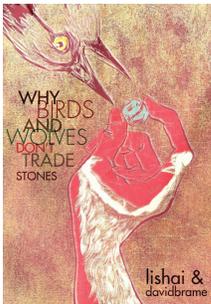


News from the Feminist Caucus, by Anne Burke

This month, profiles of new member Lishai Peel a performance poet and Tanya Evanson an experienced performance poet; news and reviews of Crystal Hurdle's "novel in verse" *Teacher's Pets* and Magie Dominic's memoir *Street Angel*; Jan.17 and 20 Susan McCaslin and Pam Galloway *Interior Passages* Book Launches in BC ; correspondence about the Living Archives Series; Reviews of *Unarrested Archives: Case Studies in Twentieth-Century Canadian Women's Authorship*; and previews of new titles from U. of T. Press which pertain to Women's Studies on



Lishai Peel, a new League member, is a Spoken Word Poet with impressive credentials. She was a Core council member for "Wombmanifesto: The Rebirth" – Manifesto Community Projects, first-ever event showcasing and celebrating Toronto's women and trans artists, 2011. Peel contributed "My Home", Vol.3 *Living Legacies: A Collection of Writing by Contemporary Canadian Jewish Women*, ed. Liz Pearl (Toronto: PK Press, 2011). Among recent performances are: International Women's Month Celebration (Peterborough Poetry Collective), Feminist Art Conference panel discussion on feminism and spoken word (Toronto), Celebrating Women's Voices at Ryerson University (Toronto); International Women's Day Celebration (Sexual Assault Survivors' Support Line at York University, Toronto: Sister2Sister Conference, Toronto District School Board.

"I am a poet and a community storyteller. My stories stretch across continents, gifted to me by my grandmother and the women who came before me. Although I have lived in different countries, I am a daughter of India's diaspora. I have performed and taught workshops all over Canada and given countless keynote presentations on the power of the pen as a tool for community development; Hip Hop and healing, and finding my voice through performance poetry."

"As part of my journey with poetry, from 2010-2012, I was involved in competitive slam poetry, representing Toronto at the Women of the World Poetry Slam in Michigan, The Canadian Individual Poetry Slam in Vancouver, and I was on the winning team for the 2012 Canadian Festival of Spoken Word. Although no longer competing, I most recently coached 18-year-old Rashmi Logo as she represented Canada at the 2014 Women of the World Poetry Slam in Austin."

"I chose to pursue a career as a storyteller because it is an extension of who I am and because I trust that some stories need to be told, some stories heal and forgive, and there are some places you can only ravel to by gathering with community, sharing stories, and trusting that people will catch your words and hold them."

www.lishai.ca.ca



<http://bcwriters.ca/bc-writers-calendar/> • Saturday 17 Jan 2015

LAUNCH: Interior Passages with Susan McCaslin & Pam Galloway

3:30 - 5:30 pm 1825 W. 16th Ave., Vancouver

Susan McCaslin's new memoir, *Into the Mystic: My Years with Olga*, and Pam Galloway's new volume of poetry, *Passing Stranger* (both Inanna Publications). Music by Isabelle Hui Bon Hoa, cellist. Emcee Diane Tucker. Refreshments. Free

• Tuesday 20 Jan 2015

READING, Spoken Ink Series: Susan McCaslin & Pam Galloway

7:30 pm 101-3701 East Hastings, Burnaby

Susan McCaslin will be reading from her new memoir *Into the Mystic* and Pam from her new volume of poems *Passing Stranger*

Review of *Teacher's Pets*, by Crystal Hurdle (Toronto: Tightrope Books, 2014) In this provisionally trans-genres' "novel in verse", a cast of characters appear (from students, past and present, staff, and faculty of Cypress High).

The novel is from the point of view of Candace Hunter who contributes most of the commentary but her limited perspective is accompanied by and juxtaposed with those who "play" their roles as an ensemble cast. There are the teachers of the "Venture" program at Cypress High, Ms. Letitia Henry, an English teacher, her sexual intrigues with a male Principal, other teachers, the School Secretary, hapless students (of Venture and not in Venture); a veritable chorus of assorted teachers and students not worthy of naming.

This is a mock epic with an anti-heroine who faces the battle of adolescence. The epic begins *in medias res* with Candace contemplating outdoor education programs and wilderness training. See: a *Bibliography Wilderness Basics: Hiking, Backpacking, Mountain Biking* (2004) and *The Encyclopedia of Survival Techniques* (2000). We follow her progress and development of a poet as a young woman but without the angst.

There are the inevitable snatches of dialogue, email, stream of consciousness passages, as well as found poems composed from documents, such as a "Letter to Parents". An "Excursion List" requires camping "prophylactics". Candace faithfully completes a Venture Log on the fish hatchery, while an email is sufficient for Danny Schoemperlen. The "Campfire Song" links with a S'mores Assembly Line. Other venues or staging areas are: the Staff Room, the Hope Slide at Manning, the Lunch room.

Administration is hopeless with fraudulent signatures on the permission forms. A School Nurse Log offers insights as do the marks for haiku composed by Candace. Not to mention "Other Comments on Cam's Penis", but "Student Comments in Cam Waggoner's Yearbook" are also revealing.

Back stories are encapsulated. Mary Beth Tansy suffers sexual harassment from her stepfather. Vegan Cameron Waggoner facilitates Samantha Hawkins participating in an outing for his own purposes, but she appears blind to his intentions, while others are somewhat more aware. Certainly Mary Beth acknowledges the sexual acts. She miscarries a pregnancy. Bonnie worships Cam. The recurring horoscopes are amusing. So too the comments on report cards: samples from Candace are about her initial lack of group activity and her preference for reading, especially Robert Frost. Much of her writing is not submitted, for obvious reasons. She certainly is more intelligent than her age peers and elders combined, if considered a bit of a loner, until boys discover and uncover her sexual initiation (especially the ubiquitous Cam, a Venture teacher. He is envied by other male teachers, even the boys.)

Underage drinking, the track star, women's Lib BS, Female dyslexia, "Guurl Power", hiking, class politics, Morse code, Wilderness Mantra, kayaking, near-drowning, biodegradable soup, Jiffy Pop, are all grist for the mill.

A darker tone pervades some of the later work, given the underlying serious concerns, as Cam reports Candace as "one with nature", as her authority figure. She considers poet Ted Hughes (and almost imperceptibly Sylvia Path). Nevertheless, is oral sex real sex, the eternal rhetorical question. She admires Brian but channels bitchiness too. Her English final and haiku are commended. There is a decided collision between Candace and Ms. Letitia Henry, about Cam, if their stars are otherwise aligned. Candace ultimately wins the Ovid Award.

Spoiler Alert: don't read further if you want suspense. A bad reputation eventually catches up with the Venture program and "In the Hallowed Halls of Cypress High". "Epilogue: Twelve Years Later" will reveal Brad and Letitia together, John and Brian Jamison, Danny with Lee Meats, a married Bonnie, with children. Candace prods herself to write five more pages (but doesn't). Dr. Mary Beth has the last words, an image of Cam behind a pram, "with two lumps inside", accessory on his arm, Samantha Hawkins.

Crystal Hurdle grew up in Ottawa, Ontario, and Victoria, BC, where she obtained a BA and MA in English, as well as certification for teaching high school students and for teaching English as a Second Language. Since 1985, with her husband, she has made her home in North Vancouver, teaching Creative Writing and English at Capilano College. She weaves, quilts, and cycles (though very slowly).



A self-confessed Plath and Hughes addict, she has developed and taught a poetry course in which their work figures prominently. Her first book of poetry, *After Ted & Sylvia: Poems*, was published by Ronsdale Press in the fall of 2003. As a featured/guest speaker, Hurdle read several of these poems at International Sylvia Plath Symposiums at the University of Indiana in 2002 and at the

University of Oxford in 2007. Her poetry has been published widely in Canadian journals, including *Canadian Literature*, *The Literary Review of Canada*, *The Prairie Journal*, *The Dalhousie Review*, and *The Capilano Review*, of which she was Fiction editor in the late eighties, and on whose board of directors she currently sits. *Teacher Pets*, a novel in verse for teens, is from Tightrope Books. She is currently working on another such novel in verse.

Email: churdle@capilanou.ca <http://tightropebooks.com/contact/>

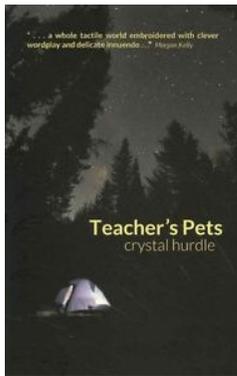
Selected Publications

After Ted & Sylvia: Poems (Ronsdale Press, 2003)

Books in Print

Hurdle, Crystal

After Ted & Sylvia: Poems (Ronsdale Press, 2003)



Crystal Hurdle

New Publication

I'm thrilled to announce the recent publication of my novel in verse for teens and adults, *Teacher's Pets* (Tightrope). Crystal Hurdle

Teacher's Pets sings with all of the lyrical urgency and cadence of a musical. Hurdle's inventive medley of internal voice and external artifact is both conversational and poetic: she creates a whole tactile world embroidered with clever wordplay and delicate innuendo. The collection reads like a play, resonates like poetry, and is as absorbing as a novel. *Teacher's Pets* is a funny, irreverent, and unsettling window into the darker side of sexual awakening and its inevitable disenchantment.

McKinley Hellenes/Morgan Kelly (*Midnight in Your Arms*)

<http://www.writersunion.ca/notice/churdle/teachers-pets-crystal-hurdle>



Tanya Evanson is a poet, performer, arts organizer and educator. Born and now based in Montreal, Quebec, her spoken word performance and workshops have been featured across Canada since 1995. Highlights include Vancouver Writers Fest, Vancouver Folk Music Festival, Calgary Spoken Word Festival, Edmonton Poetry Festival, Beats Without Borders, Poetry Gabriola Festival, Canadian Festival of Spoken Word, When Sisters Speak, ZeD TV and SLAM stages alongside such artists as John Giorno, Ursula

Rucker, Michael Franti, Ted Joans, Sheri-D Wilson, Bill Bissett and Bob Holman. She has published six poetry chapbooks, three studio albums of spoken world music, most recently *Language for Gods* and is co-creator of the award-winning videopoem *Almost Forgot My Bones*. Her work has appeared in international documentaries, music recordings, TV, radio, film and print, most recently *The Great Black North - Contemporary African Canadian Poetry*. As Mother Tongue Media, she directs and produces arts events that bridge disciplines and cultures. Current projects include ANU conceptual group art performances (2010-) and The Banff Centre Spoken Word Program (2012-). A student of sufism and whirling dervish since 2002, she has performed and taught across Europe, Turkey, Japan, Canada and U.S. as part of the Vancouver Rumi Society and musical groups Mercan Dede (Turkey) and Niyaz (Iran-Canada).

Awards

2013 Poet of Honour, Canadian Festival of Spoken Word, Montreal QC Canada
2013 Golden Beret Award, Calgary Spoken Word Festival, Calgary AB Canada
2006 Best International Work Award (*Almost Forgot My Bones* videopoem), Chroma Audiovisual Art Festival, Mexico
2004 Official Selection (*Almost Forgot My Bones* videopoem), Toronto International Film Festival, Canada
2004 Audience Choice Award (*Almost Forgot My Bones* videopoem), Vancouver Videopoetry Festival, Canada

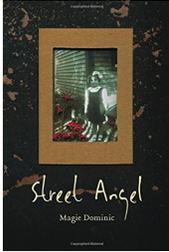
Selected Publications

Language for Gods (Audio CD, Mother Tongue Media, 2012) ISBN: 781877007896
Love Letter to Anatolia (Chapbook, Mother Tongue Media, 2012) ISBN: 0968814130
The Memorists (Audio CD, Mother Tongue Media, 2008) ISBN: 621365119420
Invisible World (Audio CD, Mother Tongue Media, 2004) ISBN: 621365074521
Almost Forgot My Bones (Videopoem, Bowen Arrow Productions, 2004)
The Golden Section (Chapbook, Mother Tongue Media, 2001) ISBN: 0968814123
Cut of Buddha /The Vancouver Eloquence (Chapbook, Mother Tongue Media, 2000) ISBN: 0968814115
Throwing Skin - South America Poems (Chapbook, Mother Tongue Media, 1999) ISBN: 0968814107
Word Class Animal (Chapbook, Mother Tongue Media, 1997)
Blood In, Blood Out - A Universal Preparation (Chapbook, Mother Tongue Media, 1996)

Selected Anthologies

The Great Black North - Contemporary African Canadian Poetry (Frontenac, 2013) ISBN: 978-1-897181-83-6
Blueprint - Black British Columbia Literature and Orature (Arsenal Pulp Press, 2002) ISBN: 1551521180
All Wound Up - Alternative Writing from BC (Ripple Effect Press, 2001) ISBN: 1-894735-04-8
Ribsauce - A CD/Anthology of Words by Women (A Wired on Words/Vehicule Press, 2001) ISBN: 1-55065-150-1

http://poets.ca/members_data/Tanya%20Evanson



Magie Dominic's first memoir, *The Queen of Peace Room*, was shortlisted for the Canadian Women's Studies Award, *ForeWord* magazine's Book of the Year Award, and the Judy Grahn Award. Told over an eight-day period, the book captured a lifetime of turbulent memories, documenting with skill Dominic's experiences of violence, incest, and rape. But her story wasn't finished.

Street Angel opens to the voice of an eleven-year-old Dominic. She's growing up in Newfoundland. Her mother suffers from terrifying night time hallucinations. Her father's business is about to collapse. She layers the world she hears on radio and television onto her family, speaking in paratactic prose with a point-blank delivery. She finds relief only in the glamour of Hollywood films and the majesty of Newfoundland's wilderness.

Revealing her life through flashbacks, humour, and her signature self-confidence, Dominic takes readers from 1950s Newfoundland to 1960s Pittsburgh, 1970s New York, and the end of the millennium in Toronto. Capturing the long days of childhood, this book questions how important those days are in shaping who we become as we age and time seems to speed up. With quick brush-stroke chapters Dominic chronicles sixty years of a complex, secretive family in this story about violence, adolescence, families, and forgiveness.

<http://www.amazon.ca/Street-Angel-Magie-Dominic/dp/1771120266> 5.0 out of 5 stars
EXCEPTIONAL, Dec 19 2014 (anonymous) By [writersinresidence](#) (Connecticut) -
[See all my reviews](#) **This review is from: Street Angel (Paperback)**

When I was four or five years old I swallowed a peach pit. My mother was terrified during the long seconds when I was choking, my throat stopped by this rough object. She turned me upside down and shook me; she jiggled me this way and that. And, somehow, I swallowed the pit. No ill effects. Life continued on. And I believed that the pit became a part of me (in some ways, I still believe it).

I had pretty much forgotten about this incident until I got near to the end of *Street Angel*. And then I couldn't stop thinking about that swallowed peach pit and its supposed presence inside me as I read about the interior life of a little girl that reminded me so very much of my own. Our worst memories are like that peach pit, buried deep inside us but ever present, felt only in our recall and in the worn grooves of our personal histories.

It's impossible not to care for the lovable watchful child who marvels at the kindness of strangers (thoughts of Tennessee Williams) and accepts with sorrowing bewilderment the abuse of her mad mother and the teaching nuns at her school. This little girl is so present, so in tune with her physical surroundings (the wild and powerful beauty of her native Newfoundland, the sealed-off night time interior of her home when her mother works madly to prevent any possibility of demons and danger finding their way inside) that her world is very visible to the reader, palpable.

This is a book written with extraordinary restraint and passion. It's always amazing when a wounded child manages to go out into the world with a capacity for loving and creativity. This is a piece of personal history that has at its core profound truth about the damage inflicted on children. What elevates this narrative is not only the author's considerable talent but also her discretion. There is no filler, no fluff, nothing unnecessary in this slim volume. It is entirely heartfelt and undeniably true.

Most highly recommended.

In The NEWS:

"Our Views: Shameful Shortage of Shelters" Editorial, *Calgary Herald*, Dec. 10, 2014 B6. "There is no Alberta Advantage for the 17,000 women who were turned away last year from the shelters that provide havens for those fleeing domestic violence in this province. That's a staggering number of women with no place to go to escape abuse, and compounding that, is the fact that's 2,000 more than in 2012". (The Alberta Council of Women's Shelters) "In the 2014-2015 provincial budget, there is funding for only 70 more spaces, as well as for more outreach workers. That doesn't even begin to make a dent in the numbers of women being turned away."

<http://calgaryherald.com/news/local-news/memorial-sculptor-reflects-on-montreal-massacre-and-violence-against-women> Memorial sculptor reflects on progress: "Have we moved forward at all on violence toward women?" by Chris Nelson *Calgary Herald*, Friday, Dec. 5, 2014 A-15.

<http://calgaryherald.com/opinion/columnists/calgary-honours-montreal-victims-25-years-later> Violence Against Women: Honouring Montreal Victims By Keeping Conversation Going", "Each December I honour those women and mourn with their parents, says Mary Valentich, a Professor emerita of the U. of C. photo Jenn Pierce, *Calgary Herald*, article by Valerie Fortney.

<http://www.edmontonsun.com/2014/12/07/who-won-the-sexual-revolution> If the sexual revolution succeeded, why are women hurting so badly? Although women's rights have come quite a ways over the past few decades, women still have a long way to go before they're no longer suffering. (QMI Agency Files)

Last month the *Ottawa Citizen* wrote that in Canada outside Quebec "The number of girls admitted to hospital for 'cutting' injuries has nearly doubled in the past five years.... Self-harm accounts for more than 80% of intentional injuries... Girls account for 80% of young people admitted for self-harm injury..." Why?

Then this month the *Globe and Mail's* Andre Picard cited a new parliamentary report that eating disorders kill about 1,500 young Canadian women a year and "The number of girls between 10 and 19 hospitalized for treatment of eating disorders has soared by 42% in the past two years..."

Young women aged 15 to 19 were the most likely to self-injure, at a rate more than double that of their teen male counterparts, according to a new report from the Canadian Institute for Health Information. It's the first time such data have been collected and analyzed

<http://www.theglobeandmail.com/life/health-and-fitness/17500-canadians-were-hospitalized-for-self-injury-last-year-cihi-reports/article582563/>

Feminist Caucus and Living Archives Correspondence 25 May 1989-93

In 1989, the panel "Feminist Approaches to Poetry Criticism" (based on Louise Cotnoir's presentation on a similar topic in 1988) was re-titled "Women Writing About Women". Di Brandt and Afua were asked to invite panelists and organize the panel.

Libby Oughton spoke about "trends in Women's Writing" and the publishing of women's work; Libby Sheier talked about "Voice"; and Janice Williamson described the hazards of teaching feminist literature in Alberta.

The feminist panel for the 1990 agm was called "Women as Rebels" and organized by Di Brandt and Elizabeth Woods. Ayanna Black, with Gay Allison, and Rhea Tregebov were to continue researching and collecting the material relating to the caucus panels, from 1979 to the present; assisted by Libby Oughton, for her publishing expertise, and Cathy Ford for her records.

Susan McMaster will research the LCP Collection in the National Archives in Ottawa for information about caucus panels. A letter will be sent to each panelist explaining the project "A Living Archives: feminist thought as discussed over the past ten years in, during, and through panels sponsored by the Feminist Caucus."

We are asking former panelists to contribute the notes/text of their presentations and also to add a 500-1000 word update. We are also asking for permission to publish (non-exclusive rights) what may be a fundraiser for the Caucus and the League. Ayanna, Gay, and Rhea are the project coordinators who will sign the letters jointly. We intend to approach the Secretary of State for funding. By March 15, 1990, the project coordinators will submit a report on their activity in collecting the material. At the 1990 AGM an unedited, but complete, manuscript will be presented to the Feminist Caucus.

Introduction To Honouring Our Foremothers A Reading In Celebration of the Tenth Anniversary of the Founding of The Feminist Caucus of The League of Canadian Poets, May 29, 1992 at The National Library of Canada, by Cathy Ford. A letter of invitation was sent by Mona Fertig on behalf of the Caucus.

Feminist Caucus AGM, Montreal, June 4, 1992 minutes. "Woman I Am" edited by Magie Dominic to be renamed "Feminist Letters" in the League newsletter. Susan Andrews Grace was nominated Caucus Coordinator.

The Outreach/Outrage Committee was formed to offer support to our members who had not only suffered, but also shared their suffering with us. "This was the most suitable medium for offering encouragement and support to panelists".

Betsy Struthers Feminist Caucus Coordinator 1992-93.

The Caucus to undertake a survey by taking a look at: 1992 Silence, Violence, and memory". 1982 Stats, Memos, & Memory. 1985 One More Woman Taking, 1987 Illegitimate Positions, Women & Language, 1988 Language Made Me, 1989 What's a Nice Feminist?. 1990 Women as Rebels. 1991 New Directions: Feminism & Profiling, 1992 Women & Violence.

Betsy reports to Angela Rebeiro on the Caucus and adds: "P.S. I have just had a note from Bron. She sounds much more cheerful, but says she is very weak."

Mona Fertig for "Honouring our Foremothers". Sarah Klassen and Betsy Struthers for the panel "Silence" and "Violence". Cathy Ford proposed that the communal poem Mona Fertig had put together ("The Pink Word-Quilt") should be one of the first things published in *Woman I Am*, complete with acknowledgement of authorship of each "patch".

Anne Szumigalski moderated a panel which she preferred to title "Reinventing memory" rather than "Remembering I/eye".

Correspondence 1992 Blaine Marchand President of the League to Cathy Ford that Certainly the chapbook series was well received at the AGM. Given the topics, he assures her, this interest should continue in the future. Neile Graham agreed to do layout and Susan McMaster the printing. A clipping appeared in the *Ottawa Citizen* newspaper, Sunday, June 7, 1992 about Honouring our Foremothers. CFUO radio interviewed individuals and panelists for a series on a radio program. The evening's readings, as well as the Feminist Caucus, both panels and the speeches at the banquet were taped. Over 200 people attended the reception.

Editing Plan Living Archives Project Draft 27 June 1991 by Susan McMaster

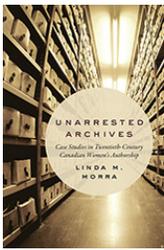
Living Archives Report June 1993

Sharon H Nelson "The Sexual Politics of Poetry", (LCP Newsletter) "Bemused, Branded, and Belittled: women and writing in Canada" (*Fireweed* 15 Winter 82) "Metaphors, Analogies, and Things that Go Bump in the Night", a preprint from *La Parole M.*? Jan 1991. Preface, The Economics of Writing, Professionalizing Culture, Writers' Organizations, Money and the Exclusion of Women, The Politics of Writing, Cultural Assumptions, Invisible Colleges as Integrative Devices, Networks and the Exclusion of

Women, Invisible Colleges and Standards, The Academic Connection, Academic Affiliation and Literary Life, The Academic Milieu, The Canada Council, Project Cost Grants to Publishers, , Translation, Promotion Tours, Public Readings, Canada Council Reading Series and Awards, Canada Council Grants to Writers, The Numbers Game, Publishing, Gender Specificity in the Presentation of Writers, Reviews of Women Writers in Canadian Literary Magazines, The Poet as Male, Canadian Newspapers, Representation and Presentation of Women, Women's Writing/Women's Lives, Conclusion: Enforcing Control.

Language in Her Eye, LHJ and LIHE: **A proposed panel n The Past and Future of the Feminist Caucus of the LCP: a literary/feminist/political history.**

In reading these typescripts I was privileged to learn more about the Living Archives of the Feminist Caucus and also have the opportunity of reading a new study. Our papers are often in the homes of those who served the Caucus so well over the years, among their author collections at various libraries across Canada and elsewhere, but others are in the League records at the National Archives in Ottawa. The foremothers (and a precious few fathers, brothers, sons) have contributed to the Caucus while they made a major contribution to Canadian Poetry and Canadian Literature in their own right.



Review of Unarrested Archives: Case Studies in Twentieth-Century Canadian Women's Authorship, by Linda M. Morra (University of Toronto Press, 2014) 244 pp. paper. Indexed.

This impressive achievement which spans the fields of Canadian Literature, women's writing in Canada, and even book history, has direct application to both the Living and the past archives.

Are feminist spaces public (male) and private (female) or patriarchal spaces (both private and public reserved for men) while women's records are elsewhere? While some women have been refused entry into the academy of official institutions, others, given a choice, have consciously withheld depositing their papers as a strategy, to counter the overwhelming control of said institutions. Such a decision is said "to disrupt, undermine, and unsettle".

The papers are subject to the permutations and combinations of politics, personality, mores, all related to contemporary women authors, in the present context. They were "exiled", as wayward, and only recently retrieved and redeemed. Governed by patriarchy, women themselves were confined, controlled, and diminished. Their papers generally excluded, discarded, or privately preserved. In the twentieth-century Canadian women's papers began to "find a way back".

Some examples which come to light are L.M. Montgomery and Susanna Moodie. I have reviewed many titles by Montgomery here and elsewhere. However, once someone is characterized as deviant, however wrongly, re-entry is a slow process. Indeed, such a

person castigated feels unable to resume a normal life in community, the lack of public notice, and nothing has happened to redeem them. Kai T. Erikson, "On the Sociology of Deviance", *Constructions of Deviance: Social Power, Context, and Interactions* 4th ed. (Belmont: Wadsworth/Thomson, 2003), pp. 11-18, cited by Morra, p. 174, note 13.) (See: Kate "Beyond Digitization: A Case Study of Three Contemporary Feminist Collections", forthcoming in *Archives and Manuscripts*, edited by Maryanne Dever and Linda Morra, cited by Morra, p. 214, note 1.)

The present study begins unassumingly with the meaning of "archive" as the Greek *arkheion*, "a house, a domicile, an address, the residence of superior magistrates, namely the *archs*, those who commanded. This approach was culled from Jacques Derrida. The private ushered into public space. Further, *arkhe*, the Greek for "archive", combines commencement and commandment, thus such a legacy is taken for granted, as it "shelters" memory. Official documents were held in custody, under "house arrest", at the home, stored and guarded, thus their physical security in this space ensured. Needless to add, this prerogative was reserved for men. Such sites were valued due to privilege. Morra points out that Derrida, in his formulation of "Archive Fever", makes no reference to women. Women were "habitually consigned" to the private sphere, along with family members and servants. Thus, their private repositories were "unarrested".

There are five case studies of E. Pauline Johnson (1861-1913), Emily Carr (1871-1945), Sheila Watson (1909-1998), Jane Rule (1931-2007), and Marelene NourbeSe Philip (1947-), each based on how their archives were negotiated, established, displaced,unarrested (and misplaced).

The papers of Johnson a Mohawk performance poet were "unarrested" and misplaced, the surviving documents at McMaster University omit oral cultural forms. In "The Archive of Embodiment: Pauline Johnson's 'A Cry from an Indian Wife'", Bodley Head is described as "the producer of avant-garde literature by cultivating unknowns and rebels who had manuscripts that had already been rejected on the grounds of risqué subject matter" (Strong-Boag and Gerson, in *Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson*, University of Toronto, 2000, p. 144 cited p. 182, note 1.)

Carr's output divided the personal and the cultural. In "Her 'Eye' was Her 'I': Emily Carr, Autobiography, and the Archives of Kinship", Morra opines that Carr appeared disinclined to work with women. Obviously men were able to help her career, so why identify with an oppressed gender. Taking up the pen was transgressive, with male distrust and female speech repressed. (p. 190, note 16)

Watson entrusted her papers to a friend Fred Flahiff, including a handwritten journal, as a strategy of displacement, "unarresting"; and collaboration, of imminence, as her *fonds* at St. Michael's College. In "'It's What You [Don't] Say': Sheila Watson, the Imminent Narrative and the Archive of Displacement", an admonition from Watson's father, Morra references a digitization project at the University of Alberta.

Jane Rule's retained all her papers, over fifty boxes of material, at the University of British Columbia Special Collections and Archives. The theme of "Lesbianism" was rejected and/or censored. In "Jane Rule and the Archive of Activism: Negotiating Imaginative –and Literal –Space for a Nation", we learn that two books, *The Joy of Sex* and *The Joy of Gay Sex*, had already been admitted to Canada by customs officials. (p. 198, note 4)

Marlene NourbeSe Philip and her cache of papers in her basement, are "unarrested". As women first and foremost female, there is a long history of writing by citizens of the former empire and present Commonwealth, Africa, Asia, and the Caribbean, which may be devalued (p. 208, note 10). In "The Minor Archive: M. NourbeSe Philip and Mediations of Race and Gender in Canada", her essays as activism and prizes for her poetry *She Tries Her Tongue, Her Silence Softly Breaks* (1989) are praised. Yet, her novel *Harriet's Daughter* was repeatedly rejected by Canadian publishers, only to receive immediate offers in England. (p. 213, note 78)

Morra explores how institutional archives and libraries as well as government regulatory bodies, such as border services, influence the creation, presentation, and preservation of Canadian women's archival collections. There are media archives and minor archives, constructed to outwit agencies and defy the term "outsiders".

She relies on Jacques Derrida's *Archives Fever* and postmodernist feminist scholarship to explore writing, authority, and identity (race, gender, sexual orientation) in official and unofficial, the public realm.

Although some records were lost, the refusal or disinterest in preserving them did not entirely "erase" women authors oppressed due to their gender. The informing basis is Michel Foucault's *The Archeology of Knowledge and the Discourse on Language*, (Translator A.M. Sherridan Smith (N.Y.: Pantheon, 1972). In addition to Jacques Derrida's *Archive Fever: A Freudian Impression*. (Translator Eric Prenowitz, University of Chicago, 1996)

There was a transitional period during which women authors slowly were recognized by institutional archives. Deposits may be withheld and/or alternatives to official institutions sought. See also: Anjai Arondekar's *For the Record: On Sexuality and the Colonial Archive in India* (Durham: Duke UP, 2009) and Ann Cvetkovich's *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. (Durham: Duke University Press, 2003).

Closer to home, Morra cites Helen Buss and Marlene Kadar, JoAnn McCaig, as scholars. I reviewed Lorraine York's *Canadian Literary Celebrity* (University of Toronto, 2007) and *Margaret Atwood and the Labour of Literary Celebrity* (University of Toronto Press, 2013). Women did not generally take up the roles of author, editor, or critic. There were different implications for women rather than men.

I have reviewed Ruth Panofsky's *The Literary Legacy of the Macmillan Company of Canada: Making Books and Mapping Culture* (University of Toronto Press, 2012). York coedited (et al.) *ReCalling Early Canada* (2005) which I reviewed. Carole Gerson's *Canadian Women in Print* (2010) is also recommended. Women who embarked on a literary career were considered "deviant".

In "Conclusion", archive holds for women have been limited, women authors have worked to make their literary records more prominent. Established institutions, while coming onside, can also be supplemented by the digital archives which have increasingly come into existence as viable alternatives to the mainstream. Expanding spaces, thwarting limitations, and challenging the status quo are all necessary steps toward preservation. However, see this cautionary tale from Kate Eichhorn, in *The Archival Turn in Feminism: Outrage in Order*, (Philadelphia: Temple University Press, 2013),

contemporary feminist collections may be most effectively animated when read in the context of their historical collections on feminism and women's lives and... this is something that would be difficult, if not impossible, to achieve through the development of a digital collection (p. 17, cited by Morra, p. 179, note 1).

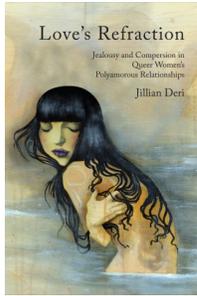
(See also: Kate Eichhorn, "Beyond Digitization: A Case Study of Three Contemporary Feminist Collections", forthcoming in *Archives and Manuscripts*, edited by Maryanne Dever and Linda Morra, cited by Morra, p. 214, note 1.)

The "Works Cited" includes "Archives Consulted", "Print and Web Sources". The Index is useful for further reference. For example, "feminist" yields "contemporary collections".

Morra contributed a small part of the book as "Vexed by the Crassness of Commerce': Jane Rule's Struggle for Literary Integrity and Freedom of Expression" in *Canadian Literature* "Special Issue: Queerly Canadian" 205 (Summer 2010), pp. 86-106. She coedited *Basements and Attics, Closets and Cyberspace: Explorations in Canadian Women's Archives* (Waterloo: Wilfred Laurier University Press, 2012).

In addition, she contributed five pages of the study as "Autobiographical Text, Archives, and Activism: The Jane Rule Fonds and Her Unpublished Memoir, 'Taking my Life Out'", in *Out of the Closet, Into the Archives: Researching Sexual Histories*, edited by Jaime Cantrell and Amy Stone (N.Y.: SUNY Press) forthcoming.

Morra is an associate professor in the Department of English at Bishop's University and the president of the Quebec Writers' Federation. She edited the collected letters of Emily Carr and Ira Dilworth, (University of Toronto Press, 2006) and edited and annotated Jane Rule's "Taking My Life" (2011). Her "Introduction" of *Corresponding Influence: Selected Letters of Emily Carr and Ira Dilworth* (which she also edited) is cited.



Previews: *Love's Refraction: Jealousy and Compersion in Queer Women's Polyamorous Relationships* by Jillian Deri University of Toronto Press, **May, 2015**. In *Love's Refraction*, Jillian Deri explores the distinctive question of how and why polyamorists – people who practice consensual non-monogamy – manage jealousy. Her focus is on the polyamorist concept of “compersion” – taking pleasure in a lover’s other romantic and sexual encounters. By discussing the experiences of queer, lesbian, and bisexual polyamorous women, Deri highlights the social and structural context that surrounds jealousy. Her analysis, making use of the sociology of emotion and feminist intersectionality theory, shows how polyamory challenges traditional emotional and sexual norms. **Jillian Deri** received her PhD in Sociology from Simon Fraser

University.



Since the end of the Second World War, increasing numbers of women have decided to become mothers without intending the biological father or a partner to participate in parenting. Many conceive via donor insemination or adopt; others become pregnant after a brief sexual relationship and decide to parent alone.

Using a feminist socio-legal framework, *Autonomous Motherhood?* probes fundamental assumptions within the law about the nature of family and parenting. Drawing on a range of empirical evidence, including legislative history, case studies, and interviews with single mothers, the authors conclude that while women may now have the economic and social freedom to parent alone, they must still negotiate a socio-legal framework that suggests their choice goes against the interests of society, fatherhood, and children. By Susan B. Boyd, Dorothy E. Chunn, Fiona Kelly, and Wanda Wieggers, **April 2015**.

OUTSIDERS STILL
Why Women Journalists Love
and Leave Their
Newspaper Careers



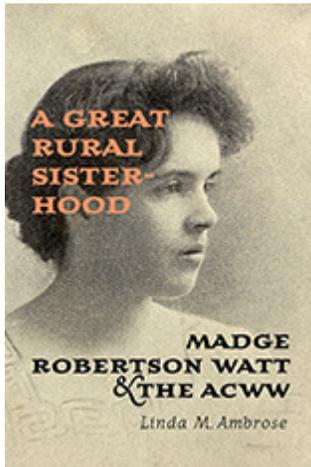
Outsiders Still: Why Women Journalists Love - and Leave - Their Newspaper Careers

Despite years of dominating journalism school classrooms across North America, women remain vastly underrepresented at the highest levels of newspaper leadership. Why do so many female journalists leave the industry and so few reach the top?

Interviewing female journalists at daily newspapers across Canada, Vivian Smith – who spent fourteen years at *The Globe and Mail* as a reporter, editor, and manager – finds that many of the obstacles that women face in the newspaper industry are the same now as they have been historically, made worse by the challenging times in which the industry finds itself. The youngest fear they will have to choose between a career and a family; mid-career women madly juggle the pressures of work and family while worrying that they are not “good mothers”; and the most senior reflect on decades of accomplishments mixed with frustration at newsroom sexism that has held them back.

Listening carefully to the stories these journalists tell, both about themselves and about what they write, Smith reveals in *Outsiders Still* how overt hostility to women in the newsroom has been replaced by systemic inequality that limits or ends the careers of many female journalists. Despite decades of contributions to society’s news agenda, women in print. **Vivian Smith, PhD**, is a journalist, media consultant, and sessional instructor in the Department of Writing at the University of Victoria. She is a former National Beats Editor at *The Globe and Mail* whose freelance work has appeared in the *Globe*, *National Post*, *Canadian Living*, *ROB Magazine*, and *Maclean's*.

As the founding president of the Associated Country Women of the World (ACWW), Madge Robertson Watt (1868–1948) turned imperialism on its head. During the First World War, Watt imported the “made-in-Canada” concept of Women’s Institutes – voluntary associations of rural women – to the British countryside. In the interwar years, she capitalized on the success of the Institutes to help create the ACWW, a global organization of rural women. A feminist imperialist and a liberal internationalist, Watt was central to the establishment of two organizations which remain active around the world today.



In *A Great Rural Sisterhood*, Linda M. Ambrose uses a wealth of archival materials from both sides of the Atlantic to tell the story of Watt’s remarkable life, from her early years as a Toronto journalist to her retirement and memorialization after the Second World War. Linda M. Ambrose is a professor in the Department of Laurentian University. **April 2015**