

as the editors concede, a deeper examination of identity politics and how power and privilege influence mothers' understanding of and reaction to "expert" advice would be valuable in a future anthology.

Nonetheless, by the end of this anthology a reader feels empowered and compelled to critically question parenting "experts." *Mother Knows Best* refutes the patriarchal notion that mothers need authority figures to tell them how to raise their children. It urges mothers to listen to their own authentic and authoritative voices, which may in fact be shouting that conventional advice is flat out *wrong*.

Mothering Canada: Interdisciplinary Voices

Shawna Geissler, Lynn Loutzenhiser, Jocelyn Praud, Leesa Streiler, eds.
Bradford, ON: Demeter Press, 2010.

Reviewed by Serena Patterson

Mothering Canada is promoted as a "multidisciplinary, bilingual anthology of mothering research in Canada that illustrates facets of Canadian mothering through different disciplinary lenses.... The anthology confirms that issues of mothering are prevalent in the Canadian psyche, and in much need of research, communication and change."

Especially moving are pieces on mothering in rural settings: Susan Picard's wrenching poem, "Severed," Patricia Miller-Schroeder's "Mothering Under Duress: Tuberculosis and Stigma in 1950s Rural Saskatchewan," Aboriginal Donna Lester-Smith's raw grief in "A Poem to my Mother," Elder Betty McKenna and her granddaughters' "Voices from the Moon Lodge." No less powerful are the difficult pieces by Pamela Downe, "Mothering in the Context of HIV/AIDS," and Jane Arsenault "Sick Mother, No Mother."

Several visual pieces are especially evocative: the touching image of Susan Shantz and her daughter at the beginning of *Bare Life* ("*technologies of tenderness*"), Margaret Bessai's hilarious *Self Portrait of the Artist in Her Studio*, Jewell Goodwin's haunting *Heimlich*, and Michelle Glennie's Madonna and Child, *Melanie and Zack*. Elizabeth MacKinzie is as adept with words as she is with images, and this allows her *Representing Maternal Ambivalence* to be entered by the reader who is brought by the images to those places that can elude the wordsmith.

This book does not offer a complete or unified portrait of mothering in Canada. Instead, its pieces are like shards of light, illuminating aspects of the mothering experience. It is a book of treasures, filled with pieces to ponder and to share with other readers.