

News from the Feminist Caucus, by Anne Burke

As Chair of the Caucus I write a monthly report with news, updates, projects, poems, reviews, and more. Email me at femcaucusburke@yahoo.ca. The report will now be sent via *Lit Feminist*, a brand new feminist newsletter. You need to opt into receiving it and/or consult the Caucus webpage for archived reports. Go to poets.ca/feministcaucus. Please note that "Fresh Faces", for Associate Members and curated by Lesley Strutt and Susan McMaster, is on hiatus until the fall. 2018 The Pat Lowther Memorial book award will open for submissions **on September 5, 2017**, due to the League's mid-August move.

The monthly newsletter is *Between the Lines* and available to the public. *Stanza* is the members' newsletter which is published quarterly. Issue 14.2, Summer 2017 was sent and is archived with more members-only resources and documents. The 2018 annual conference and annual general meeting will be part of the Toronto Writers Summit from June 14 to 17. Plans for the 2018 Feminist Caucus Panel are now underway. Our panel coordinator is new member Carol Casey. In addition, the new Action Committee Chair Vanessa Shields has a special message for you.

FEMINIST CAUCUS ACTION COMMITTEE: A MESSAGE FROM THE CHAIR

At the Feminist Caucus's annual business meeting during the League conference, it was proposed that the Caucus form an Action Committee in order to implement the revised mission statement in purposeful and innovative ways, both in the League and as part of the larger community. Here you'll find an exciting message from the new Action Committee Chair, Vanessa Shields!

Hello Poets! I am thrilled to be writing this initial message to as the Chair of the Feminist Caucus Action Committee. This is a brand-spanking new committee and role that I am honoured to be a part of. It was born out of this year's Feminist Caucus Business Meeting, and Feminist Caucus Panel: Revisit, Revise, Revolutionize that took place in Toronto at the League of Canadian Poets Annual General Meeting & Conference. The goal of the Action Committee is to live the name: put to 'action' the mission statement and ideas born out of our business meetings and panels—not only within the League itself but in the communities we all belong to. At this year's panel, as a collective of poets sharing passion and ideas, and with the guidance of our brilliant moderator Susan G. Cole, and our fine, articulate, action-living panellists Janice Jo Lee, Andrea Thompson, and Paulina O'Keiffe, we engaged in an important conversation that culminated in a revision to the current

Feminist Caucus mission statement (previously revised in 1989). By the end of our panel, we agreed to a revised statement that we believe upholds a refreshed, revolutionized mission statement that will motivate clear action.

As Action Committee Chair it is my goal to facilitate an ongoing conversation about the role of the Feminist Caucus within the League and our wider communities, and to write this quarterly update to all of you. There are components to this Action Committee section that will remain consistent:

Vocabulary & Writing Prompt, Education, Communities in Action and Panel Updates. These components, we believe, will both challenge and promote action within our writing lives as well as our writing communities. As well, as we begin to engage with our members, we hope that you will send your responses and thoughts so that we can share them.

How can you be involved in this work?

Writing prompts: You can share your writing prompt response! Send your responses to me at shieldsvanessa@gmail.com with the subject line FC Writing Prompt Response. Education: You can share links to places, people and things are feminist driven! You can send these to the office via nicole@poets.ca, or to me at shieldsvanessa@gmail.com with the subject line FC Spotlight Links.

I am committed to responsibly moderating your ideas for action within the Feminist Caucus, and doing my best to bring your ideas to the caucus and the league to my best abilities. We truly engaged in a respectful and powerful conversation at our panel, and it is of utmost importance to me that I keep this conversation alive!

Shall we begin, then?

Please Note: We are pleased to add that Adebe deRango-Adem, who was unable to join us for the panel, will be contributing to the chapbook, with additional materials. Reserve your copy now!

Good morning, Anne and Vanessa!

As you saw, the e-vote went out on Friday to anyone who signed up for the new Feminist Caucus-specific mailing list. I contacted all past contributors to the Living Archives (who are still members), as well as everyone who attended the panel this year, to ask if they would like to continue receiving Feminist Caucus-specific email, including the vote. I contacted about 100 people, and 30 signed up to continue receiving correspondence. We'll continue to grow

this list as we move forward, so if members contact you and want to receive FC emails, get them to sign up here (<http://eepurl.com/cTNDBz>) or ask them to email me and I can sign them up. This is the easiest way for us to manage CASL requirements.

I'm going to keep the vote open until this Friday, July 14. So far, there have been 15 responses, only one of which is opposed. (**Note: the Mission will be reviewed annually, so there is still time to give input on how we can improve it!**) If someone contacts you who did not sign up to receive FC emails but wishes to vote on the mission statement, they can find the vote online-- obviously this should only be given to members who display an interest in being involved with the FC. Non-members cannot vote, so if you're not sure if someone is a member feel free to check in the directory (poets.ca/directory) or contact me.

Hope you both had a great weekend!

Nicole

Nicole Brewer, Communications Manager

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More from Vanessa: on the forthcoming 2017 Chapbook to be launched in 2018.

Happy summer! I hope this messages finds you all enjoying the warmth of the summer sun...and these rainy days as well...snuggling on sofas and beds with those books you meant to read over the winter...!

I wanted to connect and offer some 'alive' (let's not use dead,okay?) lines regarding your final essays for the Living Archives chapbook we will be publishing next year.

Each of you has already sent me a solid response the questions for the panel. If you would like to add/edit/change your responses, you definitely have the time to do so.

Here are the alive-lines for your convenience!

MONDAY, OCTOBER 2 - Final draft essays due to Vanessa and Charlie (Petch) for light editing. We will only be checking for typos as to not change any of your thoughts/responses. The point of publishing your responses is to keep them in the integrity that you have given them!

As per our original submission guidelines:

1,500 words max

you can include poetry (up to 3), images (up to 3) or a combination of all different forms to a maximum of 5 pages (double spaced if written)

Please email to :

shieldsvanessa@gmail.com

charliecpatch@gmail.com (Note: this is the correct email address!)

MID-NOVEMBER

Charlie and I will have responses regarding any questions/typos we may have.

DECEMBER - Before the holidays!

Final essays will be complete!

The Living Archives chapbook will be titled the same name as the panel: Feminism: Revisit, Revise, Revolutionize - A Two-Part Harmony

It will also include the original and revised Feminist Caucus Mission Statement (which is in the process of being voted on!)

The chapbook will be available for sale at the next LCP AGM, which will take place in Toronto at Harbourfront as part of the Canadian Writers Summit - a monster of a conference! You will each get one free copy (I believe!)

The recording of our panel was successful! I'm working on getting it in a format that I can share with you. It will likely be uploaded via a private link that I'll send you so you can listen to it/download it at your convenience. I will NOT make it public at this point.

If you could please respond to me so I know that you've received this, I would appreciate it! Also, let us know if the timeline works for you.

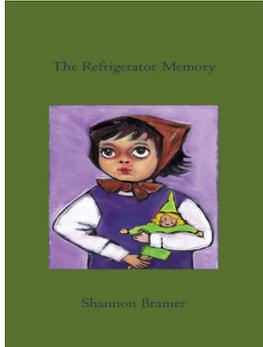
So, for now, all you have to do is acknowledge receipt of this message and let me know if the avelines work for you!

Then ENJOY THE REST OF YOUR SUMMER!!

Of course, if you want to send us your work before the above times, we'll take it!

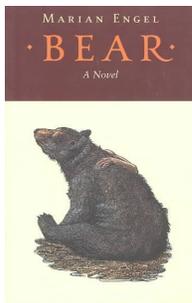
Continued love and success to you all!

vanessa



Review of *The Refrigerator Memory*, by Shannon Bramer (Toronto: Coach House Books, 2005) 87 pp. paper.

There are three sections in this full-length poetry collection. In “Hating Hungry People”, an RSVP indicates an aversion to such hunger, since it is a poor substitute for poverty, secrets, disputes, and general unhappiness. A somewhat manic woman approaches dying. Sibling rivalry erupts between sisters. (“Our Prosthesis”, a prose poem). Love is personified as a clown, a reverse Pied Piper, with burnt red wig. Overeating replaces faith. (“God in Winter”) A monarch butterfly is damaged calligraphy. A mother overhears her two-year-old. (“Small Words Inside Sleep”) The empty frame of a camera is ironically visionary, the his and her (ying and yang). (“The Photographer”) Her lies resemble marbles (“Lies to Herself”) and God wears a Santa-suit. His brain will not float. (“On Buoyancy”) Her father’s bed is cold. A peacock became a man, “his peacock shadow”.



In a Croatian national park, a woman befriends a bear or bear-like man as her lover. (Shades of Marion Engel's novel *Bear* which won the Governor General's Award for Fiction in 1976.) Clothing causes sensations and memories. “Home” is replete with dreams. There is a parable about a fire-eater and his daughter, who drowns him. A so-called ordinary woman alone feels drawn to her cab driver. She remains “Unmarried. Unlucky. Uncertain.” (“Four Minutes”, a prose poem)

In “The Molested in the Mirror” Halloween calls for costumes; there are Nona and now Noni, a sensitive man who drowns his inner dog. An Old Lady’s dream contains images of drowning strangers. Ideas, like thoughts, are better kept in the darkness. A homeless doll (“Poem on the Stairs”) silverware “Chinese ideograms”, Jason and Medea are all brought to life through magical thinking. The “tight black dress” is a form of rhyme, with “limping metres, halting rhymes” in an ode. The poet contemplates Kindness in relation to cancer. (“Can Be Kind”) The village of Zdala is Polish for “from a distance or from far away”, used in a lullaby. A refrain of “nothing fits” pertains to lingerie shopping. His cold hand, a homeless woman in

Toronto, "Careful Ophelia". Happiness "until the words come ("Skin Poem") an elegy for a pet dog "Atlas" and a careless Mommy incites an imaginary collision ("Trains") policy leads to murder. ("First Husband")

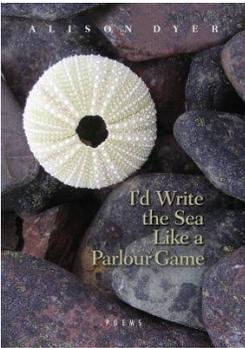
In "The Foyer of Formal Feeling" a fairy tale about Red Riding Hood is refashioned, Nina is silent, Emily D. is quiet, but he reads a poem in her forehead wrinkles, nevertheless. War feels far off and love is no different. Rain evokes the passages of time. The title poem in the collection personifies the contents as having feelings, even disapproving of the poet as she speaks. "I stopped eating because it was too painful." (p. 64) Her absent lover is addressed throughout. She recalls gluttony, feast or famine, concluding that an almost empty freezer is no laughing matter. She regrets the game made of their nothingness. Note "a brown tear across the kitchen floor". Pica is an appetite for substances such as ice (*pagophagia*); hair (*trichophagia*); paper (*xylophagia*); drywall or paint; metal (*metallophagia*); stones (*lithophagia*) or soil (*geophagia*); glass (*hyalophagia*); or feces (*coprophagia*); and chalk. (online, July 31, 2017) One of my best childhood friends was asked to perform at birthday parties by devouring flour paste mixed with newspapers.

The poet alludes to her sister's advice about eating "New things", not what he hated or loved, since "He's gone". "Little Pica" is a child version of this eating disorder based on sadness. Ghosts inhabit a house for sale. A suicide note applies to a "Dirty Rapunzel" whose death will appear accidental. Her childlessness is somewhat assuaged by a Baby "Brussels Sprout." Death pursues. ("The Runaway Budgie") "Sunburn" becomes a premonition. Again, letters are lost. A world implodes. ("Snakes and Bees") Another woman rejects her professional career as a doctor and her brother imagines murdering her. A lover imagined as a pelican, Goddess, and Ghost. ("Snowstorm") Cancer intrudes again. ("The Father-Daughter Dance", an elegy) "Triptych" means a picture or relief carving on three panels, typically hinged together side by side and used as an altarpiece. As in this instance, it is a set of three associated artistic, literary, or musical works intended to be appreciated together. (online, July 31, 2017) The text reflects speech or thoughts which are shouted then apparently whispered. Indeed, "Faith. Magic. no match for her." Either she or "Proximity/ knows she is nearest// owns the space. Words die." (p. 77)



Shannon Bramer was born in Hamilton, Ontario and now lives in Toronto. She is a poet, playwright and mother of three fantastic human beings. *Precious Energy*, forthcoming from BookThug in September, 2017, is her fourth book and first full-length collection in over a decade. Her plays (*Monarita*, *The Collectors* and *The Hungriest Woman in the World*) have appeared in juried festivals across the country, among them: New Ideas (Toronto) and Sarasvati FemFest (Winnipeg)

Previous collections of poetry include: *suitcases and other poems* and *scarf*. She has also published chapbooks with above/ground press and BookThug. Shannon regularly conducts poetry workshops in schools and is the editor of *Think City: The Poems of Gracefield Public School*. An illustrated collection of poems for young children is forthcoming from Groundwood Books in the Spring of 2019.



Review of *I'd Write the Sea Like a Parlour Game*, by Alison Dyer (St. John's, Newfoundland: Killick Press now Breakwater Books, 2017) 65 pp.

The epigraph is from Rachel Carson's *The Edge of the Sea*. This collection of fifty poems is divided into four sections. In part one "Bones of Paradise" the poem of the same name indicates ironic reverence for the weather, with a refrain for "Enough". In "Storm", simile links thunder with a Hell's Angels convoy, indeed "under a battery of black leather clouds." (p. 12) In addition, the posse pursuing them is "galloping across the sky" but not before being identified as "four-compass-point". (p. 12) The shore "sucks and smacks" ("The Beckoning") the similes of gulls "like macabre puppets on invisible strings"; personification of the sea "spat", clouds "curdled", clouds "lashed out". ("Under the Compass Winds", p. 22)

The paper world drowns, much as "pastels erased, replaced" ("The Drowning" and "Storm" respectively.) The heat and other natural elements affect fowl and insects. A triptych on Battle Harbour uses personification, "houses stand straight in their best clothes. Resolute." Further, "Dentures clacking their white caps." In "Iris", "white lips smack the shore", while "blue flags nod, nod" (p. 10), the boardwalk "questions". (p. 16)

Children wander, naming nature, “Lessons learned”. (“Summer Studies 1 and 2”) Childhood like summer is ephemeral. (“Snowdrops”) The poet demonstrates deft haiku (“Sushi Bar” and “Black”); in a refrain of “Old Gardens”, she advocates for their “botanical anarchy”, an extended metaphor of trench warfare, troops, ambush (pun on "bush"), combat, infantry. (“On Guard for Thee”) There are repeated olfactory (sense of smell) over the visual images, eco friendly. (“Transmutation”) Glacial erratics emit “deep base notes” (“Erosion: A Sonata in C Major”) with wind timbre, waves “a symphony in stone”, tympanic “belch”; “Sing arias”, a lullaby, tempo; a poem on the end of day, “Awaiting the Perseids”, a meteor shower.

In part two “Apostles of the Boreal”, she composes a symphony or story in separate but related odes to varieties of deciduous trees. For example, the refrain of “For you” in “Maple (the flamboyant)”, while “poplar (the capricious)” is “such an arboreal tease”, and “White Birch (the moon child)” addressed as “A real arboreal fashionista”. The print media report on gossip “down around the alders”, is contrasted with the “Larch (the erudite)”; lumber spines, each limb a chatter, each tree a book, with(out) pointed grammar. (p. 31) The juniper stretches seaward, saluting humpback whales. "White Pine (the white knight)" axed to produce timbers associated with planks, burial at sea, ships. "Spruce (the omniscient)" stand out as speaking for themselves: “We are not one. We are the One” a line which begins and ends the poem. (p. 34) Pin Cherry acts as “good nurse”. "Red Pine (the memory stick)" honours holidays, when “I’d come home”. (p. 36)

In part three “Why He Rested on the Seventh Day” echoes the Biblical Creation story. The poet engages with the volcanic rock gneiss, as "subduction" of turning the eye downward and/or the sideways and downward movement of the edge of a plate of the earth's crust into the mantle beneath another plate. (online, July 31, 2017) Could these also be seduction zones? The harvest is recalled (“Ode to the Potato Growers”) of subsistence agriculture, using alternate texts. Gambling was prohibited by Hell’s fire and brimstone of the Protestant religion. (“Hell’s Hand”). In “I’d Write the Sea Like a Parlour Game”, the poet intones: “Never the same script./ Never the same story./ Never predictable.” (p. 45) She relishes the half-rhyme of "we drown/ in the sound". ("Ice Flows and Sound Retreats", inspired by Jan Kabatoff's art installation at The Rooms Art Gallery, St. John's, 2009-10).

Dyer earned a Master of Science in Physical Geography at Memorial University of Newfoundland, in 1986. The technical language abounds, with “continental glaciers”, “orogenic belts” (a process in which a section of the earth's crust is folded and deformed by lateral compression to form a mountain range); “continental drifts”; “fault lines”, a technique which provides substance and double meanings. Rorschach art is an image applied to the ocean and an aquarium “That real or robotic?” (“Nature-deficit Disorder”) The barn sags but nature’s rainbow or northern lights prevail. (“This Multiplication of Blue”)

In part four “Near Church Street” there are “Capital Haikus” for each season. Rock doves are not pigeons, but a “painted throng”, though road kill, unlike domesticated cats and dogs. The harbour possesses a “cataract eye” (“Chasing Winter Blues”); frozen maples “in their leafless ineptitude”. (“Janubrry”) Pools are like “barrels of marbles split” (“Tattoos of Signal Hill”); “you wind me up” (“Wind: excessive”); compare this with “erosive excess” (p. 20)

Although domestic pets are “earthbound”, there are “house-bound dogs barking for escape”. (“Just Another White-Out”) In “Lunch with Alistair”, the poet reflects: “His gait, like his writing process, is slow, measured.” He is truly “a man full of stories so freely given.” (p. 58) A convenience store “Smelled of wet dogs” (“Lament for the Groc & Conf”) acronym for Grocery & Confections. (p. 59) Tulips “supplicate” (“Evensong”); she associates them with halos, pilgrims, angels, god (lowercase). “Mars lights a new path” according to another veteran. (“Near Church Street”)

The suite of poems *Apostles of the Boreal* was produced as a chapbook for Mary Dalton’s Advanced Writing Poetry course at Memorial University. **Alison Dyer** held a fellowship at the Metcalfe Institute for Marine & Environmental Reporting, University of Rhode Island, in 2006. She was the featured environmental journalist in Chris Benjamin’s book *Eco-Innovators: Sustainability in Atlantic Canada* (Nimbus, 2011). Dyer founded the St. John’s International Film Festival in 1990; she was the executive director of the Writers’ Alliance of Newfoundland from 2012 to 2016.



**Review of *Panic Room*, by Rebecca Păpucaru
(Gibsons, B.C.: Nightwood Editions, forthcoming
Fall 2017) reviewed from the proofs.**

Among the notes, the poet alludes to the Jewish tradition of setting a place for the Prophet Elijah at the Passover table should he return to inaugurate the messianic age. Other references in the poetry pertain to Anti-Semitism, the holocaust, POWs, and Displaced Person camps in Germany, operated by Jewish Relief. The perspectives shift from first generation, to second, and third. Dadaist images abound in various references to history, culling experiences after moving through loss of innocence, and then superimposed on the contemporary scene.

There are three sections in this collection of forty poems. In “Wait in the Car”, the opening poem celebrates Balkan birdsong, Black Sea rustics, rather than assimilation in the workplace. (“My Anne”) Fashion at the office depends on clearance racks and mark-downs. (“Bodybag”) She is called anti-social, her father was a Displaced Person in Germany. (“Cottage Country”) She feared beards. (“Matchmaker”) Her father defies death. (“Prevention”) Email evidence culled from the factory. (“Without Prejudice”) She feels ashamed (“On Watching An Eastern Bloc Comedy”) and afraid of rejection. (“The Panic Room subtitled "Glue Ear at Forty-Five”) We are what we eat (and, by implication, do not eat). She puns, “I’m a lacto-/ vegetarian who lacks the stomach”. (“Lobster Dinner”)

An elegy praises her grandfather who was a gambler, a trickster. She recalls his “Jewfro” and reports “of their unshorn heads,/ at Christie Pits, in ’33 and armed/ with lead pies, battled the Hitlerites”. The riot was on 16 August 1933 at the Christie Pits (Willowvale Park) playground in Toronto. (online, July 31, 2017) This was during the Great Depression, with the advent of Anti-Semitism, Swastika clubs, parades, resentment of "foreigners" in Toronto, and the rise of Hitler's Nazis in Germany. The poet shares her awareness of divorce, anecdotes about “Wait in the Car”, how “Orthodox Jews. Won’t call an ambulance on the Sabbath”. Faith must be tested. (“Inauguration”) She read discounted books. (“Distance”)

In part two “Wish You Were Here”, the poem of the same title pays heed to Bucharest, London (England), Toronto, and Paris Haiku. In “Prague Fugue”,

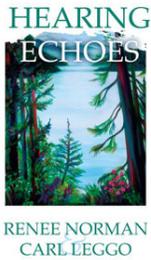
she offers an homage to A.M. Klein, a member of the Montreal McGill group of Poets, “This is Holocaust industry”. Klein was a Montreal resident and there was discrimination against Jews. She records an argument (“Double Exposure”) ostensibly with a photographer. At a gallery showing of Ansel Adams a child, accompanied by her mother, approaches the museum store. (“Take It or Leave It”) What is a cure for sadness? As POWs, there is no time for metaphors, but jokes on: What are you feeling?” (“Group Therapy”)

Anti-Semitism relies on a comparison between Jews and mushrooms. (“Kingdom Fungi”) Self-flagellation is invoked. (“I’ll Start Tomorrow”) Heavy women are ostracized. (“Ceasefire”) Rosalind Franklin was responsible for discovering DNA. Photographs portray her x-ray (of the double helix and her own cancerous tumour). The poet conceals fruit at the airport. She ponders the alternate uses of the phallus, in a poem ostensibly composed in invisible ink. “Roll Call” is a poem which alphabetizes proper names. Network dating results in comparisons with pornography and bestiality. (“Wonder”) A bra in the car suggests the subordinate role of women and the absence of posterity.

In part three “Retouched” the poet as “Cool virgin” becomes a naughty bride. She appears lost (“*Estoy perdida*”) and needs to beg for direction. (“From Spanish Made Easy”) “Hitler was an adjective”. (“Prayer for the Headless Board”) She addresses a sleeping falcon (“Pins and Needles”) “I had no words”. (“Game”) Her instructor manipulates her life. (“Clic-Clac”) A woman reports a crime to Interpol. (“The Ferry”) Letters on the road stretch, then “snap/ and are gone”. (“Cul De Sac”) She maps her escape. (“Breeders”) His scars are “shaped like parentheses”. (“Soft”) In “Unloaded”, she explores a refrain of “What do I know....” In “Last Night They Were Gods”, she de-legitimizes the men, “when Piraeus approached”; a port city in the region of Attica, Greece. Piraeus is located within the Athens urban area. (online, July 31, 2017)

Carleton Wilson supplied the artwork for the book cover. **Rebecca Păpucarus** was a finalist for the Penguin Random House Canada Student Award for Fiction (2004) and *Arc Poetry Magazine* Poem of the Year Contest (2002). Her poetry was previously published in poetry anthologies: “For the daughters of Chernobyl”, *Canadian Ginger* (Fernie, B.C.: Oolichan Books, 2017); “On Watching an Eastern Bloc Comedy”, *I Found It at the Movies: An Anthology of Film Poems*. (Toronto: Guernica Editions Inc.,

2014); "Rosalind Franklin in Open-Toe Sandals", *The Best Canadian Poetry in English* (Toronto: Tighrope Books, 2010).

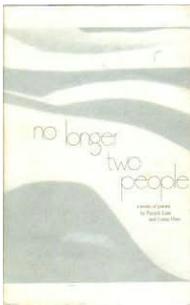


Review of *Hearing Echoes*, by Renee Norman and Carl Leggo (Toronto: Inanna Publication Inc., 2016) 129 pp. paper.

Norman dedicates the collection to her daughters, while Leggo does so to his granddaughters, "who teach me how to live poetically." The texts by Leggo appear in bold font, while Norman's texts do not. She alludes to "a transformative writing journey and an amazing process of writing together." Leggo's resume is marked by joint editing projects.

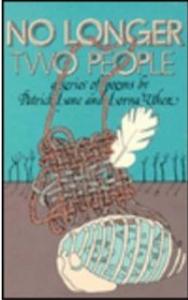
The poems were composed and previously published independently, at least according to the acknowledgements. Yet, there are reverberations of common themes, on birth, ageing, death, and other intense experiences. The exchanges are close to a conversation between poets, exploring aesthetic connections, rather than parallels.

Leggo appreciates "creatively and indefatigably promoting the spirit of Virginia Woolf by honouring the efficacy of words" (including her own words throughout). Norman thanks Leggo who years ago encouraged her. (p. 125) Leggo responds "Finally, I thank Renee for the countless opportunities to share poetry and grow in wisdom on a long journey of writing and living with heart." (p. 126)



This co-authored title reminds me of *No Longer Two People*, by Lorna Crozier (then Lorna Uher) and Patrick Lane (Winnipeg: Turnstone Press, 1979). In Matthew 19:6 "And no one should separate a couple that God has joined together."

The poetry of this power couple is clearly delineated as the product of an intimate relationship, such that Crozier, in an interview, has expressed the belief that the marriage will outlast them as individuals. “and they that were two shall be made one flesh, so then they are no longer two, but one flesh.” Mark 10:8.



The present collection *Hearing Echoes* is prefaced with excerpts from Virginia Woolf, *Room of One's Own*. “Questions for Virginia” by Norman takes on the challenge “And Infirmities Will of Course Increase” which Woolf avoided due to her suicide by drowning. “Never Cry Woolf”, by Leggo, reveals “my fear of failure”, in the face of “A Thousand Pities”, because Woolf discovered binary sex is inadequate and having/being only one sex would have been unmanageable.

“Yes, Renee, There is a Virginia Woolf” is self-reflexive and references “Yes, Virginia, there is a Santa Claus”, a phrase from a newspaper editorial in 1897. Norman responds to how she came late to Woolf, after Austen, the Brontes, Edward Albee’s *Waiting for Godot*; the playwright's character “George” in *Who’s Afraid of Virginia Woolf*; and Allen Ginsberg’s *Howl*.

Leggo writes about life lessons, two angles, the sentence whole. Norman bravely writes a poem to a man who warned her “don’t write a poem about me”. (“A Poem, for the Record”) “Will you ever leave me?” is the poignant question Leggo attempts to answer. (“Pumpkins”) A hip replacement (“Recovering Rapunzel”) for Norman, a “Roller Coaster” of emotional entanglement for Leggo, but “Dance” reinvigorates, according to Norman. Leggo adapts his James Bond image in the Caribbean and Norman adopts text messaging (“All Texted Out”); a poem held decades (Leggo) and the Virgin River stone dry (“Mojave” for Norman); “Why did you return” (Leggo answers), but mixed tapes (for Norman).

The epigraph for part four “Putting It Into Words”, which means making it whole comes, from Woolf’s “Moments of Being”, a collection of posthumously-published autobiographical essays which were found among Leonard her husband’s papers. Indeed, she had a hidden desire for something beyond the daily life. Norman believes smell may be a warning (“The Valley”), a story has scent for Leggo. (“Teacher’s Pet”)

Norman’s story shifts daily (“Did You Teach Today?”); a small town minds its own business (Leggo’s “Artichoke Hearts”). Norman maintains the wound; Leggo puns on “yoke” and “joke”. Norman reports the problem of “errant snakes”; Leggo’s silence, in his poem “Light Echoes”. Norman’s allusion to the phrase “we read so as not to feel alone” (from a portrait of the relationship between C.S. Lewis and Joy Gresham, in the film *Shadowland*) relates to how we ought to read Woolf (in “Between the Lines”, a poem by Leggo).

Part five is prefaced by “The Relation Between” (the incompatible and affinity), so that a poem is whole, not a fragment (“Letter to a Young Poet”, by Woolf). “Who is Virginia Woolf?” a poem by Leggo seeks to comprehend her suicide by reading her private diaries; he feels embarrassed, even guilty, she is a feminist deity, and finally “Virginia Woolf’s Alive and Well in a Co-op in False Creek” by Norman argues her death was greatly exaggerated, since Woolf still has access to workshops, computer programs, bookshelves, even rhapsodising homonyms for “temper” and “temporary”.

Leggo in “Textual Affair”, dedicated to Woolf alludes to his own odyssey with gender and patriarchy. Norman records middle age. (“These Women”) Leggo works at recalling childhood. (“Swallow Light”) Norman feels shattered by her mother’s lost memories. (“Erasure”) Stolen bread is a reminder of the past, for Leggo; busy women’s hands folding laundry, for Norman. (“My Mother’s Linens”) Phoning 911 (Leggo in “Tough as Nails”) and brain-based (“Exercising with My Mother”, by Norman) give way to Leggo’s desire. (“Tsunami”) Her mother “she is back to baby” for Norman, in “This is What It All Comes to”, while resurrection appears possible, at least to Leggo. (“Resurrection Plant”)

In “Putting the Children to Bed” the poet who “never wrote a word” admired by Woolf lives in us. Norman acknowledges two miscarriages. (“Dreaming Grandchildren”) Leggo exchanges a child’s eyes for his own which are dimmed. (“Ten Reason’s Why Your Grandfather Loves You”) Norman

marks the occasion (“Last Summer of Childhood”) for her adult daughter. Leggo plays with scribbled texts, cipher, deciphering, “writing the unknown”. Norman makes daily life a triumph across a large canvas. (“Spill of Trees”) Leggo heralds an angel. Norman grows a garden while remembering “the earth womb”, her father’s grave. Leggo’s concrete poem is balanced by Norman’s “only temporarily beached” (p. 19) A good (grand)father enumerates his genealogy. (“Living Love”) “Home for the Summer” helps to stave off a mother’s loneliness. Poetry will wait (for Leggo); Norman emulates Edith Wharton’s writing process. His good/ogre of a father (“Driving Lessons”) contrasts with her role and students’ melodies. (“Teacher”) His “father to father” (“Plumb Line”), her “Dazzling Stripes”; his “I still saw my son seeing me” (“Prodigal Father”), but for Norman, the poor standards of care for an Alzheimer’s patient. (“Old Dogs”) The act of lying on his daughter’s bed, full of stories I can’t control, by Leggo. Norman acknowledges bodily needs (“My Canine Poet”); “now old” by Leggo.

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