so doing demonstrates how journal writing for women has often been used as a communication tool. An honest and authentic one.

And it is in these authentic reflections, now included in this unabridged version, that I am *most* interested in. For sometimes what we don't or can't say in public is what connects women most deeply. Journals are a gift, a glimpse, or a pronouncement of truths. And journal writing for women has been studied for decades within feminist literary criticism circles. That the interest has not waned is perhaps due in part to the candid hidden truths about women's lives that can often be discovered there. And that journal writing is emancipatory for some women may also explain the ongoing scholarly interest, exploring them as an act of resistance as well as a genre of women's literature and culture in and of themselves.

I was so pleased to hear that Rubio and Waterston had published a *complete* volume of Lucy Maud's life—the eleven years in PEI. This collection of her journals is unabridged, and one of the great journals in Canada's literary collective. In fact, I would argue that the Lucy Maud Montgomery journals are comparable to those of W. L. Mackenzie despite having received far less accolade. Until Rubio and Waterston that is. For to fold into these journals with a cup of tea and a comfy sweater is to succumb to the lure of lush literary alliteration …. sadly now a rarity in both the spoken and written word.

Even Lucy Maud returned to her journals, adding photos, clippings, dried flowers, and event stubs to expound her descriptions of events, places and her own comings and goings. The end result can be found, at least in part, in *The PEI Years*—a delicious multi-media experience akin to her sumptuous and famous scrapbooks.

Lucy Maud Montgomery is a literary woman. Of that we are all aware. And perhaps she'll always remain one of Canada's best known. To me, Anne is palpable in many of the little vignettes LM recounts. Honest. Ok, I admit it – I might have been looking for that sort of a feel as I often find myself longing to be drawn back into those delightful descriptions of red sand, craggy cliffs, church socials, and those memorably endearing mishaps. And while I do know that LMM was and is so much more than her best-known novel, in the *PEI Years*, glimmers of Anne and even perhaps Lucy Maud's childhood imaginings abound. Who knows what you'll feel or find when you allow yourself to descend into *The PEI Years*. But I'm sure you'll agree with me, that you're glad she wrote. That she revised. And that Rubio and Waterston gifted the world with these collections.

> "So long as you write what you wish to write, that is all that matters; and whether it matters for ages or only for hours, nobody can say."—Virginia Woolf, *A Room of One's Own.*

For Lucy Maud, I hope it was both.

Cheryl van Daalen-Smith, is an Associate Professor at York University with appointments in the School of Gender, Sexuality and Women's Studies at York University, the Children's Studies Program and the School of Nursing. In her (spare) time, she cares for and about a menagerie of cast-away farm animals at her farm in Caledon, Ontario.

THE CAMBRIDGE COMPANION TO JANE AUSTEN, SECOND EDITION

Edward Copeland and Juliet McMaster, Eds.
Cambridge: Cambridge University Press, 2011

REVIEWED BY MARILYN J. BATEY

This recently published second edition contains many of the same contributors as the first edition with a few revisions, as well as some notable additions. It is an excellent collection which belongs in the library of every serious Austen scholar, as well as those who simply want a new or different insight into Austen's work.

The *Companion* commences with Deirdre Le Faye's chronology and the editors have grouped the balance of the essays in such a way that they flow from the chronology through the problems of women writers to Austen's six completed novels, her early works, and those left unfinished. These essays are followed by critiques involving letters, class, money, making a living, and sociability, as well as "Jane Austen on screen." The final chapter, entitled "Further reading," is an extensive selection of books, essays, and articles—an excellent follow up to this *Companion*.

For example, Jan Fergus's essay, "The professional woman writer," gives an excellent insight into problems faced by women novelists in the eighteenth and nineteenth centuries. Austen, as well as other contemporary women writers, faced not only financial difficulties, but in many cases, moral and social repercussions if their identities were revealed, hence the use of pseudonyms and/or male names. Even Jane herself was only

identified in her first novels as being "by the author."

Essays on the six completed novels follow and cover a number of interesting viewpoints. Penny Gay's "*Emma* and *Persuasion*" questions whether *Emma* is narrated from her point of view, or by an ironic narrator who seems to be perched just behind Emma's shoulder. In *Persuasion*, we see reflected some of the changes that were taking place in society where "professions (in this case the navy) that actively serve and protect, and where energy, determination, and luck outweigh 'good family'."

In Margaret Anne Doody's "The early short fiction," we see chronology playing a part as she explores the changes in Austen's work over time. There is also some indication that sometime around 1809 to 1811, Austen revised and/or cannibalized her earlier works, while Janet Todd looks at "*Lady Susan*, *The Watsons*, and *Sanditon,*" and speaks of the "unique" light cast on Austen's creative process—certainly true of *Lady Susan*, which is almost risqué and *The Watsons* which seems to lack some of Austen's sophistication in her characterizations.

There is an essay entitled "The letters" which reveals some of the controversy, even today, over Cassandra Austen's apparent destruction after her death of much of Jane's correspondence. However, those letters that do exist "reveal the difficulties that she faced under a system of checks and repressions that needed to be negotiated." This is followed by reviews on such subjects as class, money, making a living, gender, and sociability. Juliet McMaster, for instance, suggests that when dealing with the subject of class and its place in the novels of Jane Austen, and in answer to the question "who cares?" states "it is the business of the novel to represent people—not exclusively, but prominently—in their social roles." Also, "[a]s a sensitive and informed commentator on class, that huge topic of the nineteenth century, Austen shows us amply how such things matter. She also shows us how they should not matter too much."

Edward Copeland's "Money" points out very clearly, and in great detail, the impact of 'money' on Austen's society, while Clery sees "gender"as a basis for comedy, and Gillian Russell's essay sees the role of women coming into its own through "sociability" and its infrastructure which arises partly from industrialization and the rise of the middle class. A very good flow of ideas.

These essays are followed by Isobel Grundy's "Jane Austen and literary tradition" and Kathryn Sutherland's "Jane Austen on screen" while Claudia L. Johnson looks at "Austen cults and cultures."

The *Companion* concludes with Bruce Stovel and Mary M. Chan's excellent essay titled "Further reading," which provides comprehensive references for any student of Jane Austen and her writings, and is the perfect follow up for all those wishing to read further—after all, these readings must surely have whetted one's appetite for finding the "real Jane"!

Marilyn J. Batey graduated from York University with a B.A. Honours in History (1998) and English (2007). Retired, she now spends her time volunteering at various organizations. She is a member of the JASNA (Jane Austen Society of North America).

FINDING A WAY TO THE HEART: FEMINIST WRITINGS ON ABORIGINAL AND WOMEN'S HISTORY IN CANADA

Robin Jarvis Brownlie and Valerie J. Korinek, Eds.
Winnipeg: University of Manitoba Press, 2012

REVIEWED BY JENNIFER HAYTER

In the 1970s when historian Sylvia Van Kirk was in grad school, female academics were a rarity, women's history was viewed with suspicion, and aboriginal history was considered only a preface to the "real" history of Canada. Today, history majors at any Canadian university can hardly avoid reading Van Kirk, a female academic who put indigenous women at the centre of fur trade history. The twelve essays in *Finding a Way to the Heart* consider some of the changes that made this possible, while also providing examples of some new research inspired by Van Kirk's innovative subjects and methodologies. This collection is the result of a 2007 roundtable, a retrospective on Van Kirk's work. Its contributors include colleagues and former students who work on native-newcomer relations, the West, and women's history.

The first part of the book contains reflections on the many facets of Sylvia's work. Jennifer Brown's chapter describes their shared experience of being female academics in the 1970s, and how things have changed since then. Franca Iacovetta's piece, one of the highlights of the book, focuses on underappreciated but vital behind the scenes activities. Through her extensive participation on committees—approximately 100—Van Kirk made substantial