

## News from the Feminist Caucus, by Anne Burke, Chair

This month, the Feminist Caucus 2019 NEW/SUGGESTED PANEL CONCEPT, see you in June, 2019 at a soon to be disclosed location and date!

The [RBC Bronwen Wallace Award for Emerging Writers](#), and reviews of *Matronalia* by A.B. Dillon and *Every Shameless Ray*, by Leslie Timmins; *L.M. Montgomery, A Name for Herself: Selected Writings, 1891-1917*.

**Feminist Caucus 2019 NEW/SUGGESTED PANEL CONCEPT:** Poetry, resistance, and democracy  
This panel would critically examine an often-disingenuous history of democracy and equality in poetry and the arts in Canada.

- Panelists would be encouraged to examine the political nature of poetry, and the systems that have decided who may or may not achieve success or stability in poetry, questioning the nature of democracy (who benefits, who doesn't) and how that's reflected in and/or reinforced by artists and artistic organizations
- This panel should look at the recent steps taken by poets and organizations to start shaping an equitable and representative national arts community

We may also want to consider the idea of "Women as Changemakers", if the Caucus would like to be in line with *Prairie Fire* (*Prairie Fire* Recently decided to change their Fall 2019 topic).



**Bronwen Wallace** (May 26, 1945 - August 25, 1989) was a Canadian poet and short story writer. Wallace was born in Kingston, Ontario. She attended Queen's University. In 1984, Wallace won the Pat Lowther Memorial Award for her poetry collection, *Signs of the Former Tenant*. In a series of letters published in 1994 as *Two Women Talking: Correspondence 1985-1987*, Wallace and poet Erin Mouré discuss feminist theory. Mouré defends the language philosophers (particularly Wittgenstein) who demonstrate that our speech, and the concepts expressible in language, governs our knowledge and actions. However, Wallace disagreed that language-centred writing rescues women from the patriarchy, claiming that it can be easily co-opted by patriarchs. Society's use of politically correct language, she notes in the book, bears this out. Wallace believed that by engaging her readers in the issues of violence, she could provoke change in the reader and hence in society.

Wallace died of cancer in 1989. The [RBC Bronwen Wallace Award for Emerging Writers](#), funded by friends of the poet and the [Writers' Trust of Canada](#), is an annual prize given to a young and promising poet or fiction writer who is under the age of 35 and unpublished in book form.

**About the Award.** Established in memory of writer Bronwen Wallace, this award has a proven track record of identifying future writing stars. Alternating each year between short fiction and poetry, the 2019 prize will be given for an outstanding collection of unpublished poetry. The prize is sponsored by Royal Bank of Canada. The winner is announced at a special ceremony in the spring, May 28, 2019 Bronwen Wallace Award Ceremony.



Review of *Matronalia*, by A.B. Dillon (Saskatoon: Thistledown Press, 2018) 151 pp. paper.

In ancient Roman religion, the "Matronalia" (or *Matronales Feriae*) was a festival celebrating Juno Lucina, the goddess of childbirth ("Juno who brings children into the children into the light"), and of motherhood (*mater* is "mother" in Latin) and women in general. In the original Roman calendar traditionally thought to have been established by Romulus, it was the first day of the year. As the first day of March (*Martius*), the month of Mars, it was also the *Feriae Martis*, a commemoration of the peace between the Romans and the Sabines. The Rape of the Sabine Women was an incident in Roman mythology.

This full length poetry collection is dedicated "For Grace". Mother, daughter, and grandmothers are figures of the Doppelganger (the double or look-alike) of the past and/or the future, since they are secret-sharers.

This is a journey of birthing and rebirth which comes full circle. There are self-recriminations, bordering on instances of self-loathing; mothering instincts are challenged by the emotional depths of loss and grief.

The poetry displays some examples of unusual diction, such as "dervish" (Sufi Muslim ascetics known for their extreme poverty and austerity); "fusty" ("smelling stale, damp, or stuffy; old-fashioned in attitude or style"); and "Pizzicato" (a playing technique for a stringed instrument).

The child was "a little Nemesis", "a warrior", associated with the hyperbole of "cannon fire fear". The affinity for genetics "You became like me"; "just like/hers and hers before her"; the wildness of the : "feminine divine" as "You are Ulysses", not Penelope"; recurring motifs and metaphors, "I am many diaries", compare this with "You are a diary".

In the Gnostic Gospel of Mary Magdalene, a kabbalistic and alchemical treatise in disguise, she appears as a disciple, singled out by Jesus for special teachings. The poet probes this relationship based on a spiritual itinerary, so she is "like a pilgrim"; Catholic nuns are "women in cloisters". Other spiritual beings are the shaman, a spirit animal, a raven, and dog spirit, *Canis Mundi*. The search is evangelical, for the heretic, the great *Dia Meter* (a pun on "diameter") or the mundus ("clean" and "in order") the whole.

The temporal belongs to the body, a "beautiful estate", for a dedicated auditor, with an abacus, we are reading "the prairies like a scroll". The dual relies on a comparison between "My body betrays" with "Your body is lithe".

In part two, the poet proposes: "Be a spear", compare "I" a howling wolf", and "You" a mewling cat". Thusly, the child is set free on the playground alone, or set adrift in a basket like the boy baby Moses.

The onset of puberty means you "metamorphose" and endure distortion into "a house of mirrors version of yourself". Although the cycle is of innocence and its loss, then on the return, some women are mermaids or fish symbols, of the children's liturgy. The Cliffs of Moher are sea cliffs at the southwestern edge of the Burren region, in County Clare, Ireland. *Stella Maris*, is Latin for "star of the sea, since she was born in the year of the fish, there are Notre Dame and the holy season of Easter. "Baleen" is a filter-feeder system inside the mouths of baleen whales. The baleen system works in such a way that a whale, opening its mouth underwater, is taking in water. The poet refers to protective whalebone, since the female human heart is captive and there is impossible freedom for women. Menses, menstruation is unclean, with "maxi pads" and "dirty". The incomparable "bockety" heart appears unsteady, wobbly, tottering, rickety (and likely to fall over).

At the Louvre, in Paris "like Madeleine" which is a girl's name of French origin meaning "woman from Magdala or high tower". The lush and provocative flowers, in Georgia O'Keeffe paintings, resemble vaginas. However, her jaw, unlike her mother's, did not lock, or set tight, or, presumably, she did not grow extra ribs.

Female as a warrior, what a mother is (a recorder, in a journal, an "illimitable" (without limits or an end) , constant aperture" (opening). She experiences "a squall" of negative emotions. In a centred justified pattern poem "when you were born", she is a little pagan, much like exsanguination, (to drain or render one bloodless), accompanied by confinement, in various shapes and forms. For example, a pregnant woman's confinement (the condition of being in childbirth), an archaic expression.

The poet appreciates a beautiful dream, the circle of books, a book fort, a word moat, a chasm, in a series of devoted to language. Further, the indwelling spirit, or memorial, at Tofino, Cox Bay at Sobey's, a supermarket.

In part three "forgive me", there comes a moment of conception or "murmuration" ("the act of murmuring : the utterance of low continuous sounds or complaining noises") but the ill-fated Ophelia committed suicide by drowning herself.

Photographs are documentary evidence, of a clean kitchen, cooking together but both are non-starters. There are the contraries of acquisition and removing or giving away. The confession of self-mutilation, calcification, and other intimations of mortality, such as "ossification", involves Medusa-like reflection. Medusa was a monster, one of the Gorgon sisters and daughter of Phorkys and Keto, the children of Gaea (Earth) and Oceanus (Ocean). Ovid relates that the once beautiful mortal was punished by Athena with a hideous appearance and loathsome snakes for hair for having been raped in Athena's temple by Poseidon.

"Baltic love" appears to express that devotion is as big as that sea. Clinical Depression can be a progressive and degenerative disease. There may be post-partum depression, so that a mother becomes

emotionally disassociated from the children. In turn, she speak in Pentecostal tongues, composes words on a page. At a bookshop there will be comfort, a ghost, a felon, a judge and all of them are multiple roles of the Ice Queen, in rage and remorse. In Leinster, Ireland, Grainne- Gráinne is the daughter of Cormac mac Airt in the Fenian Cycle of Irish mythology, Grainne in ancient Ireland was the patron of the harvest.

One may devolve to a selfless pietist, with a legacy of inherited objects, as in a film of The Happy Prince. This is an animated short film adaptation of a short story by Oscar Wilde. The film was produced, in 1974, by the Canadian-based Potterton Productions as a follow-up to its 1971 film "The Selfish Giant". The basic plot is a royal statue which makes friends with a small swallow (bird). The statue is moved by the suffering he sees around him and asks the swallow to peel off his gold covering, leaf by leaf, and give it to various poor and needy people.

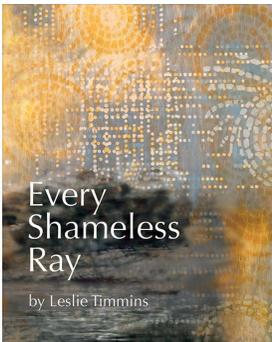
David, the Carvaggio room, Ponte des Arts, Pointe Vecchio, River Liffey, Bridge of Sighs, Cox Bay are all indwelling spirits, where the persona of the poet can be found after her death

Interestingly, the women have lost their fathers, who are otherwise absent, but pursue dancing, skating, "my crone self".



A. B. Dillon was born in 1968 in Owen Sound, Ontario. She now lives in Calgary, Alberta, where she devotes her time to writing and counselling. Her poetry has been featured in *FreeFall*, *Café Beano Anthology* and the *Calgary Herald*. She has also been published in *Swerve*, *Avenue Magazine* and *Where Calgary*. This is her first collection of poetry.

Review of *Every Shameless Ray*, by Leslie Timmins (Toronto: Inanna Publications, 2018) 106 pp. paper.



The epigraphs are from Amy Clampitt, Joy Harjo, and Buddha. "Tinker Tailor" is a counting game, nursery rhyme, and fortune-telling song. The most common modern version is: "Tinker, Tailor, Soldier, Sailor, Rich Man, Poor Man, Beggar Man, Thief". The most common American version is: "Rich Man, Poor Man, Beggar Man, Thief, Doctor, Lawyer, (or "Merchant"), etc. In music, Radiohead released the song "Tinker Tailor Soldier Sailor Rich Man Poor Man Beggar Man Thief" as part of their 9th album, "A Moon Shaped Pool".

In part one "The Calling" pertains to a bird, "*anatta*" is a Buddhist term for the non-existence of an abiding self, signifying the core characteristic of existence is impermanence. What cannot be searched for is a paradox of being found, after having been perceived lost; cloth a tapestry, amid the loom's wooden combs, "the spinning tale unspun".

It has been reported that the undertaker bees are incredible to watch as these bees work very hard to carry out all the dead and dying bees from the hive. Sometimes they fly them easily twenty or more feet away from the hive and drop them to the ground. (retrieved online January 1, 2019) The poem is dedicated to "Connor". About "Connor, East Third Avenue" the child's perspective is compared with an adult's vision. The bee lacks vision, a spirit house resembles a bird-house. Some of the elements are a six-year-old's vocabulary, the bullet for a cherished horse, as lover is reincarnated; a black bird is nearly a casualty (See: "I know, too,/ That the blackbird is involved/ In what I know", from Wallace Steven's "Thirteen Ways of Looking at a Blackbird"). The contrast is light with matter, while light slows memory. Death predominates, for horse, dog, or child. However, eros reemerges in "thought memories", whether in the growing field (for the purposes of swimming and drowning) or speaking its electrons, atoms, bliss.

The poet makes comparisons with elk-calves, swimming, a kayak. "Caul" (a homonym for "call") refers to the amniotic membrane enclosing a foetus and/or a woman's close-fitting indoor headdress or hairnet. (retrieved online January 1, 2019) The motion is amphibious, resembling birth, underwater and then up, against down-currents, without bone or door. In "Caul", the "trapezius" is one of the major muscles of the back responsible for moving, rotating, and stabilizing the "scapula" (shoulder blade). The "deltoid" muscle is a rounded, triangular muscle, on the uppermost part of the arm and the top of the shoulder. It is named after the Greek letter "delta", which is shaped like an equilateral triangle.

The paddle, rapids, river, current extend to her passion in bed at night. Imagined or sexual "spume & spray" in the living room elongated, thus the "Realms of Mist & Roar", Niagara Falls, Horseshoe Falls.

In "The Winter Boys", snowmobiles and movement downward in an avalanche chute are compared with breathing, "a narrative of ascent". Out of season pertains to their search, they witness dazzling, "a sun-blade", late beauty.

Timmins has created a *tour de force* in terms of her use of visual imagery. An "ekphrastic" poem is a vivid description of a scene or, more commonly, a work of art. Through the imaginative act of narrating and reflecting on the "action" of a painting or sculpture, the poet may amplify and expand its meaning.

"The Stoning", an ekphrastic poem, was inspired by Perry Fletcher Thompson, artist and illustrator, whose collage was published in *Harper's Magazine*, December 2005. It is also an excellent example of "reverse" poetry, since it can be read forwards (top to bottom) and have one meaning; but also can be read backwards (bottom to top) and have a different or opposite meaning. "As you enter" forms the cyclical journey at the beginning until the end. Such a poem which reads forward and reverses backward appears here as an "echo.

"Embedded: A Photograph of War" makes this a prize-winner and the caption written by the famous photographer. "A Photography of War: An Najal" depicts an online photo originally of when a father was taken prisoner by American troops and permitted to hold his son, before a hood covers the father's head. The individual pertains to the universal "all".

The epigraph for "Triolet for Afghanistan" is from Asadulla Habib, an Afghan poet and writer. A "triolet" is a poetic form consisting of only eight lines. The repeated portions are "four boys flee", "at"

and "to" Kag Kana, the irony or paradox of "the peacekeepers' war", indeed the lords are "lords of war".

There is a metaphysical conceit of "the heart's dark ripening" based on the beloved. "Where I came from" refers to "the rivers I am", but arises from the analogy of a serpent, "your coils wave-like". The epigraph for "Anacanda" is from Tomas Tranströmer, a Swedish poet, psychologist and translator. His poems captured the long Swedish winters, the rhythm of the seasons and the palpable, atmospheric beauty of nature

For "Theory of Search and Find", the epigraph is from Rumi was a 13th-century Persian poet, jurist, Islamic scholar, theologian, and Sufi mystic originally from Greater Khorasan. "Search" theory is a study about transactional frictions between two parties that prevent them from a match in an efficient time frame, an appropriate binary. The poem capitalizes on this, with "stillness and still" the double meanings, of "quantum noise".

In "Letters Home" the war zone is exposed, as well as the ache, of soldiers as though forming a pine forest, spaces as mere spaces. Brittle ice has captured leaves "scissors-sharp". However, the irony is how the poet is the allowing the soldier to find home "in these letters I write."

A stark scene of light and dark emerges. The "littoral forest" relating to or situated on the shore of the sea or a lake. The poet reflects on her wedding day, separate rooms. "The Prevailing Winds" blow predominantly from an individual direction over a particular point on the Earth's surface. The dominant winds are those with the highest speed over a particular point on the Earth's surface. Their power constrains the persona of the poet.

The curve of the earth, an hour with wings, the poet remembers "the stain of lobelia". "Lobelia" is a genus of flowering plants of 415 species, with a sub-cosmopolitan distribution primarily in tropical to warm temperate regions of the world.

In "Plot" a movie theatre with an unattended projector the couple discover being left to their own devices. The final poem "The Calling" a vocation and a songbird's note conclude the season.

In part two "Echo", the persona of the poet witnesses an old home movie, in black and white, of her mother giving birth to her. This prompts a comparison with her own child, now another mother.

The temple has pews, Vespers, Popes, rosaries, cherubs, and priests. Of "Sibyl of Delphi", the sibyl was an oracle in Ancient Greece. The earliest sibyls, according to legend, prophesied at holy sites. Their prophecies were influenced by divine inspiration from a deity; originally at Delphi and Pessinos, the deities were chthonic deities. Nocturnal ritual sacrifice was a common practice, hence "your body's brutal shape".

"Delphic Sibyl", is one of the Sistine Chapel ceiling paintings (ceiling 130 feet 6 inches x 43 feet 5 inches) by Michelangelo. Michelangelo's "Delphic Sibyl" (1508-12) is the most beautiful and youthful of the five sibyls depicted on the Sistine ceiling. One of the main themes of the ceiling is the Creation.

The poet establishes a place wherein a human child can be viewed "her eyes like reins, guiding".

"Onomatopoeia" is the formation of a word from a sound associated with what is named, and the use of onomatopoeia is for rhetorical effect. The "neigh" starts out as a squeal, but ends up as a "nicker". The "neigh" is the loudest and longest of the horse sounds. The "neigh" is not a sound of fear. It is used, appropriately, when a horse is being separated from others. Of their "nares" these are the nostrils.

In "The Long Nerve", a dark "tchick" of sound is that clicking sound, made by pressing the tongue against the palate, and then suddenly, breaking the seal, by withdrawing part of the tongue. A tiny bone in a simile is "like a mind sensing/ for the body it left behind."

The poet reveals that the phrase "lost to our senses but not perished" is "misremembered" from a phrase by Marilynne Robinson in *Housekeeping* (N.Y.: HarperPerennial Canada, 1980), p. 160.

A series of letters, with the salutation of "Dear Cancer", offers an extended relationship over time, with the deadly disease and its treatment, as well as the impact on her body.

There are memories, dreams, insights, ghosts, throughout, in twenty-two sections. The poet has a deft touch with technical, medical language, such as "metastases": the development of secondary malignant growths at a distance from a primary site of cancer, as in a "metastatic" growth or tumour. The "portcullis" is a strong, heavy grating, sliding up and down, in vertical grooves; lowered to block a gateway to a fortress or town.

"O my darling" is an ode. The Black Forest (German: Schwarzwald) is a large forested mountain range in the state of Baden-Württemberg in southwest Germany. The husband and bride of the body's evisceration, and the "Golden Eye", a bird. Either of two diving ducks (genus *Bucephala*) with small yellow eyes especially : a large-headed swift-flying Holarctic diving duck (*B. clangula*) with the male having a green head and striking black-and-white markings.

"Trincomali" is a tropical Asiatic timber tree (*Berrya ammonilla*) of the family Tiliaceae with hard dark wood. A "vibrato" is a rapid, slight variation in pitch in singing or playing some musical instruments, producing a stronger or richer tone.

Although associated with loyalty, the "Scottie dog" sign refers to the normal appearance of the lumbar spine, when seen on oblique radiographic projection. In strictly medical terms, the fancied appearance of the particular facets on oblique radiographs of the lumbar spine; the neck of the "scottie dog" is the *pars interarticularis*, site of the most common defect in *spondylolysis*.

The change room ("Flash") refers to the heat flush, as well as the morning's embrace, this is a love/hate relationship with the world. The meditation hour is for world peace, the "without" trades places with that which is "within".

"I know when I'm lost." An angel calls her back. Gary Braasch was an environmental photographer and writer for nature and biodiversity across the globe. Braasch was born in Omaha, Nebraska, and made his home in Oregon. One of his books is *Photographing the Patterns of NATURE*.

A woman establishes herself both physically and gender-centred. ("The Batter") "Burning Through", a story of radiation, is a pattern poem, "thermo-dynamically" and "incarnadine". The Pilgrim, "astraea", also known as Astrea or Astria (in Ancient Greek: Ἀστραῖα; "star-maiden" or "starry night"). She was, in the ancient Greek religion, a daughter of Astraeus and Eos. She was the virgin goddess of justice,

innocence, purity and precision. She is closely associated with the Greek goddess of justice, Dike (daughter of Zeus and Themis).

Astraea, the celestial virgin, was the last of the immortals to live with humans during the Golden Age, one of the old Greek religion's five deteriorating Ages of Man. According to Ovid, Astraea abandoned the earth during the Iron Age. Fleeing from the new wickedness of humanity, she ascended to heaven to become the constellation Virgo.

"From Jericho Pier" deals with The Vancouver Park Board (in partnership with the Disabled Sailing Association DSA, renewing the aging pier at Jericho Beach, and providing an accessible floating dock for sailors with disabilities.

"Lives of the Souls" aptly appropriates words from some of Susan McCaslin's poems, which are dedicated, in italics, throughout.

For "Bloodgood maple's half-bled" ("What is Served") there are the features of these Japanese Maple Trees. A common tree may reach a height of 20 feet (with a similar spread) at maturity but is a slow grower. The *palmatum* in the Latin name is also descriptive of the leaf. Foliage was said to be "palmate" bears lobes that fan out from a central point.

In part three "A Fine Disorder" and the poem "From That Night a Fine Disorder" borrows a phrase from Hilary Spurling's biography, *The Unknown Matisse: A Life of Henri Matisse* (London: Penguin Books, 2005) volumes one and two. According to the poet, the painting referred to in the poem "From that Night a Fine Disorder" is "The Desert Harmony in Red", 1908, by Matisse.

Accordingly, the ekphrastic poem "On Encountering *Bonheur de Vivre*, by Matisse" alludes to a painting by Henri Matisse. Along with Picasso's *Les Femmes d'Alger*, *Le bonheur de vivre* is regarded as one of the pillars of early modernism.

The monumental canvas was first exhibited at the Salon des Indépendants of 1906, where its cadmium colors and spatial distortions caused public expression of protest and outrage. There are images of several nude bodies of women and men in a landscape drenched with vivid color. The artist's second wife, Amélie Matisse, died in 1958, and is buried in the same plot as Matisse, Marguerite was his daughter from a previous marriage.

A key phrase is "the sun calls out with every shameless ray", which was chosen by the poet as the title of her poetry collection, arises from "That Night a Fine Disorder". Movingly, on several occasions a father reports on his mental state to his son. "I need complete calm," Henri notes. "I have lived for a long time now -- haunted by a mortal disquiet that pursues me day and night." And he adds, "Your mother is better, in certain respects, but she is in a state of total nervous exhaustion."

What follows is a panoply of ephrastic genius, spanning: "The Conversation" (1908-1912) by Matisse; "Studio Under the Eaves" (1903); "Shadow" (1905); "Only Colours Burn"; "Artists and Models"; "Drawing the Female Body". Transit, radiator X-ray are recurrent images.

"Slice" pertains to "The Piano Lesson", 1916 "The Music Lesson", 1917, by Matisse. Following is "Jumble", 1917. The painting referred to in "Tilt" a metaphor, a pattern poem, is "Flowers and

Parakeets", 1924, by Matisse. Together with "Woman Before a Fish Bowl", by Matisse 1922. The poem "Seated Woman, Back Turned" was inspired by the painting "Seated Woman, Back Turned to Open Window", 1922, by Matisse. "Interior with Egyptian Curtain", 1948; and "Chapel of the Rosary at Venice", designed by Matisse

"Henriette Darricarrere" was a ballet dancer and musician. In 1920, Matisse became acquainted the 19-year-old who was his model for the next seven years. Darricarrère, who worked as an extra in the film studios in Nice, was Matisse's most important model during his early years in the city, where he relocated after the First World War.

In a photograph of Matisse drawing a model in a studio in Paris, taken by Brassai in 1939, the artist can be seen wearing a grave expression and a white workman's coat, like a scientist striving for a cure for cancer. Just a few feet away sits a naked woman, her arms raised suggestively above her head.

<https://www.afr.com/business/mining/rare-earths/henri-matisse-art-historians-reevaluate-the-stereotype-of-the-artistascelibate-20170731-gxm4mj>

Other inspired poems are "Uncaged"; "The First Supper", a poem after "*Interior with an Etruscan Vase (Intérieur au vase étrusque)*" by Matisse.



Born in Winnipeg and raised in Ontario, France, and Germany, Timmins discovered her love of visual art and architecture early in life, later finding a similar appeal in the raw beauty of wilderness. Activism, and a decades-long meditation practice, provide other engines that fire up her award-winning poetry. Her poems have appeared in fine magazines in Canada and the U.S., in the anthologies *Global Poetry* (2011), *A Verse Map of Vancouver* (2009), *Sustenance* (2017), and in her chapbook *The Limits of Windows* (2015). She reviews books for *Event* magazine and has written articles and essays for *Canadian Living* and *The Globe and Mail*, among other publications. She lives in Vancouver with her husband.

Timmins is the author of the chapbook *The Limits of Windows* (The Alfred Gustav Press, 2014). Her poem "After Cancer" was shortlisted for the Montreal International Poetry Prize.

<http://humberetc.com/canadian-author-shortlisted-for-montreal-international-poetry-prize/>. Her poems are strongly influenced by the years she spent living in Europe and the Canadian Rockies, as well as by activism and a decades-long *Vipassana* (insight) meditation practice.

Leslie's work-life has included stints as a waitress, community radio host, housing advocate, freelance writer and creative writing teacher. She currently works as an editor, writes reviews for *Event* magazine, and is a member of the powerful powerX6 writing collective. For several years she has volunteered with WRAP, the Women Refugees Advocacy Project, petitioning government to provide

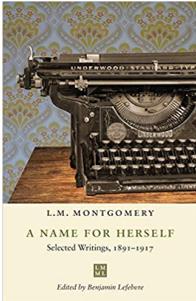
effective trauma care and family reunification for female Yazidi refugees in Canada. Leslie lives with her husband in Vancouver, Canada, and visits the wilder Salish Sea whenever humanly possible.

<http://poemsunlimited.com/about-leslie/>

"The Field Speaks of its Persistence" was published in *Radio, Film, and Fiction. Spec. issue of Canadian Literature* 225 (Summer 2015): 64-65.

In a 1910 interview, Lucy Maud Montgomery was quoted as claiming "no, I am not a suffragette... I am a quiet, plain sort of person, and while I believe a woman, if intelligent, should be allowed to vote, I would have no use for suffrage myself".

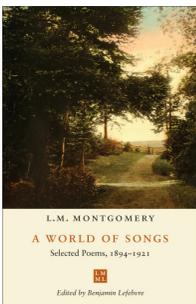
The term suffragette was first used in 1906 and refers to a "female supporter of the cause of women's political enfranchisement, especially one of a violent or militant type. (OED, cited by Lefebvre below, p. 392, note 28) The major goal was to obtain the vote for women. Canadian Women in Manitoba, Saskatchewan, and Alberta were given the vote in provincial elections in 1916 and those in British Columbia and Ontario in 1917. Women were then given the vote in federal elections in 1917. (*The Canadian Encyclopedia*, Historica Canada, online).



Review of *L.M. Montgomery, A Name for Herself: Selected Writings, 1891-1917*, edited by Benjamin Lefebvre (University of Toronto Press, 2018) 454 pp. paper. Notes, Bibliography, Indexed.

Although L.M. Montgomery (1874-1942) is now widely recognized as a major twentieth-century author, she was not always assured a place in scholarship. This was redressed with the 1975 "L.M. Montgomery Issue" of *Canadian Children's Literature*.

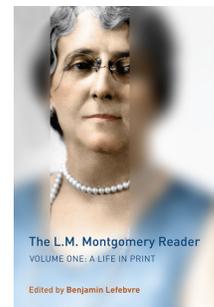
There have been, thus far, eleven volumes of Montgomery's journals and three volumes of her letters published. Collections of her poetry and stories will follow. During her career, she published twenty-four books.



Montgomery published her first poem "On Cape Le Force", in November 1890, when she was nearly sixteen, followed by *The Watchman and Other Poems* (McClelland, Goodchild, and Stewart, 1916) of ninety-four poems, many published in periodicals between 1899 and 1916. A posthumous collection was *The Poetry of Lucy Maud Montgomery* (1987). A forthcoming title, in 2019, is *A World of Songs: Selected Poems, 1894-1921*, a collection of fifty poems, most have never previously been published in book form.

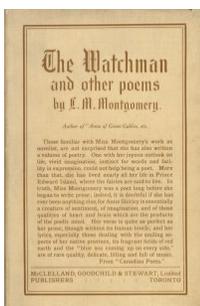
Montgomery did not retain manuscripts or typescripts of her periodical pieces. There is very little, if any, of her juvenilia remaining. Nevertheless, more than two dozen essays by Montgomery originally appeared between 1911 and 1939. They were collected in *A Life in Print* (2013) Volume 1 of *The L.M. Montgomery Reader* (containing essays, interviews, letters, and commentary on her work.).

A supplement to them is this present collection, the first in a series of volumes collecting extensive contributions to periodicals, miscellaneous pieces, student works, and newspaper publications. The contents are organized as Part I “Early and Student Publications”, Part 2 “Maud Montgomery, Newspaper Woman”, and Part 3 “The Upward Climb to Heights Sublime”.



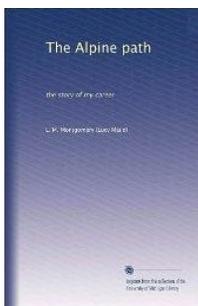
Lefebvre is editor of The L.M. Montgomery Library and director of L.M.

Montgomery Online: “Devoted to the life, the work, and the legacy of Canada’s most enduringly popular author.” <http://lmonline.org/>. He has published forty-one of her poems in an edition of *The Blythes Are Quoted* (2009) a rediscovered final book, and edited the three-volume critical anthology, *The L.M. Montgomery Reader*, (2013-2015) which won the 2016 PROSE Award for Literature, from the Association of American Publishers. Volume 2, *A Critical Heritage* (2014) places twenty samples from the field of Montgomery Studies originally published between 1966 and 2012. Volume Three, *Legacy in Review* (2015) contains a sample of 370 reviews. All three volumes in the series were published by University of Toronto Press.



Montgomery was a member of staff of the *Halifax Daily Echo*, for nine months. She wrote a weekly column “Around the Table”. Amazingly, “Netted Doily” is an example of her needlework in *The Modern Priscilla* (Boston, MS, 1903). A blend of poetry, sketches, and child-raising advice (“Half an Hour with Canadian Mothers”), the unsigned “Christmas Shopping in Halifax Stores”, she regretted completing only one year of university (“Many Admiring Glances Bestowed upon Graduate”), and jokes. “Two Sides of a Life Story”, a story, followed the start of her own marriage.

In the “Afterword” we learn that Montgomery selected classical novels, among them by Charles Dickens, Charlotte Brontë, and George Eliot. She was the town of Cavendish’s postmistress. On a public panel, Montgomery named George Eliot’s *The Mill and the Floss* (1860) and Charlotte Brontë’s *Jane Eyre* (1847). A private 1914 journal entry omits them but alludes to “another fifty authors”, so presumably, the pair could have been among them, but not named.



“The Alpine Path, The Story of My Career, a 1916 memoir, was commissioned by and published in *Everyone’s World* in 1917, in six installments. The author remained silent about her “love affairs”, if any, although prompted to reveal some. When “The Alpine Path” was republished by University of Michigan Library, in 1974, it was said to be poorly received. The book version of the memoir omitted twenty photographs and first-person captions. Many were in framed clusters and not chronological. This new edition is a version which restores those photographs and captions, positioned according to mention in the text.

Montgomery enjoyed reading poetry and could not remember a time when she was not writing or dreaming of being an author. She was only twenty-one months old, when her mother died, but she recalls the funeral and recounts how she was raised by her grandparents.

However, during her adolescence, she was living, for an undetermined period, with her father (and his new family) in Prince Albert, Saskatchewan. The publication in the *Montreal Daily Witness* of her

student essay “The Wreck of the ‘Marco Polo’” was in the winter of 1891 on March 5 of that year. (p. 5)

“Around the Table” by Cynthia was published in thirty-five installments in *The Halifax Daily Echo* (twenty-three of which were reprinted in the *Morning Chronicle*) from September 1901 to May 1902. All of them are included in the collection. They do remind me of the *Pickwick Papers*, whole chapters of which she indicated she had committed to memory.

After the death of her grandmother, Montgomery was married, in 1911, at Park Corner, and on an extended honeymoon, before settling in Leaskdale, Ontario, with her husband, a gloomy Presbyterian pastor.

After moving to Leaskdale, in 1912, Montgomery began pasting clippings of reviews and notices into a six-hundred page scrapbook that is now at the University of Guelph Archives. The scrapbook spans 1910 to 1935, with essays, interviews, and published letters, including reports on screen adaptations of *Anne of Green Gables*, in 1919 and 1934.

To name one-self by gender neutral initials (which are then presumed to be male) is an act which hardly exists “outside” patriarchal, racist, and heterosexist limits. The choice assures us that such limits have constrained one’s career. One theory is how role conflicts reveal that she sought to “erase” her husband due to his underlying hostility to her success as a writer. Whatever else, a set of gendered politics was obviously at play.

Montgomery scholar Helen M. Buss, writing as Margaret Clarke, knows something of whereof she speaks. She defended her dissertation on Margaret Laurence, who was not considered as a serious subject of research by the University of Calgary, while producing and publishing creative writing under a pseudonym.

Table 1 deals with “Work published as ‘Lucy Maud Montgomery, 1890-1899’”. Table 2 is “Early work, which was published as ‘L.M. Montgomery’, 1891-1897”. Table 3 has “L.M. Montgomery’s pseudonyms, including ‘Lucy M. Montgomery’, 1895-1906.” Table 4 is for “Poems in *The New York Family Paper*, 1898-1906”. Table 5 lists work published under multiple signatures.

The voluminous “Notes” on each chapter are extensive, nearly eighty pages in all, the Bibliography of primary and secondary sources includes pseudonyms, and the Index is arranged by Author and Title.

*Anne Burke*