strong emphasis on concept development and demonstrating how one needn't know how to draw to make art. The intention was to make art accessible as possible and creating a comfortable open environment where participants could talk openly about their own experiences as women and as artists.



**The Feminist Art Conference was on Facebook.** A yearly multidisciplinary feminist art conference that inspires sharing, networking & collaboration. The event was on September 23-27 2015. There was a workshop on recreating a "mother-inspired reality world" for Social Change. Another was a hands-on training for Media Skills and the role of public opinion in journalism. using print, broadcast, and social media to advocate educational, artistic, and activist issues in an ethical manner. University of Toronto was the subject of online threats against women, when someone made violent inline treats about shooting feminists on campus. CBC.Ca.



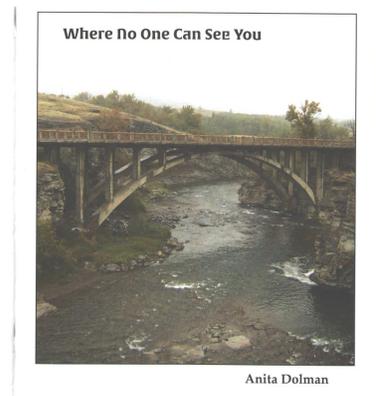
**Anita Dolman** is a poet, short fiction writer, and editor, and the former treasurer of *Arc Poetry Magazine*.

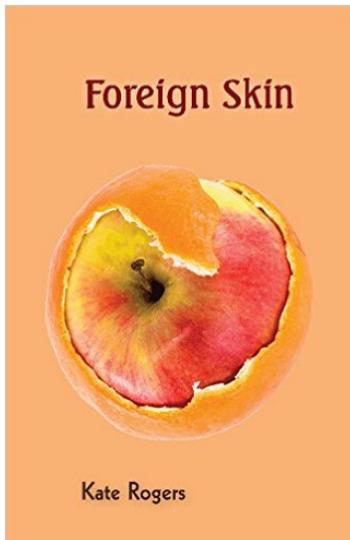
<http://www.treereadingseries.ca/readers/anita-dolman>. Her poetry and fiction have appeared throughout Canada and the United States, including, most recently, in *The Peter F. Yacht Club*, *On Spec*, *Ottawater*, *Grain*, *Bywords.ca*, and *The Antigonish Review*.

Her second chapbook of poetry, *Where No One Can See You*, was published by AngelHousePress (Ottawa, 2014) [www.angelhousepress.com](http://www.angelhousepress.com). Her short story “[Happy Enough](#)” is available as an e-book from Morning Rain Publishing. Her Dutch translations appeared in the 2013 above/ground press chapbook *Two Dutch Poets: Hélène Gelens and Erik Lindner*.

Her non-fiction has appeared in various publications, including, most recently, the international anthology *Women in Clothes* (Blue Rider Press, Toronto; eds. Sheila Heti, Heidi Julavits and Leanne Shapton). Some of her chapbooks are *Scalpel, tea and shot glass* from above/ground press c/o rob mcLennan rr #1 maxville ontario koc 1t0

She has a B.A. from University of Victoria, with a professional writing minor, including two years as a Writing major, studying and workshopping poetry and creative nonfiction. She earned an Anthropology Major. She was cofounder of Chaudiere Books, 2004, and cofounder and former managing editor of *Poetics.ca*—an open website for dialogue on poetic theory and practice (launched Nov. 2002).





**Review of *Foreign Skin*, by Kate Rogers (Thornhill, On.: Aeolus House, 2015) 83 pp.**

League member Allan Briesmaster is an able publisher. The poet is a Canadian citizen who resides in Hong Kong, China. She published in China, Tel Aviv, Japan, Malaysia, and Toronto.

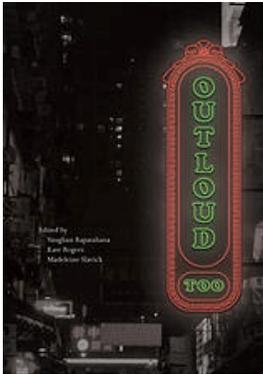
The notes are useful but not essential to an understanding of the poetry. This is a full-length collection. In part 1 “Trompe l’oeil” the myths of Icarus and Sisyphus are reconsidered in a fresh, engaging fashion. The theme of set design, using optical illusion to create depth, pervades the work. Beginning with the distortion as missing links in web

cams, Chagall’s artifice, nature in the semaphore of Tai Chi, personification of Death, a morality play for “Rage”, she trades coats with “my resentment.

Part 2: “Distant Relations” begins with a poem about her mother and sister which prompts her to “find the distance I’ve learned to need.” “Bird Man” contains rhetorical questions about a pantomime figure, Alberta-sourced, “from here I can see to High Prairie”. The tongue of a tractor dislodges “a rib from the soil”. The Ukrainian and Cantonese cultures clash in English syllables and dietary restraints. “Equinox” refers to time as much as place, as in “3pm”, “5”, “7”, and “9” o’clock. The methods of keeping time are: metronomes, digital, clock hands, before “The sun rises full of juice.” (“Winter Clocks”) Spring, hope feathered, joy.

In Part 3: “Crossing the Village by Night” the first poem indicates how “I shed my foreign skin”, when birds have flown and the art of birding “more art than science”, be they doves, kingfishers, the nameless, “singing rainbows,/ their colours beyond words”. (“The Unnamed Bird”) She feels like a tourist but has a return ticket to Hong Kong. A delivery man on bicycle, landmarks and trademarks like Jimmy Coo and Chanel are some of the portraits she draws. A mountain has bones. The 1894 plague and “the night-soiled coolies”. The Earth God has His shrine. Vowels and camera capture urns. Yet, “I hungered for a good man and dark bread”. For, ferry, so high, despite the turbulence. “My man gives me his best bread”. “Tripping in TST” refers to Tsim Sha Tsui station. She becomes “a new Alice for Asia”. The ocean is crowded; clouds appear to be “grey dogs/ looking for a place to lie down.” She praises indigenous artist Chen Guang and his paintings. Coach and Ralph Lauren have invaded Civic Square, with class struggle.

In part 4: “Ah Ku Poems” erotic dreams, adultery, “Those first and second wives”, sisters posed in photo sessions. A concubine slips away. A red dragonfly reminds a wife of her fisherman husband. Spring foretells the heat of two birds preening. A servant reassures her mistress. Women love their warriors. Reincarnation amid ashes affects Second Aunt and Third Aunt. Finally, “The white wings/ of my letters/ labour between us.” But the spirit returns “By Your Fire”.

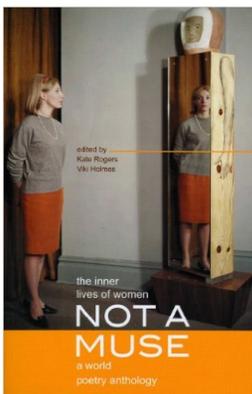


Rogers teaches and her previous books are *City of Stairs* (Haven 2012) and *Painting the Borrowed House* (Proverse, 2008). She co-edited the *OutLoud Too* anthology (MCCM, 2014) and *Not a Muse: the inner lives of women, a World Poetry Anthology* (Haven, 2009).

<http://www.mccmcreations.com>.

Fine writing on the many facets of Hong Kong, *OutLoud Too* is the second anthology offered by OutLoud — Hong Kong's longest running spoken word event.

Founded in 1999, *OutLoud* has offered a platform for local and overseas poets alike — a stable community of writers in a city constantly re-inventing itself. The anthology features the work of 48 writers who have participated in the literary event — always on the first Wednesday of the month — including the three founders Mani Rao, Alan Jefferies, and Kit Kelen, and Hong Kong's former 'poet laureate' Leung Ping Kwan (1949-2013). All poems previously unpublished.



Kate Rogers' poetry has appeared in anthologies and literary magazines in Hong Kong, Taiwan, Canada, the U.S. and the UK. Kate's latest poetry collection, *Foreign Skin*, debuts with Aeolus Press (Toronto) in July 2015. Her previous poetry collection, *City of Stairs*, debuted in Hong Kong in March 2012 and Toronto, Ontario, Canada in July 2012. She is a co-editor of the internationally successful women's poetry anthology *Not A Muse* (Haven Books). *Not A Muse* was launched at literary festivals in Ubud, Bali, in Hong Kong, and at a variety of locations in Canada and the U.S., including the 2010 American Writers and Writing Programs (AWP) Conference in Denver, Colorado. Kate's first poetry collection, *Painting the Borrowed House*, came out in March 2008. Kate has been a member

of OutLoud for the past six years, and a regular reader at the Fringe Club. She is a Lecturer in Languages and Communication.

**The NDP government will “build feminism in Alberta,” according to the province’s Status of Women minister**, who vowed to narrow the gender wage gap, ensure equal opportunity for new immigrants and improve supports for indigenous women.

Shannon Phillips, Alberta’s first cabinet minister responsible for women in 19 years, unveiled her vision for the province’s new Status of Women ministry, while she accused the former Progressive Conservative government of failing to address gender inequality.

“In the most unequal province in Canada, our work is long overdue; it is urgent and it is necessary,” Phillips told a gathering of women in leadership positions at the McDougall Centre in downtown Calgary.

“We will work with our caucus across government until every Albertan has their chance to meet their full potential, regardless of gender or identity,” she said.

In the next three months, Phillips’ staff will develop a mandate for the Status of Women ministry, identify immediate priorities and set out a long-term plan. By April 2016, the ministry is expected to be fully operational.

The minister’s sweeping commitments for gender equality come as Alberta men occupy more executive positions in the public sector and generally earn higher pay than their female counterparts.

But interim PC leader Ric McIver said the province has been fertile ground for women to earn relatively high incomes, pointing to reports he received as jobs minister that the average wage for women is higher in Alberta than in any other province.

“That is not to say that we don’t have progress to make,” McIver said, “but the fact is Alberta has up until, at least, the NDP government arrived been the best place for women to make a good living.”

According to data released by the former PC government, two thirds of public sector workers in Alberta are women but they account for just a third of all high-ranking executives. The big imbalance prompted former premier Jim Prentice to order cabinet ministers to recruit more women at the senior levels of government.

A 2012 study based on Statistics Canada data found Alberta women working full time earn just 68 per cent of the income collected by men, Canada’s largest wage gap. According to provincial figures, 60 per cent of Albertans collecting minimum wage are women.

Phillips said Alberta has also been faced with low levels of government investment in early childhood education and care, and a high rate of incidence of domestic violence.

“If we want to build Alberta, we must take action on women’s equality; we must stand with our indigenous sisters against violence and the legacy of colonialism,” said Phillips, who vowed to push for policies that “ensure equality for indigenous women.”

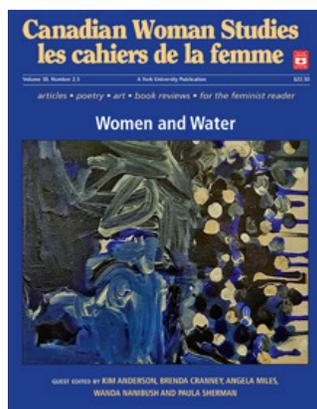
Alberta’s first NDP cabinet has equal numbers of men and women, with near-gender equality among all elected members, though McIver questioned why more women aren’t in cabinet if Premier Rachel Notley “actually believed what she said about equality for women.”

Phillips said the province has already established a voice for women in government, and will get to work addressing gender gaps across Alberta.

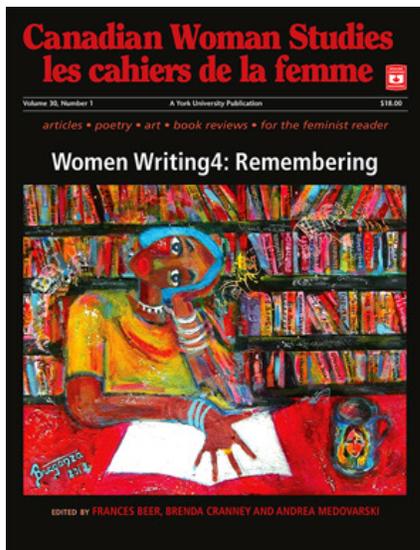
“We will, in short, work together to build feminism in Alberta.” *Calgary Herald*

With files from Karen Kleiss, *Edmonton Journal* <http://calgaryherald.com/news/local-news/ndp-government-will-build-feminism-in-alberta-status-of-women-minister-says-rsouthwick@calgaryherald.com>

## CWS/cf Journal



*Women and Water*: Forthcoming May 2015! Fall/Winter 2015. Guest edited by: Kim Anderson, Brenda Cranney, Angela Miles, Wanda Nanibush, and Paula Sherman



<http://inanna.ca/catalog/women-writing4-remembering-copy/>

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