invokes the historical violence Mennonites suffered in Russia, violences that often shutter access to family memory.

In the book's final poem, Schellenberg offers that the "weightiest living thing on earth is an aspen stand," an apt metaphor in this exploratory book about what is revealed and what remains in families, for "aspens are the first / trees to recover, to spread after all life / has been cut down or burned away" (84). Love and grief are fragile and enduring, and inheritance is a daily practice and a long-smoldering coal. Is family legacy as fantastical as rumours or as practical as "Opa's crusted boots" that the poet takes home after her grandfather's funeral (82)? *Fields of Light and Stone* has a light touch that never confuses love for denial of death, and Angeline Schellenberg finds painful beauty in the imperfections of mourning.

Tanis MacDonald
Wilfrid Laurier University

Dora Dueck, *All That Belongs*. Winnipeg, Turnstone, 2019. Pp. 333. Softcover, $19.00.

In Dora Dueck's novel *All That Belongs*, recently retired archivist Catherine Riediger explores a year during which she is preoccupied with the dead. A period of slowing down—of yearning, remembering, and waiting—these first months of retirement take her into what she sees as the shame, mystery, and repression of her family's past. Catherine embarks on a research journey involving detective work aimed at uncovering secrets and puzzles, focusing initially on her brother Darrell and her Uncle Must. The result is a series of revelations. As Catherine discovers and begins to understand her Mennonite ancestors' and family's movements from Russia to Canada, Idaho to the Canadian prairie, Alberta to California, and between various Canadian provinces, she works with the narrative arc of her own movements and life. The search opens into mourning and consolation for what has been lost in both the immediate and ancestral family.

Set against the slow and deliberate pace of the novel, which reflects the abundance of time Catherine finds in her early days of retirement, is the mounting suspense of the search into the troubled backgrounds of Darrell and Uncle Must. The first-person narration takes the reader into a landscape of the past in the rural Alberta where Catherine grew up and into the present setting of Winnipeg, the city in which she has led her adult life and to which she is deeply attached. In its celebration of the city, the novel is, on one level, "a

love hum to Winnipeg" (26). The nostalgic wanderings back into childhood and adolescence, along with the actual walks on the current streets of Winnipeg, establish a measured pace which is counterbalanced by the frantic urgency of the search for answers to the vague tragedies associated with Darrell and Uncle Must. The result is a highly engaging novel in which the reading style reflects the tension between Catherine's temptation to indulge in the leisurely relaxation of retirement and her pressing need to uncover what has been hidden before it disappears.

The importance of time also plays a role in Catherine's visits to her mother Edna in a seniors' home. These scenes are sharply accurate in the mixture of frustration, resentment, sadness, and love they raise in this mother-daughter relationship. A chaplain's advice that an elder does not lose purpose and should be encouraged to act on unfinished business rather than simply rest inspires Catherine to coax from Edna her desire to visit Darrell's grave. As the dead take on new dimensions due to Catherine's search, so too do the living as seen in the agency and fullness that emerge in Edna once her confused desires are taken seriously and granted credibility.

The narrator's draw to the eccentric Uncle Must and the flamboyant but troubled Darrell is shared by the reader. Various possibilities connect these two family members in Catherine's mind and research: genetics, inherited trauma, common temperaments, depression, time and stories shared between the two of them, misfortune, poor timing, bad luck. Although the backgrounds of Darrell and Uncle Must preoccupy both narrator and reader, strongly drawn secondary characters take on intriguing lives of their own both as connected to and separate from the brother and uncle. In particular, the mysterious and outrageous Sharon Miller, a catalyst for many of the decisions made by Uncle Must in his later adult life, demands Catherine's and the reader's attention as Sharon adds her own colour and vitality to the narrative. The depictions of Catherine's marriage and her family in the present are less successful. Her husband Jim and her sister Lorena lack the depth and convincing presence of people remembered from the past. Although Catherine and Jim's marriage is presented in an awkward fashion, the infertility of their union is a hauntingly painful and convincing thread of the novel. Weighing heavily on Catherine's life and the pages of her story, the infertility has been railed against, fought, challenged, questioned, and tested by Catherine through devastating disappointment and heartbreak to an eventual arrival at acceptance. As her research opens an avenue of mourning for her brother, uncle, and ancestors, so too it invites mourning for births and lives that were desired and dreamed of but never realized.

Dueck's similes can be forced and awkward, drawing attention to themselves in their extravagance. Jim and his brother, for example, are described as "scooping up mutual antics like minnows, the pail sluicing over" (5). Figurative language does work in other instances, however, as when the young Catherine, feeling "disapproval in the air" when beginning what she senses is an inappropriate story, realizes that her "story was up like a kite and [she] had to let it fly" (13). The novel refers to music in the context of Jim's profession as a music teacher and performer and also refers to the books and literature that Catherine loves. These references offer readers of Canadian literature a familiar set of characters met and texts read. Allusions to Elaine from *Cat's Eye*, Hagar Shipley, *A Bird in the House*, and the work of Mavis Gallant, for example, establish Catherine's life and times as an era of eager reading of Canadian women's writing. *Middlemarch* and *Possession* make their entrances as large tomes anticipated and embraced by the newly retired. Darrell's enthusiasm for *Black Like Me* says more about him and his activism than many descriptions could. And it is through literature that Catherine gets a belated sense of who Darrell was. Taking a "catch-up course in twentieth-century English literature," she recognizes phrases that Darrell had used in the work of William Carlos Williams, Leonard Cohen, and Allen Ginsberg (215). Like Yoli and Elf Von Riesen in Miriam Toews's *All My Puny Sorrows*, another set of fictional Mennonite siblings immersed in literature and culture, the remaining sibling continues to connect with the lost one through the words, music, and literature that spoke to the one who has died and continues to speak to the survivor.

The strength of *All That Belongs* is its pace as it moves from Catherine's leisurely exploration of her memories to an urgent drive to uncover family secrets. The resulting revelations are accompanied by "a consoling hand," which is what Catherine, the archivist, declares is needed when "looking to the past" (110). This hand touches both what she has lost and what she has "managed to preserve" (331), moving both narrator and reader with the reassurance of consolation.

Margaret Steffler
Trent University