

News from the Feminist Caucus, by Anne Burke

This month, news from Magie Dominic, Concetta Principe, Penn Kemp, and Susan McCaslin; introducing new member Maria L. Figueredo, reviews of *Look At Her*, by Vanessa Shields (and reviewed by Ronnie R. Brown); *Tell Them It Was Mozart*, by Angeline Schellenberg; *the quality of light, poems*, by Terry Burns; *How to Draw a Rhinoceros*, by Kate Sutherland.

News from Magie Dominic

An item for Feminist Caucus news...

<https://canlit.ca/article/myth-and-memories/>

I just read a review of my memoir *Street Angel* in *Canadian Literature: A Quarterly of Criticism and Review*. Reviewed by [Jan Lermite](#)

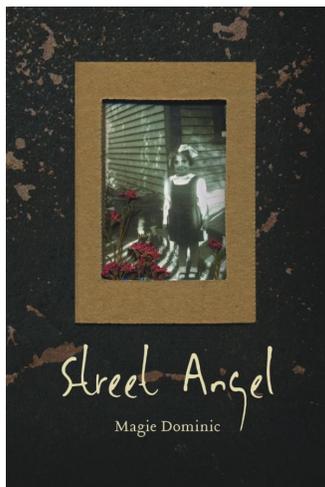
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“The daughter of a Catholic Lebanese salesman and a Presbyterian Scottish homemaker with untreated mental illness, Dominic is unflinching about her stoic navigation of childhood”..... "Dominic emerges as a brave and determined young woman who finds a way to make her dreams a reality by attending art school and reveling in the “pulsating, neon explosion” that is New York City in the 60’s. Dominic’s memories, while often sad and traumatic, reveal a child who is inherently brave, hard-working, and optimistic.”

STREET ANGEL

[Magie Dominic at Lincoln Center Archives](#)

[twitter @magiedominic](#)



Magie Dominic is an artist, poet, and writer. Her award winning book, *The Queen of Peace Room*, chronicles Dominic’s life story. *Street Angel*, the sequel, focuses mainly on her Newfoundland childhood. Both life-writing texts describe not only her experiences and memories, but also the historical events, politics and popular culture of the time. In *Street Angel*, Dominic uses short lists that include movie titles, names of celebrities, and pop songs, to create an image of her cultural milieu. The daughter of a Catholic Lebanese salesman and a Presbyterian Scottish homemaker with untreated mental illness, Dominic is unflinching about her stoic navigation of childhood. She poignantly describes enforced silence and daily strappings by the school’s nuns, and a home life marred by poverty and her mother’s “affliction.” Short repetitive accounts of daily life, such as “Pray, supper, pray. Homework, pray, sleep. Up again,” capture the sense of drudgery and loneliness that characterize her childhood, but also provide an effective contrast to her poetic reflections on the Beothuk people and Newfoundland’s history. Dominic emerges as a brave and determined

young woman who finds a way to make her dreams a reality by attending art school and reveling in the “pulsating, neon explosion” that is New York City in the 60’s. Dominic’s memories, while often sad and traumatic, reveal a child who is inherently brave, hard-working, and optimistic.

CONCETTA PRINCIPE has a third prose-poem project, "Hiroshima: a War Story" coming out late fall with Pedlar Press, editor Beth Follett. The project was made possible because of a Works-in-Progress grant from OAC.

<https://www.facebook.com/cvprincipe>

From: Penn Kemp Dear women friends and writers,

I'm thrilled to say that the anthology, *Performing Women: Playwrights and Performance Poets*, is available now from both the League of Poets and Playwrights Guild!

All info is up on <https://pennkemp.wordpress.com/2016/10/22/performing-women-an-anthology/>. Please spread the word.... and order copies!

The anthology, *Women and Multimedia*, is also available from www.poets.ca/feministcaucus, info@poets.ca.

Special thanks to Anne Burke and the contributors!

Warm wishes,

Penn

I will be reading from *Performing Women* on **November 4 and 26** in London, Ontario. Please join me, in person and/or in spirit!

Sunday, November 6, 10am. Madeline Bassnett and I read together @ *Words, London's Literary and Creative Arts Festival*, <http://wordsfest.ca/>. The Lecture Theatre, Museum London, 421 Ridout St N, London, ON N6A 5H4. Contact: Joshua D Lambier, Artistic Director, jlambie2@uwo.ca. <https://www.facebook.com/events/1136768886402917/> <http://wordsfest.ca/events/2016/penn-kemp-madeline-bassnett-in-conversation> with Manina Jones. I'll also read from my new play.

Saturday, November 26, 2-4, pm. Book signing and Launch of our two anthologies, *Women & Multimedia* and *Performing Women: Playwrights and Performance Poets*. I'll also read from *Barbaric Cultural Practice*, <http://quattrobooks.ca/books/barbaric-cultural-practice/>. Brown & Dickson, 519-318-1983, books@brownanddickson.com, www.brownanddickson.com, 609 Richmond Street, London N6A

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League Members News for Nov. 2016

Susan McCaslin's most recent volume of poetry, *Painter, Poet, Mountain: After Cezanne* (Toronto: Quattro Books, 2016), was launched in Ottawa, Toronto, Vancouver in late Sept. through Oct. of this year. She offered readings in Hamilton, New Westminster, Victoria, and Vancouver, a number of which were with her Quattro touring partner Richard Osler, a new League member.

More events are planned for the spring of 2017. Her poem, "Lao Tzu Meets the Progress Trap," appeared in *Canadian Woman Studies, A York University Publication: Women and Social and Environmental Justice*. Ed. Luciana Ricciutelli. Vol. 31, No. 1.2. (Fall Winter 2015), 126-127.

Her memoir, *Into the Mystic: My Years with Olga* (Inanna, 2014), was reviewed by John Robert Colombo on the Inanna Publications website, Oct. 2016 (click under reviews). <http://inanna.ca/catalog/mystic-my-years-olga/>

She also published an essay on John Keats in *Dialogue Magazine* (Nanaimo, BC, Fall Issue), which was later blogged on the Inanna website, Oct. 24, 2016: <http://inanna.ca/blog-and-media/blog/living-mystery-keats-negative-capability-and-ecozoic-age/>

Susan's *Into the Open: New and Selected Poems*, is forthcoming through Inanna Publications in the Fall of 2017.

Her new book was listed on the poets.ca/reviews listing for members to consider reviewing.

Painter, Poet, Mountain: After Cézanne by Susan McCaslin (Toronto: Quattro Books, 2016)

To request a review copy contact Quattro Books:
<http://quattrobooks.ca/>

This volume of poetry was launched in Ottawa Sept. 29, Toronto Oct. 5, and Vancouver Oct. 20, 2016. Best, Susan

www.susanmccaslin.ca



<http://people.laps.yorku.ca/people.nsf/researcherprofile>

Maria L. Figueredo is associate professor at York University where she teaches Spanish and literature. She received the 2016 President's University-Wide Teaching Award for Full-Time Faculty. She is a Fellow at Massey College, University of Toronto. She has published in refereed journals and edited volumes on the relationship of literature to music, women's writing and e-poetry. In her book, *Poesía y canto popular: Su convergencia en el siglo XX. Uruguay, 1960-1985* [Poetry and Popular Song: Their Convergence in the Twentieth Century. The Case of Uruguay, 1960-1985] (Linardi y Risso, 2005), she examines the socio-cultural process of poetry that is set to music. Her work has appeared in *Jones Av. V/2*, *The Sound of Poetry (CD)*, *Anthology of Hispanic-Canadian Literary and Artistic Creativity*, and *Oriflama* (Spain). Her Ignite community project for the Toronto Pan Am Games, an installation of 200+ poems, produced the anthology *The Poetry of Sports & the Sport of Poetry: POET-TREE 2015*.

Braiding Words

This way, that may
come and stay, clay form, thread, pure spray, mist of
sea, foam, fur, Icelandic flour-cloud forms under the sun.
Steel roses, unfurnished goal, new sofa under your gaze.
See, form, curl, into floral whispers of yours into mine.
Cascading myrrh and cardamom, building towers, coast and glass.
Real, crest, fingertip wash, chocolate wrapped in gold, frankincense.
He saw me, when whispers come so close, here, and mine on his
Undone words like taking out braids at the end of the night
Pain of waves that came and went.

Maria L. Figueredo

Beat

Another beat

Hear exchange of tempo, sound of his voice, echoes, clear to
kingdom coming, imperial, current alienation

Comes like a sneak attack, beat, drum, stick
it out like lightning
down under
coming

Beat, beat, beaten
Up on the hill

Another beaten track, beat, beat, hear me, hear this beat
Time and time again, lips on mine like thunder
Rain on my parade, beat like marching bands, rings of matrimony undone like beats
Contrapuntal sounds of his breath on mine inside and over and in and into the night
Through the night holding me in his arms, his arms on my breasts, placing me, his
side on mine,
Placing him inside

Maria L. Figueredo

Overflow

I spill
into

from this space
into

moving light in spectrum paces, clarity abounding, spectres, live waves, amber
culminating feathers of words paced like fingertips across your skin, like vibrating air
between my skin and yours, electric whispers, mouth on lips
tongue ever inspiring expiring twists of us inside each other's encircling

coming from within
your words in my heart's tumblr
cream of violins along the youtube piercing train of snow mirrors, time passed, times
before, now held here as echoes, ice cubes of the igloo we keep for slideshows

unto wires
we give
ourselves, trusting elevators
and your tongue on mine, forever expounding reasons delayed
till now

and here, upon my setting
you are

and here, now
we stand before
and upon all time the space has gathered between queen and king shades
of telling
spill here
now
unto me and you
into how we weave and move into one another fibre of the page like expanses of comets
across the night sky constellations like a dot here passages and escrow finally fulfilled.

Maria L. Figueredo

Vanessa Shields has made her home, her family and her work life flourish in Windsor, ON. Her passion for writing was discovered at a very young age through the vein of writing in a journal. Her first book, *Laughing Through A Second Pregnancy – A Memoir*, was published by Black Moss Press in 2011 to rave reviews. In April 2013, Shields edited *Whisky Sour City*, an anthology of poetry about and for her hometown city of Windsor. *I Am That Woman*, her first book of poetry, was published in November 2013. Her poetry, short stories and photography have been published in various literary magazines. She mentors, guest speaks and teaches creative writing, and she also created Poetry On Demand, on-the-spot poetry that helps make poetry fun and accessible for all. She also created and hosts Mouth Piece, a reading series created in an effort to bring people together in story. Her latest work *Look At Her* was launched by Black Moss Press in the fall.



<https://vanessashields.com/look-at-her/>

Review of *Look At Her: A Book of Poetry by Vanessa Shields* (Windsor, ON.: Black Moss Press, 2016) 106 pp. paper.

In this, Shields' second collection of poetry (she has also written a memoir and edited an anthology), the focus is solidly on women. It is Shields' aim to examine, explain and investigate the female of the species both inside and out. Divided into four sections (*Body; Motherhood; Family; and Power*) Shields uses the devices of the modern world--from twitter hashtags ("If Hashtag Was An Honour System") to pornography that can be accessed via a cell phone ("When She Showed Me Porn On Her Cell Phone") all the while tossing in pop culture names (including Lady GaGa, Ani DiFranco, Adam Levine and Channing Tatum--he of the astounding abs).

By describing the experiences of her own body--be it having sex for the first time ("August 26, 1996") to the process of consuming "a massive gyro" before delivering a child and, with her newborn on her breasts, waiting as "The doctor stitched and stitched and stitched..." and noting "My vagina was never the same/ Nothing was" ("Birth Story")--she tells it like it was.

While other women rhapsodise or romanticise about the "joys of being a girl, Shields' poems give it to you straight. Be it "Doing Kegels at Starbucks" or experiencing an orgasm ("In The Dying Part") the reader gets her unexpurgated take on things. As well, Shields is merciless when dealing with a woman assessing herself--whether her body or her life. In "Don't Look Down," she despairs of looking down at her stomach and "Throw[ing] hate at it," of Longing to "Reach for a dull knife to cut it off in two big fat chunks/ Throw it on the barbeque/ Burn it." And in "Tell Me" she begs someone to "Tell me I'm a good mother."

Look At Her, confronts the kind of inner fears that can wake you in the middle of the night and lets the reader know that there are others out there with similar thoughts. This collection may even be one way to actually let the male portion of the reading public get a peek into what women think (and want and so on).

Living as we are in a time when a U.S. Presidential candidate can rebuke an accusation of sexual assault by pointing to a women and implying that by just "looking at her" you can tell he would not take the time or trouble to have anything to do with her, Shields' *Look At Her* offers a most prescient take on how women are seen.

But the collection offers more than just a superficial take by adding suggestions as to how women *should* be seen as in "Kitchen Dancing," a truly wonderful piece in which, after a big Italian meal, the women are doing the washing up, while dancing to "sexy latin beats" when her grandfather "steps onto the linoleum dance floor" and "without words" her grandmother "brings her body and attention from the dishes to my grandfather's arms" and it is clear that this dance is "one of the few ways he tells her he loves her." Would that we could all be looked on and loved in such a way.

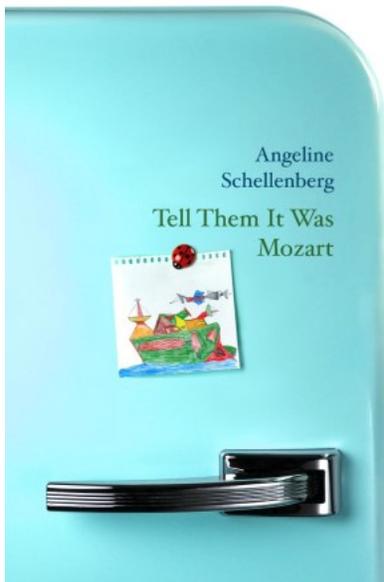
Ronnie R. Brown

Ronnie R. Brown is an Ottawa (ON) writer whose work has appeared in more than 100 magazines and anthologies in Canada, the U.S. and abroad. The author of six poetry collections and one, contest-winning chapbook, she was awarded the People's Poetry Award for *States of Matter* (Black Moss, 2005.) Brown is presently at work on two new collections.

Brown was born in Brockton, Massachusetts, on November 8, 1946. She moved to Canada in 1969 and has lived in Montreal and Ottawa. She holds a B.A. and M.A. from Concordia University, where she taught from 1978 to 1984. Her work has been presented on radio, television, and audio cassette. In 1986, a stage adaptation of *On Falling Bodies* premiered at the National Arts Centre in Ottawa.



<http://blackmosspress.com/ronnie-r-brown/>



Review of *Tell Them It Was Mozart*, by Angeline Schellenberg (London, Ontario: Brick Books, 2016) 124 pp. paper.

This full length poetry collection is appended with “Welcome to Holland”, an article about the experience of raising a child with a disability, as though a change in the flight plan was made without your input or knowledge. Nevertheless, the parent suffers a loss and begins learning a whole new language. The poet offers a guidebook, of sorts.

In “X” the leading cause of autism described in textbook fashion alternates with personal experiences of her affected younger brother, as well as how the matrilineal line carries the gene mutation “like a sister leaving home”. Christmas letters, home and away, “bearing stretched genes” are all factors. She reveals “a guarantee” amniocentesis, labour and delivery, and the outcome is: “It’s a Boy”, with the heartbreaking “As long as it’s [not] healthy”. The baby is set onto her belly, a sock puppet, but “I was never diagnosed”, in relation to postpartum depression. Nature and nurture compete with “his fragile neurons”. She experiences sleep deprivation, Velcro, Ikea, housewife’s second pregnancy. Compare “Sol” with “infrared”, “ultraviolet awe”, and a fear of damaging both children. The venues are Lego, child pilot and “star tail / lost in space.” The Hangman game. The Runaway Housewife on the clock at One a.m. and then Two p.m. Panic results, a child released from prison. No immunity for guilt (“Vaccination”). “Watching Him Sleep” 1 and 2.

“Echolalia” (also known as echologia or echphrasia) is defined as the unsolicited repetition of vocalizations made by another person (or by the same person this is called palilalia). It is from the Greek for “echo” (onomatopoeic) associated with more than one clinical disorder, as well as early learning through imitation. The poet has adapted found poems and recovered “erasures” from “Autism for Dummies” I, and 2, a change in being human; 3 “what colour is Monday”, and “Mozart knocks autism on its ear”. See: “DSM-5: Aphorism Speculum Disorder (ASD)”, with diagnostic criteria and other related texts. In addition, she borrowed “nearby words” in the dictionary to begin replacing the originals. In “Zoo” the poet adapts notes and transcripts. Another source is Facebook comments. Then, the how to (“To Make an Aspie”). The result is Echolalia: the Monologue (the mother’s monologue composed of run-on sentences), an interior consciousness and the Sibling Rivalry (the king and queen; Romeo / Romulan, “Beware the eyes of March! not Ides). The Diminutive Professor in Part I “Takes Off” and “Visits the Duck Pond”. In Part II he subsequently “Takes a Walk” and “Takes Summer Vacation”; in III he “Has a Party”, but “Stays Close”.

Part I “Rhythmically, in the Dark” is when a family car trip is mocked (“1980 El Camino”) which is revisited by the next generation. In Part I “The Imaginative Child Takes a Bath”, in II he “Contemplates a Drug Bust”, based on imaginary fears; “Gets a Dog”, “Breaks a Leg”; in II “Aces Grade Three Math”, “Storms the Beach”, “Goes to Bed”. “Cycle-ogy I” is a poem which lists a series of symptoms, for example the obsessions ; in 2, calls for early intervention; in 3 a pharmacology, along with “Drug Trial”. In “High”, the pre-Ritalin buzz, Martian Vader (not Darth).

Other poems allude to positive parenting, signing a waiver, an inventory of “because”, a psych assessment. “Autism” comes from the Greek, with the mother-blame theory, the fantasy Oz. “Clone” nature / nurture argument. Instinct is “Beyond Words”. A psychiatrist has labels (“*Welcome to Aspergers.*”) Dr. Hans Asperger (1906-1980) an Austrian paediatrician, was known for his study of mental disorders, especially in children. (“Absorbed”); euphemisms (“Delayed”) Oz and Nirvana, attachment issues. One learns that which is defined by what it is not (“It’s Not What They Say”) rather than what is. Some effects are authority issues, the not impossible “Parent’s Weekend Off”. A child displays the lack of appropriate emotions, such as grief. “For Us” is a series of dedications (“for”s). Support Group I informs the declarative “We”, a collective personal pronoun, ironically without “eye” contact; 2 has online forums; 3 mothers in arms; 4 “This Eucharist of / broken chocolate”). The ultimate “hearth patrol” (“Vasectomy”).

III “For Good”, “Butterflies” Click. “Pillow Talk”, camping, and more camping. Define “Corporophobia” (irrational fear of strange toilets); then “Taste and See” a narrative. God-forsaken rock, like Jacob (“Faith”) the famous among us who were presumably diagnosed posthumously (Mozart, Charles Darwin, and many others); a warning and a cautionary tale, a prose poem “To Make a More Imperfect Person”. What she will not write about but does (“Anything Besides”); prayer (“confession”).

Anne Burke

<http://www.brickbooks.ca/bookauthors/angeline-schellenberg/photo>



Angeline Schellenberg has a chapbook *Roods of Stone* (the Alfred Gustav Press) launched in May 2015. She has published poems in anthologies, literary journals, online, magazines; book reviews, creative non-fiction, academic articles, essays. Her Sage Hill Writing Experience Poetry Colloquium was with Don McKay and Manitoba Writers Guild Sheldon Oberman Mentorship with Meira Cook.

Angeline Schellenberg's poetry has appeared in *Prairie Fire*, *CV2*, *TNQ*, *Rhubarb*, *Room*, *Geez*, *Wordgathering*, *Lemon Hound*, and *The Society*, as well as in *Cradle Song: a book of poems about newborns* (Leaf Press). Her poetry won third prize in the 2014 Banff Centre Bliss Carman Award contest and was shortlisted for *Arc Poetry Magazine's* 2015 Poem of the Year. Angeline lives and reads in Winnipeg with her husband, their two teenagers, and a German shepherd/corgi. *Tell Them It Was Mozart* is her first poetry collection.

Visit her at <http://new-ange.blogspot.ca/>



<https://wordsaloud.ca/about-the-team>

Review of *the quality of light, poems* by Terry Burns (Owen Sound, Ontario: The Ginger Press, 2015) unpaginated, paper.

The title poem compares the visual arts with poetry, the vision of an artist or poet. The images are abstract “scintillations”, “shoals”, and observation through movement.

The title of the collection is appropriate because each of the four sections is associated with light in some manner, such as “sky light”, “searchlight”, “lamplight”, and finally “spotlight”.

The first poem operates through sensation (“by way of the body”) there are codes and language to be learned, and then communicated through personification, with an ode or haiku.

The poet is inspired by Barbara Kingsolver’s prodigal summer; the protagonist is a reclusive wildlife biologist. One of the roles of the poet is to bear witness, to give written or oral testimony, and shows by her existence that something is true. She practices rhyming couplets, in a sonnet. An ode to a rose is more about all its predecessors. The underworld and the Styx river are mythological places between the living and the dead. Chatsworth, Ontario, is the location of the Styx River, the Saugeen River, the Sauble River, the Bighead River, the Spey River, and the old Sydenham River. Nellie McClung was born here. Light informs the growth of vegetation, for “a sweet and fleeting scent of green”. (“green beans”) A girl is portrayed as a still life painting. (“horse tale”) The poet as voyeur (“under surveillance”)

In the second part, she adopts a Walt Whitman stance, “i sing” (“manifesto”) based on the natural world. This element of song affects even an atheist. A praise poem is a paean, expressing triumph or thanksgiving. Euclid and ouroboros appear in “LINE” in a strange loop, for biologists and Buddhists. Dreams are geometrically proportioned. She praises fictional characters from novelists Thackeray, Wharton,

Flaubert, Jane Austen, Margaret Laurence, Galsworthy, and Hoeg. All are female characters. An art exhibit and a grail are devices, much as roadsides and “wit prison”. She uses quotes to pun on mirrors and “reflecting”. So too, from Alberto Manguel, in appreciation of libraries and reading. Thomas Pynchon was a prolific American novelist. Wittgenstein was a philosopher who worked mainly in logic, the philosophy of the mind, epistemology (the theory of knowledge). The mythology of duende is from the folk tale and here structured as a common joke.

In the third part “tea tale” links the names and types of tea. With a quote on maturity, the poet uses the infinitive tense. A new Canadian is compared with a sturdy tree. She puns on “hose” and the name of he who begets 22 children. An ode on a wedding, a call against intransigence, of this good wife (“love interrupted”) an ode on longevity (“*for liz at 70*”); a companion poem based on several quotes (“hexagram”) is quasi-philosophical in the common parlance. A store clerk calls attention to age, a gardener has reason to grieve the garden’s lifecycle, she ponders a portrait, the role of her mother is described and uncovered in two poems (1) and (2) concludes this section

In part four the poems are selected for special occasions. “Credo” is a formal one, based on “i believe” as a prayer but oddly nonreligious. Heritage is the subject which haunts the hearts. She plays with a refrain using the personal pronoun “you”, as an address throughout. Spring is disconcerting. (Note: “and yet and yet”, as well as “for all that”). A map is marked by geology, geography, but “live long and prosper” from Star Trek.

A tunnel refers to Negro Creek because of oppression, colonialism, and racism. Motivation depends on symmetry, the teller of tales. The muse is fickle. Science, “why bother?” A catastrophe is survivable, clichés. A celebration praises women and their lamps, episodic. The “dear john letter” appears to be an authentic one.

Burns was Poet Laureate of Owen Sound 2013 to 2015 and coordinator of Words Aloud Spoken Word & Storytelling Festival 2011 to 2013. This is her first full length book.

Anne Burke

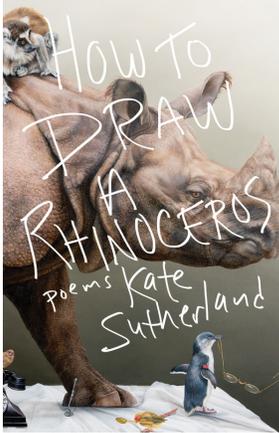
[Terry Burns Interview | Black Moss Press](#)

blackmosspress.com/terry-burns-interview/

Terry Burns is a writer, visual artist and arts administrator who grew up in Sault Ste. Marie, lived in the Toronto area for about twenty years, and now lives in the country near Owen Sound, Ontario. She has just completed a two-year term as Owen Sound Poet Laureate, and just prior to that was the co-ordinator of the Words Aloud Spoken Word and Storytelling Festival for three years. During her tenure as Poet Laureate she gave readings and workshops, hosted several poetry ‘salons,’ wrote a number of special

occasion poems and edited *Mix Well: A Poetry Anthology* (Ginger Press, 2015), which featured the work of 38 writers from Grey and Bruce counties. Her poems have appeared in *MOSAIC*, *The Tin Roof Press*, and *The New Quarterly*, and she sits on the editorial board of the southwestern Ontario online publication, *Morel Magazine*. Terry is also a member of the arts collective Walters Falls Group of Artists, and has been the manager of the SweetWater Music Festival for the past two years.

Anne Burke



Review of *How to Draw a Rhinoceros* by Kate Sutherland (Toronto: BookThug, 2016) 84 pp. paper.

My association with the animal comes from Ionesco's famous allegorical play and the resulting political party. A Google search of the title comes up with some U-tube step-by-step instructions and images. The Grand Tour was the traditional trip of Europe undertaken by upper-class European young men or those who could find a sponsor. In the seventeenth and eighteenth centuries, for some it was an educational rite of passage.

The poet was introduced to “Clara” through an exhibition of ceramic animals at the Gardiner Museum, after which her rhinoceros obsession took hold. The opening poem purports to be a natural history that is the research and study of animals in their environment, based on observation rather than experimentation. Oddly, “All the breed are males / and a female is never seen”. Like the unicorn, it is “strange and never seen in our country”. The period diction of “musket balls”, reiterations of “eyes”, and emphasis on fearsomeness all could pertain to the dragon, a fantasy figure rather than an object of scientific methodology. “It falls asleep before virgins”.

The comparison with an elephant is repeated, even “Begin with an elephant”, using the imperative tense, as they were thought to be natural enemies. A woodcut which was basically inaccurate served as a benchmark for centuries. The supposed witnesses to both animals come from all occupations and walks of life. The opening and closing arguments, physical evidence, eyewitness accounts, and London in 1814 are based on secondary experiences and filtered throughout the lens of historical periods, such as 1515, 1667, 1807, 1814. The long poem alternates between left and right-handed page justification, which could be said to represent pattern or pictures depicting the beasts.

The sign of the Rhinoceros apothecary pertains to limited prints. However, the animal was also believed to have medicinal uses, as an aphrodisiac, a cure and treatment for fever, gout, and other disorders. The Odyssey follows the individual animal from 1738 when she was orphaned, sold, and transported for show. By 1742, she was a pin-up for posters, on public display, for a price, her image on souvenirs,

and a guest book for signing. At three years old, she weighs 3,000 pounds; at eight she was 5,000 pounds. She becomes a symbol, a rare specimen, indeed. The artist in lead pencil, watercolour; or anatomist, philosopher, and others are enthralled. There are several death reports, although her remains appear to have been preserved to extend the tour. (Much like Abraham Lincoln but without the train). The animal was contrasted with other freakish exhibits, the Giant, the Wild Beast Men, the Royal Menagerie, the lucrative illegal trade; the London Zoo, and the Royal Society, not to mention Charles Darwin's *On the Origin of Species*. P.T. Barnum purchased Jumbo the Elephant, at a loss by Britain.

An animal emporium was implemented at the Bronx Zoo, the Circus ring; the model for Uncle Sam, was Dan Rice a Civil War Clown, who ran for public office. The London Zoo offers up its transactions as a found prose poem. The four showings promise a unicorn and a family of giants. "By Any Other Name" is a fun poem confetti of names. Great game hunting was an entrenched tradition, from Roosevelt, King George V, Hemingway, and others. "Officials Said" is another found poem, which has traces of performance poetry. An auction of rare and illegal goods is compared with "Conservation" a focus on extinction, anti-poaching. There are vignettes of Clara's unusual diet, she is a muse, possesses her own menagerie, and appears masked. So, too the scribes who venerate her (Gertrude Stein-ish), she stands in for the factory girl, a Hollywood actress, a secretary, a female lawyer, even in outer space.

This is an extraordinary collection which moves through ancient history to European aristocrats; from etchings, paintings, ceramics, using factual and fantasy as sources, to ultimately represent women exploited in the workplace. A Note on the Sources indicates that non-fiction works formed the basis of her research, in addition to handbills, broadsides, newspapers, letters, and diaries pertaining to Glynis Ridley's *Clara Grand Tower: Travels with a Rhinoceros in Eighteenth-Century Europe* (Grove Press) which won the Institute of Historical Research Prize. This is a biography of a young female elephant transported from Assam in India to Europe. She was drawn in a coach with eight horses and became famous before her death.

Sutherland is a professor at Osgoode Hall Law School in Toronto. She has published two collections of short stories: *Summer Reading* (which won a Saskatchewan Book Award for Best First Book) and *All In Together Girls* (also from Thistle-down Press, 2007).

Anne Burke