

News from the Feminist Caucus, by Anne Burke

Thank you to our moderator, all the panelists, and panel coordinators Vanessa Shields and Charlie Petch. The proceedings will be launched during the 2018 Writers' Summit. We received input about revising our Mission Statement and want to share the progress we have made since the panel. Thank you to Vanessa for all her enthusiasm, superb organizational skills, and energy. In addition, we voted on the 2018 panel topic "remembering forward: lest we forget" which Carol Casey, one of our new members, is organizing. **Details are in this report.**

At our duly constituted Annual Business Meeting, an Action Committee was appointed, so that we can implement the new Mission in innovative ways, both in the League and as part of the larger community. We need you to make that happen. I was acclaimed Caucus Chair and am excited about the coming year.

As ever, the monthly report (and the annual report) are available through the member portal page at poets.ca/portal (password protected) as well as at poets.ca/feministcaucus, and a link is circulated in every issue of *Between the Lines*, the more frequent League newsletter. Submission guidelines to ST@NZA, the quarterly members-only newsletter, are clearly outlined at poets.ca/portal, and for your convenience. Each issue of ST@NZA has also included a summary of all monthly reports since the previous issue, with instructions on how to access previous reports. All annual reports and other AGM materials will be circulated to the membership in the next issue of ST@NZA, and AGM special, in July.

If you have any questions or want to discuss how you can participate in more exciting programming, please email me at: femcaucusburke@yahoo.ca at your earliest convenience. We welcome poems, news, reviews, etc. in each issue!

As per the 2017 Feminist Caucus Panel – 'Revisit, Revise, Revolutionize – A Two-Part Harmony', please see below for information regarding the current Mission Statement and the revised Mission Statement – with suggestions for revisions gathered at the panel.

CURRENT MISSION STATEMENT (most recently revised in 1981 and 2016)

In agreement with the LCP Constitution, the Feminist Caucus declares its abhorrence of all forms of discrimination, intolerance, and inequity, and hereby expresses its intention to take action against any manifestation of sexism, racism, anti-Semitism, lesbophobia, ageism, transphobia and ableism within our own organization and in the larger community.

REVISED MISSION STATEMENT – revised on Friday, June 9, 2017 in Toronto at the LCP Feminist Caucus Panel

- further revisions made via email June 20-22, 2017.

In agreement with the LCP constitution, the Feminist Caucus declares its passionate support for freedom of expression and to uphold an attitude and governing policy that commits to the respect for all people – of all ages, sexes, sexualities, genders, races, religions, abilities and classes.

We will work to educate ourselves, our organization and the larger community about racism built on white supremacy, anti-black racism, and anti-indigenous racism and

colonialism in Canada. As Feminists, we will work towards changing our practices to better reflect, include and give power to persons who have been systemically marginalized in Canada.

We are committed to the unity of professional poets across the country, and will take action as to demand support in an atmosphere of respect, education and cooperation with intentions built on breaking through barriers so to create and embrace a synthesized community – within the League and beyond.

REVISED MISSION STATEMENT – revised on Friday, June 9, 2017 in Toronto at the LCP Feminist Caucus Panel Committee of the Whole:

In agreement with the LCP constitution, the Feminist Caucus declares its passionate support for freedom of expression and to uphold an attitude, and governing policy that commits to the respect for all people – regardless of their sexual, racial, religious, chronological [age?], gender-based ability or socio-cultural orientation. We will work to educate ourselves, our organization and the larger community about racism built on white supremacy, anti-black racism, and anti-indigenous racism and colonialism in Canada. As Feminists, we will work towards changing our practices to better reflect, include and give power to persons who have been systemically marginalized in Canada.

We are committed to the unity of professional poets across the country, and will take action as to demand support in an atmosphere of respect, education and cooperation with intentions built on breaking through barriers so to create and embrace a synthesized community – within the League and beyond.

Remembering Forward: Lest We Forget

Call for Participants

The Feminist Caucus panel for the 2018 LCP Conference will consist of a mix of older and younger members who strongly resonate with the term “feminist”. Each member will submit a c1500 word essay (please try to include at least one poem!) on what feminism means to them, how they became a feminist, what issues most resonate, what it means to be a feminist poet, and what they hope to accomplish for future generations (i.e., what changes would you like to see for women, and society, 30 years from now). I am looking for older members who were active in the feminist movements of the 70’s and 80’s. They will also be asked to recall and reflect on the vision they held, at that time, of the changes they hoped to effect for younger generations. Once the submissions are in, each older poet will be paired with a younger one. Each pair will review and respond to each-other’s submissions and prepare to co-present on the panel.

My hope is that this will result in a dialogue about how and why feminist visions, ideals and objectives change over time: how they get sidetracked, sabotaged, diluted, morphed, or generate new unexpected issues; the importance for future generations of feminists in understanding the original intentions of their predecessors; and what all this means to us as feminist poets.

Your essays, poems and responses will be published in a chapbook. At present, there are 3 spots open on the panel. I would like to include various perspectives, i.e., queer, of colour, different cultures, etc. If you are interested in being involved, please send me an email with a bit about yourself- background, age range, main feminist interests/issues, activities, or anything else you feel is important for me to know. I will respond to all applicants after the deadline on August 15. Please email me with any questions. Looking forward to hearing from you. Thanks. Carol Casey ccasey@tcc.on.ca



Thank you to the 2017 jurors and congratulations to **Sue Sinclair**, winner of the Pat Lowther Memorial Award. She was raised in St. John's, Newfoundland and Labrador, and studied at Mount Allison University in Sackville, New Brunswick, graduated in 1994 and then continued her education at the University of New Brunswick. Sinclair's first collection of poetry, *Secrets of Weather and Hope* (2001), was a finalist for the 2002 Gerald Lampert Award. *Mortal Arguments* (2003) was a finalist for the Atlantic Poetry Prize. Her third collection, *The Drunken Lovely Bird*, won the International Independent Publisher's Award for Poetry. *Breaker* was a finalist for the Pat Lowther Award and the Atlantic Poetry Prize. She teaches in the English department at the University of New Brunswick in Fredericton

The 2018 jurors were elected and will be:



Julie Cameron Gray is originally from Sudbury, Ontario. She is the author of *Tangle* (Tightrope Books, 2013), and has previously published in *The Fiddlehead* (including an honourable mention for best poem in 2015), *Prairie Fire*, *Grain*, *Event*, *CV2*, *Carousel*, and in *Best Canadian Poetry* 2011 (Tightrope Books, 2011). Her second book of poetry, *Lady Crawford*, is from Palimpsest Press.



Bruce Meyer is author of 47 books of poetry, short fiction, non-fiction, and literary journalism. His book, *The Golden Thread: A Reader's Journey through the Great Books*, was a national bestseller in 2000, and his series of broadcasts on literature (The Great Books, A Novel Idea, and Great Poetry) are the CBC's bestselling spoken-word CD series. His most recent books of poems are *The Seasons* (Porcupine's Quill), *Testing the Elements* (Exile Editions), and *The Arrow of Time* (Ronsdale Press). His poems were included in the 2015 Global Poetry Anthology of the Montreal International Poetry Prize and he was the 2015 winner of the Gwendolyn MacEwen Poetry Prize. He was the inaugural Poet Laureate of the City of Barrie, and lives in Barrie where he teaches at Georgian College and at Victoria College in the University of Toronto.

<http://poets.ca/2016/04/08/meet-the-shortlist-adebe-derango-adem-bruce-meyer/>



Cheryl Antao-Xavier is a poet and children's author. Her books, *Dance of the Peacock: a collection of poems* was published in 2008, *Bruised but Unbroken: poems* in 2011 and her children's book entitled *Life in Maple Woods* will be released in 2011. She is a member of The Writers' Union of Canada, the League of Canadian Poets, Amnesty International, and PEN Canada. She is National Coordinator for the Canadian Federation of Poets and chair of its Peel chapter. She is literary editor for Chapter & Verse, an online website that promotes Canadian literature:

www.chapterandverse.ca.

Selected Publications

Bruised but Unbroken: poems (In Our Words Inc., 2011) ISBN: 978-1-926926-00-1

Dance of the Peacock: a collection of poems (In Our Words Inc., 2008) ISBN: 978-0-9809932-0-2

Books in Print

Frost & Foliage (The Ontario Poetry Society, 2009) ISBN: 978-1-897497-20-3, \$10

Arborealis (The Ontario Poetry Society, 2008) ISBN: 978-0-9783371-5-5, \$10

New Canadian Review (New Canadian Review, 1991)

Link: http://www.writersunion.ca/ww_profile.asp?mem=2100

Link : <http://www.chapterandverse.ca/who-we-are.html>

Link: <http://www.federationofpoets.com/peelregion.htm>

Alternate:



Lynn Tait is a poet and photographer born in Toronto, residing in Sarnia, Ontario. She has been writing and her work published since the 1970's. She has published poetry in major poetry magazines, journals, and in over 90 anthologies, has edited anthologies, judged poetry contests. She has won awards, been short-listed for numerous prizes and her photography/digital art has been used as cover art in at least 7 poetry books. She has published a chapbook "Breaking Away". She was a past member and Sarnia Branch

President of The Canadian Authors Association, and was a committee member and one of the MC's for Sarnia's Bluewater Reading Series, and a founding member of the Sarnia workshop "After Hour Poets". Lynn is also a member of The Ontario Poetry Society.



Review of *Collecting Silence*, by Ulrike Narwani (Vancouver: Ronsdale Press, 2017) 95 pp. paper.

Narwani's genius and modus operandi appear to be found poetry, a particular form whether erasure, parallel, black-out, reverse, or list poem. By taking words, phrases, and passages from other acknowledged sources, she creates a literary collage, known as homage, making changes in spacing and lines, by adding or deleting text, with new meaning. This collection contains several haiku, in addition to intriguing longer poems. Narwani is a member of Haiku Arbutus; she has published in Haiku Canada Members' Anthologies 2015-2017.

Tibetan prayer flags are intended to promote peace, compassion, strength, and wisdom. Gangtok is a Buddhist centre in northern India. The poem as mantra is accommodated

with “incomprehensible” foreign words, while dark is “ill with desire”. (p. 3) A poem plays with the "hand of time" and other "hands" mentioned in every second line. (“Never Too Late”) The "baobab" is the national tree of Madagascar. The Alamo was a battle in 1836, part of the Texas revolution. One may jump, or dive in, dying, or catch and release. (“The Fish”) Deer, are they familial or foes? Time’s page is betrayed. (“Sandy Path”) Japanese belt fasteners become art (“Netsuke”) the poem replete with incandescence or iridescence. Exotic or unusual food at a public market in Bangkok, mountains like quail, indistinguishable salt or snow. (“This Foreign Language”)

The poet composed “Buoy” written in response to “Weightless”, a poem by Eleonore Schönmaier, using each of the four lines as a prompt to conclude the new stanzas. She reflects on the son as boy, now full-grown, as St. Christopher who bore a child on his shoulder. (“Good Things”) Why the “dark words”, how evocative and imaginative those containing the word “fig”? (p. 15) She compares desert with compost, the rain god as pre-Columbian sculpture. A "cenote" is a sink hole, "acacia" a tree or bush of the Mayan people. (“Dun”) In the title poem, planet earth is personified with "our wingspan". Narwani participates in the Planet Earth Poetry reading series and contributed to the anthology *Poems from Planet Earth*. "Salal" is a wildflower, Phang Nga Bay is near Thailand, while Toronto and Alberta blurred are. (“Ocean Wilderness”) She has travelled extensively and captures the genius loci or indwelling spirit of places.

In part II she adopts the response form to three lines from “Vermeer”, by Tomas Tranströmer. In the Swedish poem, he imagines the studio sharing a wall with an alehouse. The new poem results in a meditation on walls, shelter, defence, or division. The hero overrides obstacles, while the heroine unlocks herself. “Watchdog” was inspired by “Willow”, an Alex Colville painting, the last in a series of prints, in 2002. The poet captures the sense of stillness by exploring all the elements of the composition. Ekphrastic poetry is a literary description of or commentary on a visual work of art.

Another example is “The False Mirror”, a poem inspired by a painting by René Magritte which was named by surrealist writer Paul Nougé. The theme is that a mirror reflects mechanically, but the eye is selective and subjective. The present poem observes the artist on his daily walk. The “Mona Lisa” is a half-length portrait “how small you are”. (p. 29) "Dhal" is a lentil served with rice. (“Newcomers”) She ponders “What hunger chooses silence?” (p. 31) She imagines herself: passing into ice or permafrost (“Brink Year”) more open ocean (“Intertidal”) a puzzling woman. (“Charcoal Portrait”)

She examines the room's feng shui (“The Fourth Monk”), a campfire story combusts; a humming bird (“My Day’s Full Beauty”), she embraces thought. (“Curriculum Vitae”) The symbol of “Three Wishes” is: “I am heartbeat, chambered rosary of time”. (p. 41) A simile for age is the tide, an obituary of a young man, a granite stone, plastic flowers in a cemetery. Her “tiny word poems”. (p. 44) “Poetry slips in” (“Hazard Note” p. 45) Historical decades are evoked in “Conversation”, a poem in memory of her grandmother. A nightmare of circles, a dangerous climb. This amazing line “God’s protean eye lined with kohl refracts the sky”. (“Crater Lake”, p. 49) Adam, Eve, and the serpent await.

In part III Paul Celan (1920-1970) a poet, survivor, and Jew, was Romanian but German-speaking, and whose poetry is symbolist but takes a look at Germany's history. The present poet adopts "Ghost Lilies", the name Detroit uses for lilies that come up in gardens of abandoned houses. She ponders Michigan, old Riga, Mongolian men, Paris, Henri de Miller sculptures. Russia and the prairies are compared. ("Hollows") Latvia, Russia, and Germany produced soldiers, hence memory. ("Clear-cut") Swedish poet Tomas Tranströmer, whose "Out in the Open" first appeared in *The Deleted World* (Enitharmon Press, 2006) was awarded the Nobel prize. Another poem of his was "Face to Face", four lines of which she revisits as "Somewhere a Ferry". She riffs on the refrain "It is an ordinary day here", followed by variations on "Somewhere": a ferry, fires, an ice shelf, and again a ferry to close.

For Genevieve Lehr, her winning poem, the latter half or the third quarter of the waning moon is ghazal-like in its twists and turns; a kind of puzzle, or rather thirty-one different puzzles. This source obviously inspired "Peaks". The new poem lovingly alludes to Ararat, Mount Kailash, Mount Sinai, Olympus, Everest, Mount Denali, and finally Ayers Rock. "When the Sky Leaps" did not yield a source, although the discourse on Himalayan poppy is counterpoised with a narrative. She muses on feminist creation myth, song, antelope, lion, and contrabass in music. ("In the Beginning") Her method is to "Make new patterns", from pottery, for example, or music, and that such images are "Transplantable." (p. 64) She invokes Mozart's Italian-language opera 1790 as muse, "Oh *mia bella*" (p. 65)

In part IV nature is sensate and instantly transformative. ("Frolic") A poem "Arabic Coffee", by Naomi Shihab Nye, proffers an avenue for Narwani to explore the fusion of observer and observed, "I repeat lines and say I want you with me in these lines". ("Anniversary", p. 72); a song by David Bowie "Space Oddity" is the prompt for her new poem "David Bowie on the Malahat".

She shares in confidence that her great uncle (1887-1933) had a motto "Forward to Mars" in a poem of that title on Baltic-German pioneering in rocketry and space flight, in Russia and the former Soviet Union. He named his son and daughter "Merkur" (Mercury) and "Astra" (meaning "Star") respectively. Narwani and her husband co-wrote a memoir *Above the Beaten Path* about flying a single-engine Cessna 182 into remote places. In "Harijan" was applied to a formerly untouchable social and ritual caste, the "Dalit" the oppressed. The role of the cameraman is as untouchable god.

The Meteora Monasteries in Greece were built in the 12th to the 18th centuries on formations which are immense and monolithic pillars. Due to these hill-like huge rounded boulders, they appear to be suspended in air. Alert Bay is on Cormorant Island in B.C. The poet draws on "Tobias's Dog and the Angel", by Lorna Crozier, and for sacred vocal music, such as "A feather on the Breath of God". ("Extinction") Radical perspective shifts ("Rim Light") and Biblical origins: "In the beginning was the Word" ("Grand Staff of Music"); Long prairie grass ("Testing Balance"), spring cleaning ("Blinding White"); Cedar secrets. ("An Offering")

“Black Postcards”, by Tomas Tranströmer aptly inspired “White Postcards”. Counter to Pablo Picasso's 1902 portrait “le bock” of a poet, she produces “Femme Assise” or seated woman, of his lover Dora Maar. The concluding poem is dedicated to “Pietà”, a sculpture by Michelangelo.

Narwani draws on her knowledge of languages, ethnicities, cultures, and travel to remote areas of the world. She and her nephew Jens Gerbitz published a photo/poetry book, *All that You Can't Bear to Lose*. Her poetry has appeared in two chapbooks *In That Wild Place* and *Vanishing into the Leaves*, edited by Patrick Lane. This is her debut volume of poetry.



Review of *Magpie Days*, by Brenda Sciberras (Winnipeg: Turnstone Press, 2014) 100 pp. paper.

The epithet is derived from a nursery rhyme adapted and used for the theme song of a British children's television series (1968-1980). The collection opens with an image of child and bird (“Snapshot”); her father a machinist at a rail yard about his daily labour (“Transcona Shops 1958”); her learning to ride a bicycle (“A New Shade of Blue”); her Maltese grandmother an immigrant (“Dreaming Ludgarda”); and a grateful granddaughter (“Eternal Youth”). She feels tethered by city life, but insulates herself against the “cracked concrete/ & bland buildings” (“Flight of Birds”); the large marble or “mib”, alleys, cat’s eye. (“Losing My Marbles”)

In “Field Guide to the Magpie”, an apostrophe to the Magpie as Muse, there are inversion of “scatter will/ the chickadees”; allusions to paintings by Monet and Magnasco, the god Bacchus, and Rossini’s overture, the cacophony as loud as the onomatopoeia. Puberty situated by popular culture. (“Speed”) In another poem, a quatrain (four lines) repeated becomes an effective rhetorical device. The subject matter is about an adolescent seance, summoned by Ouija board, a hoax. (“Hocus Pocus”) A circle game (reminiscent of the title poem in Atwood first poetry collection) in this instance becomes a brutal and bullying experience. (“Adolescent Games”) Further, the inversion of “erase letters raw”, and “scratch, I am here”. (“Rite of Passage”) She uses an analogy or allegory of “Glass-Blowing”, given that she represents the material he shapes, in an abusive relationship.

The poet plays with the comparison between academic text and a human equivalent. (“Birder”) When alcohol renders the marital landscape in denial, she takes refuge from her marriage in poetry, metaphor, using alliteration of “divvy” and “diminish” in divorce. (“Metaphoric”) Death abides in the silent bed, “your bottle tombstone”. Adults will try hide-and-seek, chess, and “ticking time”. (“End-Game”) She discards memories with old clothes (“Giving to Goodwill”); she harbours resentments (“Lo Siento”), especially about the new woman. (“Housekeeping”)

She contemplates the infinitive tense “to fledge” (“Banff”); a simile “like a flame”, “you flicker” (“Confession”) about adultery. She observes “my pelvis different from hers” (“Unsettled”); endures garlic and “Amazing Grace”. (“Bella Vista”) She calls, in a refrain

“Convince me”, with a coda “again”. (“The Art of Gardening”) A pattern of regrets resemble an emotional “whiteout”. (“Accumulation”) She alludes to the legend of Kachina Woman, a creation myth. (“Yin & Yang”) A series of images portends “a dying summer” (“August”), hiking another realm (“Canyon Daze”); “heat blisters” (noun and verb); and personification of “horizon/ paints away” northern winters. (“Desert Relief”)

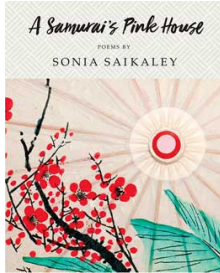
The poet elaborates on the simile of: “We scavenge like magpies”, to explicate a writing class and self-portrait. (“100 Minutes with an Author”) Note the language, “peck & peck”, “a pathetic flock”, “feathered in faith”; even the words are “shiny”. The function of the poet in self-definition (“Poets Write Poetry”) employs the refrain throughout, to enumerate instances or examples. The medium is other-worldly, but the poet an atheist. (“Believer”); an unruly child is heartbreaking (“Fledgling”); burial of a dog (“Remains”), a better choice. (“Freezer Burn”) A found poem uses the italicized titles of feminist books or articles. (“Journey”). The island of Gozo also offers Odysseus, Calypso’s Cave, and Ramla Bay, in Malta, a tourist attraction. The “I envision him” and “just as he did”, returns to “my Homeric soul”. (“On Gozo”) A cycle of “that warm red flow” is menstrual as well as seasonal, “I grow luminous”. (“Lunar Cycle”) She mutates “I am priestess, I am goddess” in dance. (“Casbah”) “The higher I climb the clearer it becomes”. (“Momentum”) Knitting a metaphor for other patterns in a text-centred poem (“Casting Off”)

In an apostrophe, a “trickster” bird appears to have stolen away this woman patient (“Thieving Magie”) after mastectomy; or before, a new lump, amid “constant chatter” the experiences resemble riding a musical roundabout. (“Carousel”) Womanhood reduced to “each round protuberance” (“Absence”) resembles memory scars for her daughter. Her dead body “curled like a leaf”, about her pain and mine. (The title is “Still Waiting”, “still” being a noun or an adverb). Cancer has tenacity, while treatment prolongs a sense of drowning. (“Sea Swell”) “Second-Hand” is a right-justified text poem which compares a human life with a broken library book, an extended simile. His breath, chores, guitar are all reminders. (“Remembrance”) A dream brings the dead to life again. (“The Canadian Shield”) A pelican’s flight prompts the poetic writing. (“Vision”)

The collection of sixty-one poems is dedicated to her father, the portrait of “Fidel” turned to “Fredric”, whose beard is perceived as “in one last stage/ of growth & grey”. In “Semi-Private” the rhythmic open and close of elevator doors marks the “rattle” movement of his lungs. His thirst marked by hospital episodes (“Lucky Man”); she tracks sensations, with sketches, when their time together is too brief. (“Etching”) Then, the objects which seek to define him at his funeral (“Foreshadow”) are generational (“Family Tree”); with words, apparitions, and rail yard stories. (“Train of Thought”) Grief counts the absence (“The Seasons of Youth”) The title poem “Magpie Days” is a pattern poem, after a scavenger bird, bones, the tell-tale bovine bell. The persona of the poet observes seniors in migration, “the odd cackle”. (“Old Birds”)

Sciberras, a Winnipeg writer whose poetry has appeared in Canadian literary magazines and anthologies, has a B.A. from the University of Manitoba. She works in a library,

sings in a Choir, and writes. She currently serves as the Manitoba Representative on National Council for the League of Canadian Poets.



Review of *A Samurai's Pink House*, poems by Sonia Saikaley (Toronto: Inanna Publications, 2017) 108 pp. paper.

The title poem depicts a ghost as seppuku victim (meaning an honourable suicide practiced by samurai, after shame or failure). A pregnancy of sensei meaning master, elder, is a Japanese honourific title that is literally translated as “person born before another”. The cut of the blade sounds like a caesarean section but ritualized in this strange land.

This feminist collection offers a rape, in “The Obedient”, by a man who forces a tsunami. Her lust tires the samurai (“When Men Aren’t Enough”); Tsukiyomi, the moon god, is invoked. A female warrior was known as an onna-bugeisha now domesticated. (The titled “Shielded Memories”, a double meaning of “shielded”, as sheltered, or military.) The other woman of the Edo period learned martial arts. (“The Last Female Samurai”) There are Obon festivities in Japan during the summer months. Many residents return to their home towns in order to worship the spirits of the ancestors. (“Obon Conception”) Styles of dance vary, but the summer kimono is worn when joining the circle. She joins her mother, but returns presumably to prepare traditional dishes. (“Photograph of Self”) A husband’s farewell gift is his death. (“In the Hot Spring of Healing”) The weapon of choice is a pole blade, for ritual suicide by disembowelment. (“Unhonourable Fantasy” instead of “Dishonourable”) Sadness “curled through her”. (“Kyoto’s Koyo”)

Saikaley lived and worked very near where the Haiku master Matsuo Basho wandered. His spirit embraces a papier-mâché sculpture. (“Modern Matsushima”) Frogs receive the words and sing praise. He chose plain dress, apologetically. (“White Pink Yellow”) His mother prepared food proudly for her son. (“Grief”) His memories of her are visceral and compelling. (“The Red Bridge”) The poet wonders about his inspiration. (“The Kitchen Worker”) “Breathe, breathe, breathe”. Beef may cause unrest not only for living vegetarians but among the already dead.

“For O.” is a minimalist haiku. Basho experimented sexually. (“An Advanced Thinker”) He was Buddhist. (“Holy Scroll”) Rice paper, ink and tip are his writing implements. (“A Holy Scroll”) A miko in Shinto is a shrine maiden or a supplementary priestess. (“The Miko”) His rustic home was a place of grief. (“Turn of Summer”) The travelling poet was called to eat at a type of informal Japanese gastropub, where he is toasted. A woman dreamt about Basho (“The Maiko’s Obi”) and he encounters a geisha house. She reveals her real name. (“Pink Moonlight”) Makeup and costumes reveal the lust. (“The Kabuki Actor”) A companion poem is “The Kabuki Cross-dresser”. Male actors play female roles. (“Spring”) Another actor imagines suicide. (“Tokyo Kabuki”) Note the onomatopoeia in the sound of the clappers.

The woman “sometimes fucked for yen/ rather than choice.” (“Geisha Meet Onnagata”) An unusual couple appear to be a lesbian pair, “pink petals on naked skin”. (“Leaving the Geisha House”) Her topknot was cut when she came of age. A man paid a high price to take her virginity.

Lust has a shade, “pulling apart”, “separate again.” (“Candescent”) He made her false promises. (“The Single Geisha”) Sorrow and cold (“Autumn’s Emptiness”) The Philosopher’s Path is an actual pedestrian pathway and the unopened letter. (“Cupid’s Aim”) She appears to be another woman who is missing. Prostitutes (“The Red Light District”) and “possibilities”.

A young woman makes good on a promise to her mother. (“Kimono Days”) Her fate is unfolded. (“Best Fortune”) Her lips on foreign mouths. (“Something More”) Faded Buddhist figurine in the cemetery. (“The Scarecrow”) Short skirts (“Sunrise on a Train”), he inches closer (“Late Night Train”); her leaving Japan for Carnegie Hall and the Statue of Liberty. (“The Music Teacher”) “Love in a new language”, and a blanket (“Snow Angels”); the god of the moon and a used futon mattress (“Blue Rooftops”)

Note a love ballad or tragic song (“The Language of Frogs”), she only manages sign language. Foreigners alert cicadas (“The Long Commute”), students call “*See you*”. The instructor learns the local customs. (“The Art of Patience”) A candle-lit paper lantern farewell (“The Return to Ancestral Graves”); she will miss one of her students. (“Another Farewell”) Stars lead lovers together (“In the Milky Way, a prose poem); a crane still and calm. (“Zen Concentration”) The ultimate movie star (“The Great Buddha”); the early world. (“Ancient World”) Black ink on a page represents an obituary notice. (“Conquering Fuji-san”)

Women bathe (“Midnight Baths”); “her skin folded in scarred flesh, / grown hard with age.” Compare this with children, whose “flesh is still pure and unblemished.” (“Gifts from Grandchildren” not to). Bows instead of handshakes are the custom. (“Basic Commodities”) A cream-coloured letter, in an envelope (“The Letter”); “*My dear, how are you?*” An “onsen” is a Japanese hot spring. The washer “gurgles and chokes”, whereby an apology is in order. (“Spring in Northern Japan”) She imagines being replaced (“Hokkaido Hot Springs”); the sea opening itself to him. (“A Fisherman’s Love”) The bar is a casual place for after-work drinking. (“A Lost Soldier”); a standing bar is for foreigners. (“Typhoon Season”) “Taihu” is a Chinese greeting, while “kanpai” is a Japanese one. Her elephant futon offers a ride in dreams along a beloved’s body (“An Elephant Ride”); rain and alcoholic sake overflow. (“Hanami in Spring”)

Saikaley participated in the Japanese Exchange and Teaching Programme, in 2007-2008. She says that she has some historical understanding but the rest was based on her imagination. Other books are: *The Lebanese Dishwasher*, a novella (Quattro Books, 2012); *Turkish Delight, Montreal Winter*, a poetry collection (Mawenzi House, 2012); and *Jasmine Season on Hamra Street*, a novel (a work-in-progress).



Introduction: Inheriting What Lives On

1. The Present Pasts of Vancouver's Downtown Eastside
2. Following Ghosts: Different Knowings, Knowing Differently
3. Looking at Images of Vancouver's Disappeared Women: Troubling Desires to "Humanize"
4. Shadowing the "Missing Women" Story: "Squaw Men," Whores, and other Queer(ed) Figures
5. Memory's Difficult Returns: Memorializing Vancouver's Disappeared Women. Conclusion: Reckoning (for the Present)

Amber Dean is an assistant professor in the Gender Studies and Feminist Research Program and the Department of English and Cultural Studies at McMaster University.



Including interviews with over 100 fathers – from truck drivers to insurance salesmen, physicians to artists – Doucet illustrates how men are breaking the mould of traditional parenting models. This edition expands her argument wider and deeper, building on changes to the theoretical work that informs the field, her own intellectual trajectory, and the fieldwork of revisiting six fathers and their partners a decade after her initial interviews. She continues to examine key questions such as: What leads fathers to trade earning for caring? How do fathers navigate through the 'maternal worlds' of mothers and infants? Are men mothering or are they redefining fatherhood? In asking and unravelling the question 'Do men mother?' this study tells a compelling story about Canadian parents radically re-envisioning child care and domestic responsibilities in the twenty-first century.

Andrea Doucet is a professor and Canada Research Chair in Gender, Work and Care in the Department of Sociology at Brock University.