

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”!

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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

changes in the academy, in terms of equity hiring and the establishment of new fields such as gender history. Iacovetta credits her successes to her approach; she assumed her colleagues were reasonable and would make the right decision if presented with compelling facts in a respectful manner. Van Kirk also helped many students battle marginalization through her work as a feminist teacher and mentor, as Valerie Korinek describes. And of course, as detailed by Elizabeth Jameson's historiographical chapter, Van Kirk's research was extremely influential, even outside of Canada, in fur trade, western, indigenous, and women's histories. Finally, Adele Perry writes that Van Kirk can inspire all scholars with her skillful interweaving of intimate and political histories. Perry argues for replacing the impossible goal of scholarly objectivity with a "located, embodied, and empathetic" history. (Incidentally, the chapter by Katrina Srigley admirably succeeds in this, delivering both a well-researched argument about the effects of Bill C-31 on indigenous women as well as a sense of connection to the women she interviews.)

The second part offers a taste of the latest research made possible by the path-breaking work of historians like Van Kirk. The essays are valuable, filling gaps in our knowledge or offering needed corrections to established views. Robert Alexander, for example, argues historians have been overly fixated on "tribal" histories, which obscure the multicultural composition of most bands of the northern plains. Some of the essays consist of straightforward well-developed research, such as Angela Wanhalla's chapter about intermarriage among the shore whaling communities in Southern New Zealand, and Patricia A. McCormack's portrayal of Fort Chipewyan's "fur trade mode of production" and pluralist fur trade

society. Others seem more embryonic or speculative: Robin Jarvis Brownlie's comparison of settler and indigenous understandings of race in Upper Canada and Victoria Freeman's exploratory essay on attitudes towards miscegenation in Australia, New Zealand, Canada, and the United States, for instance. Similarly Kathryn McPherson's chapter may not answer the question of how white women actually interacted with indigenous people, but it effectively analyzes "domestic intrusion" narratives—white pioneer women's stories of surprise visits by indigenous neighbours. She finds these stories follow a particular convention: the visits initially produced fear, but the women survived with their dignity intact (usually helping the stranger), deploying the pioneer woman archetype of respectable nation builders (through the civilizing power of their domestic realm).

The essays are generally written in an accessible style, which makes them suitable for upper year undergraduates. Some readers may think the two sections of the book might be discordant, but they are kept harmonious by their connection to Sylvia Van Kirk. While the research essays are informative and introduce the type of exciting research we can expect to see more of in the near future, the book's most unique contribution is its self-reflective look at changes in the academy and the discipline of history, a useful reminder of the giants' shoulders that we historians stand on, which is both inspiring and humbling.

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tivities to reveal how the Canadian state understood and categorized the Métis in the nineteenth and twentieth centuries.

THROUGH FEMINIST EYES: ESSAYS ON CANADIAN WOMEN'S HISTORY

Joan Sangster
Edmonton: Athabasca University Press, 2011

REVIEWED BY MARLENE MENDONÇA

Through Feminist Eyes: Essays on Canadian Women's History includes an extensive compilation of essays, all written by distinguished historian Joan Sangster over a thirty year period. These carefully chosen essays are used as a gateway to reflect the changing concerns and debates that have not only shaped feminist historiography in Canada throughout the past thirty years, but are also a reflection of Sangster's past work and ideas. In addition to a number of essays previously published by Sangster in the past three decades, it also includes some new scholarly work published for the first time.

Sangster's book provides a wealth of information on different methodological and theoretical approaches to the history of Canadian women. In her explanatory introduction, "Reflections on Thirty Years of Women's History," which was written specifically for this collection, Sangster documents the significant work that has been done by prominent feminist historians in Canada since its emergence to the academic scene in the 1960s. In addition, she sheds light on new ways of thinking about