

Mary); 1702-14 (Queen Anne's rule); 1715-37 (Queen Anne's death to the passing of the Licensing Act and its attendant censorship of theatres); 1737-56 (the rise of sentimental culture, and up to the beginning of the Seven Years War); 1756-76 (up to the beginning of the American Revolution); 1777-89 (from the American Revolution to just before the French Revolution). Each chapter offers a little community of women writers, related by their tilling of literary fields in the era of study, and by either resistance or conformity to social pressures. Staves offers introductory and conclusory comments to each section, and these are helpful to the reader who wishes to contextualize women writers in their socio-historical moments.

If there is a slight weakness in Staves' survey, it is in her emphasis on the works of better-known women writers. Her first chapter, for example, focuses largely on Margaret Cavendish, Anne Bradstreet, Katherine Philips, and Aphra Behn. Staves does not merely cover old ground, however: she draws parallels between these and other, lesser-known women writers in terms of genre and of social influence. In this first chapter, Royalist Margaret Cavendish's 1667 Civil War biography of her husband William is paired with that of Puritan Lucy Hutchinson's *Life of Colonel Hutchinson*, written in the same decade as Cavendish's tribute. Even closer juxtapositions are made between Cavendish and Aphra Behn in a sub-section on their prose narratives *Blazing World* and *Oroonoko* (1666 and 1688 respectively); comparison is based on the two women's literary creations of imaginary and exotic worlds, with due explanation of some of the major political forces which shaped such writings.

Staves also casts much-needed light on some less familiar writers in each of her sections. Since traditional histories of art forms assume their audiences' familiarity with subject works, and since women's literary canon is an elastic and emergent

corpus, she offers what she calls "appreciative literary criticism," addressing the question of why these texts deserve readerly attention. She is leisurely in her approach to the works: especially when dealing with poetry, she not only gives a synopsis of content but frequently quotes passages at length in order that readers can examine the subject with her. Staves' attention to generic variety illustrates the ways in which her female subjects pursued a wide range of literary opportunities. In so doing, she continues the important work of feminist archaeology, bringing to light old works by and about women, and placing them in new juxtapositions.

The conclusion of Staves' final chapter, "Romance and Comedy, 1777-1789," challenges the modern reader to be critical in her assessment of the merits of women's literature. "Women writers," she says, "must be judged by what they have accomplished in their work." By her own criteria, Staves' *Literary History of Women's Writing in Britain, 1660-1789* accomplishes much, adding to the ongoing feminist discourse about the rise of women's literary contributions in this turbulent and productive period.

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THROUGH LOVER'S LANE: L. M. MONTGOMERY'S PHOTOGRAPHY AND VISUAL IMAGINATION

Elizabeth Rollins Epperly
Toronto: University of Toronto
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REVIEWED BY RACHEL HURST

Unbeknownst to many admirers of L. M. Montgomery, Montgomery was an avid photographer and enjoyed photographing the people and landscapes amongst which she lived. Elizabeth Rollins Epperly's *Through Lover's Lane: L. M. Montgomery's Photography and Visual Imagination* explores how Montgomery's photographs allow us to peer through a window into what she terms as Montgomery's "visual imagination." As Epperly solidly argues, Montgomery relied upon decidedly visual metaphors to convey emotion and situation in her work and the photographs visually illustrate these metaphors in an analogous fashion to the textual illustrations and processes of editing in Montgomery's work. Epperly combines the photographic with hermeneutic analysis of favourites such as the *Anne of Green Gables* and *Emily of New Moon* series, and biographical information to offer the reader a comprehensive analysis of the role of the visual in Montgomery's life and work. Arguing first that the visual metaphors and patterns of the bend or curve, the circle or 'keyhole,' and the arch are enduring throughout Montgomery's life and writing, Epperly explores Montgomery's photographs throughout the first four chapters. Epperly's text then takes us through major transformations in the manner through which Montgomery takes up the visual: the *Anne* series, the *Emily* series, and her

later work such as *The Blue Castle* (1926) and final sequels to the *Anne* and *Emily* series.

Located in Cavendish, Prince Edward Island, Lover's Lane was a touchstone for Montgomery throughout her life: she persistently photographed it over time, and it contained the bends, curves, arches, and keyholes of light that Montgomery adored and found comfort in. Indeed, Epperly argues that Lover's Lane offered a "landscape of desire" to Montgomery, and that her appeal as an author can be attributed to her ability to embrace the reader's imagination in her way of seeing through image and metaphor. Her love of the landscape is what facilitated worldwide interest and identification with the Prince Edward Island of Montgomery's books, according to Epperly, and the land offered a metaphorical location to fix the "spirit's home" and to locate a "home for beauty." The first half of the book deals with the role of photography in Montgomery's life, and contains thirty-five plates of her photographs divided up into seven sections: Lover's Lane, Seascapes and Landscapes, Scrapbook Pages, Family and Friends, Self-Portraits, Interiors, and Buildings. Montgomery's photographs frame the scene with the same patterns and shapes, and give us a sense of the meaning of landscape and one's surroundings for Montgomery as mirrors to the soul and psychic life. Epperly claims that photographs come to function for Montgomery as a means of transforming the sharpness of suffering and loss into the blurred enjoyment of nostalgia.

The latter half of the study is an application of the theoretical work on photography as practiced by Montgomery to her major works, focusing less on the photographs themselves than on the impact of Montgomery's visual imagination on her texts. Epperly argues that the *Anne* series employs the visual and almost mythological qualities of Lover's Lane to represent Anne's con-

sciousness and dreamy interior world that pivots itself around beauty. One of Anne's most endearing qualities is her ability to visualize moments in her life as bends in the road, and it is in this series that Montgomery begins to work with the idea that one's exterior landscape can reveal the interior mind. The next chapter introduces the 'flash' as a metaphor central to the *Emily* series, using the concrete image of the camera's light as an allegory for realizations of beauty that appear to come suddenly from without. The key to this series is Emily's ability to carefully survey the landscape around her so as to develop her interior gift of seeing beyond the manifest and into the supernatural (a contrast to Anne's close association with her surrounding landscapes). The penultimate and final chapters of Epperly's book demonstrate how Montgomery's visual imagination ripened over time. Her later works struggle with questions that Montgomery herself struggled with through her husband's mental illness, her retreat to Toronto, and deaths of good friends. These works wonder if it is possible to allow beauty into the soul when one's heart is rigid, and longing for home.

Elizabeth Rollins Epperly's rigorous and erudite enquiry into L. M. Montgomery's photographic and authorial practice offers a new dimension to our understandings and analyses of the well-loved works. Surely this text will appeal to fans of Montgomery, as well as those of us who are interested in the profound cultural role of photography in shaping our imaginations, visual and literary.

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MISCONCEPTIONS: UNMARRIED MOTHERHOOD AND THE ONTARIO CHILDREN OF UNMARRIED PARENTS ACT, 1921- 1969

Lori Chambers
Toronto: University of Toronto
Press, 2007

REVIEWED BY EMMA POSCA

The foreword of this book appropriately begins with the following statement: "the Law Society of Upper Canada seeks to stimulate the study of legal history in Canada by supporting researchers, collecting oral histories, and publishing volumes that contribute to legal-historical scholarship." Following this ideology, it is obvious that Lori Chambers has done exactly what the statement has indicated in her book. As outlined by Chambers in her opening pages, the main focus of this book is the Unmarried Parents Act. Thus *Misconceptions* provides a critical analysis and discussion of children in Ontario and the impact of the Unmarried Parents Act from 1921-1969. The critical analysis of the legislation conducted by Chambers makes this book a significant contribution to legal history in Canada, as well as three other literary genres: in the social, legal, and feminist schools of thought.

Legally, this book deals with the ramifications of the act on women and children due to social attitudes. The social stigma attached to being a woman with a baby and no husband, originating from patriarchal