Mennonite identity and Mennonite queerness could become. Importantly, Cruz's forward-looking vision does not prevent him from acknowledging the limitations of our present moment. His archive of queer and trans Mennonite literature reminds us that, for now, at least, queer Mennonite life remains ideologically fragmented, turning sometimes toward progressive communitarianism and in other cases toward the fierce, self-oriented independence produced by the trauma of Mennonite cultural violence. His project concludes with a powerful endorsement of Sofia Samatar's call for more postcolonial Mennonite writing, looking toward a truly global queer Mennonite literature. At the same time, *Queering Mennonite Literature* succeeds admirably in its goal of joining queer values with those of a wider community of open and affirming Mennonite critics, writers, and allies, and it models for readers how Mennonite identity can draw on its tradition of anti-normativity to support those on the margins.

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Maurice Mierau, *How Mind and Body Move: The Poetry of Patrick Friesen.* Victoria, BC: Frog Hollow Press, 2018. Pp 74. Softcover, $20.

The Mennonite literary renaissance that peaked during the 1980s marked a collective turn towards poetry. In Manitoba this was facilitated by Turnstone Press, which had been founded in order to publish chapbooks by local poets. The 1980 publication of Patrick Friesen's long poem *The Shunning* now stands as a landmark, anticipating and influencing the poets who followed. Friesen had already published two volumes of poetry in the 1970s, but it was the two collections that came out in the 1980s that led David Arnason to refer to Friesen as "one of the four or five best poets in this entire country." When Arnason made that claim at the memorable 1990 Waterloo conference on Mennonite/s Writing, there was widespread consensus about that evaluation. Since that day, Friesen has continued to publish volume after volume of extraordinary poetry, but his titles rarely show up when awards are announced. One reason for this is that the poetry scene in Canada is an embarrassment of riches, with new poets constantly emerging.

Although questions about reception are of a complexity beyond the limits of a review, I gesture towards them here in order to draw attention to the contrast between the current neglect of Frie-

sen's poetry on a public level and his continuing importance to other poets as an exemplar. It has long been my impression that, particularly among Mennonites who write poetry, admiration for Friesen's craft has been confirmed and deepened during the years following that 1990 conference. Evidence to support my impression now exists in the form of this rare tribute: *How Mind and Body Move: The Poetry of Patrick Friesen*, written by another fine poet, Maurice Mierau.

Mierau's book begins with an epigraph—the concluding lines of a poem by Friesen entitled "rejoicing, the folye":

> and always a child waiting, hauch and whiff, another
> breath, and the perfume of earth, and we were songen,
> you know, because we were dying, we were dying
> and rejoicing in our pagan hymns.

The poem is from *songen* (2018), a collection of poems by Friesen about which Mierau will have a lot to say. Unfortunately, Mierau does not begin on the level of his strength—close readings of particular poems—but instead beings by setting up geographer Carl J. Tracie as a straw man to illustrate "how not to read Friesen." It must be said that the territory in between disciplines is a place of tribal warfare and it takes courage for a scholar to venture into that "contact zone." It is extremely rare to find a geographer who even reads poetry, let alone writes about it. In my opinion it should not be discouraged. Mierau's stated aim in doing so is to counter the view that Friesen is merely a "regional" poet. Although he implies that this is a widely accepted opinion, he offers no evidence for such an assumption and his own reflections, like those of many other readers, suggest that the landscapes in Friesen's poems are more mystical than regional.

How Mind and Body Move is strongest in those passages where a reader is allowed to listen in as one poet reflects on the practice of another. Mierau emphasizes the importance of Friesen's collaborations over the years with dancers and musicians, but he also slows down and pays close attention to poetic forms and to word play as he tries to account for the power of a particular poem. He notes how often Friesen channels Dylan Thomas in *songen,* as he does in "rejoicing, the folye." Here he "opens up the Germanic roots of English: *folye* is so-called Pennsylvania Dutch (closely related to Mennonite Low German) for 'following,' and looks to the English eye like folly, the end-state of so much following." Mierau notes that this poem is "three lines shorter than a sonnet," and

comments on how Friesen "keeps teasing the reader with near-sonnets in" *songen.*

Mierau's strength lies in such close readings and in his gesturing towards classical frameworks for particular poems. Unfortunately, he weakens his book with large and unsupported generalizations about literary history. A dubious distinction between European modernism and American postmodernism, for example, appears to be invoked primarily in an effort to distance Friesen from the possibility of influence by the Canadian poet and critic Robert Kroetsch.

This is a compelling book (despite conspicuous flaws) because Mierau's fine ear leads him to circle back repeatedly to what is the heart of Friesen's powerful vision—the performance of poetry as a kind of dance. Like Mierau, I consider *jumping in the asylum* to be one of Friesen's "strongest books." The cover of that book features a famous photograph taken by a visitor to the asylum where Vaslav Nijinsky spent his last years. It shows the dancer in mid-air with his arms stretched out and his shadow on the wall behind him. The image illustrates the argument of Mierau's book and echoes a point made elsewhere by Robert Bringhurst: "What poetry knows, or what it strives to know, is the dancing at the heart of being."

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Mary Ann Loewen, ed. *Finding Father: Stories from Mennonite Daughters*. Regina: University of Regina Press, 2019. Pp. 184. Softcover, $21.95.

Finding Father is an absorbing collection of thirteen short memoirs by Mennonite women writers about their fathers, and the companion to Mary Ann Loewen's previous edited volume, *Mothers and Sons* (University of Regina, 2015). The cross-gendered perspective of these two collections opens a window onto parenting, childhood, and youth in North America in the second half of the twentieth century. What was it to grow up female in a patriarchal household in the decades following the Second World War, amid its legacies of rising middle-class prosperity, the nuclear family, and changing expectations for girls and women? This question has motivated much feminist life writing of the twentieth century. But then what was it to experience these transformations from within an immigrant community centred around church and faith, one