from welfare programs; thus, forcing them to field and domestic work.

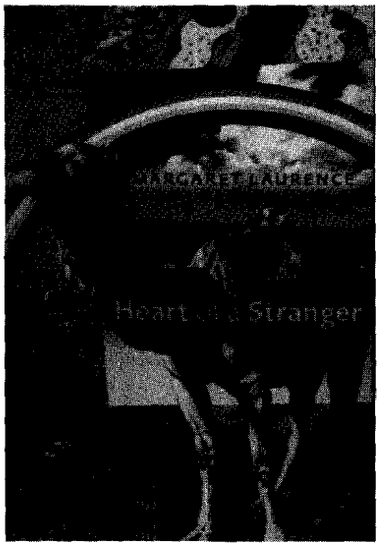
Documenting strategies of resistance and showing racialized group members actively creating meaning in their lives is an important element in this work. Glenn details how people identified themselves in relation to each other and dominant groups at work, on the street and in neighborhoods. For example, Mexicans adopted an identity of "La Raza" as a kind of "cultural citizenship" where Mexican culture is retained together with rights of American citizenship. All three racialized groups saw education as key to advancement and each advocated for high quality, accessible education through public, non-segregated schools for their children. Resistance also occurred in workplaces and communities where churches/temples, social services organizations, and ethnospecific media outlets were built. Glenn concedes that finding resistance is challenging because acts are frequently disguised and indirect, taking place away from dominant view.

Finally, Glenn challenges her audience to think about racism and sexism systemically, and not as individual beliefs and attitudes. She points to oppressive labor practices against racialized groups that continue to this day. Current policy makers in employment, welfare and immigration might consider whether foregrounding the intersection of gender and race relations reveals how social programs reinforce racial and gender inequities by constructing "deserving" citizens. With the rise of global labour markets, analyses of the connections between labor and citizenship commenced by this excellent work is likely to remain important task in public policy debates.

HEART OF A STRANGER

Margaret Laurence
Nora Foster Stovel (Ed. and Intro)
Edmonton: University of Alberta Press, 2003.

REVIEWED BY LAURA MCLAUGHLAN



Margaret Laurence's *Heart of a Stranger* (1976) has now been republished with new material, a very helpful annotation, and an introduction by its editor Nora Foster Stovel. The new Laurence material is: "Tribalism As Us Versus Them" (a paper on Nigerian writers, including Wole Soyinka and Chinua Achebe) and two versions of Laurence translations of a Somali epic *gabei,* "To a Faithless Friend" by Salaan Arrabey. The addition of this material emphasizes and reinforces Laurence's early immersion, as a young writer, in the written and the oral literature of Africa,

The University of Alberta Press edition is very different from the quiet cranberry hardcover of the McClelland and Stewart edition. To put it bluntly, this edition is a big improvement. Book designer Alan Brownoff has created an eye-catching cover using a detail of a painting by Maureen Enns. A camel stands in the sun casting a shadow against an abstract landscape. Behind this sphinx-like beast is sea and sky that looks more North Atlantic, than desert. On the back cover is a picture of Laurence taken, I believe, by the Ottonobee River where she wrote her last novel *The Diviners.* Before she became Chancellor at Trent University, I remember seeing Laurence slip out of "Rachel, Rachel" the film adaptation of *A Jest of God* just as the final credits were rolling. She was unaccompanied that night; and she chose anonymity over applause.

A friend and I fell into step with her, as she walked over the campus bridge from Ottonobee to Champlain College. We asked her a question about one of the characters in *A Jest of God.* She stopped for a moment, and then began to talk. As she spoke it became clear that she carried the whole of Manawaka, her fictional creation, with her. An entire fictional town existed in parallel with the Neepawa of her birth.

From that night I have thought of Margaret Laurence as a writer deeply rooted in her prairie origins. The perception seems justified still. But *Heart of a Stranger* points out quite another direction from which to reread Laurence's novels. "Since travel inspired Laurence's creativity," writes Stovel, "*Heart of a Stranger* can provide a key to her fiction" (xiii). She points out "the nineteen essays collected in *Heart of a Stranger,* written between 1964 and 1975 [overlap with] the intense period of creativity in which Laurence wrote the Manawaka cycle.

Margaret Lawrence's good friend, scholar Clara Thomas, has pointed out each of Laurence's Manawaka novel centre on what Thomas calls "a pattern of pilgrimage." Stovel adds that this pattern involves "a voyage of self-discovery both literally and figuratively" (xxi). She quotes Laurence on the relationship between travel writing and the Manawaka novels which are set in Manitoba:

"Although I did not fully realize it at the time, in a sense I was working out these themes in a non-fiction way before I found myself ready to deal with them in a broader form of the novel" (xiii). It seems fitting, then, that in the essay "A Place to Stand On" Laurence notes that her immersion at twenty-five in life in Nigeria helped give her a necessary distance, "—my view of the prairie town from which I had come was still too prejudiced and distorted by closeness. I had to get further away from it before I could begin to see it" (6).

Nora Foster Stovel's "Introduction" asserts, "Canadian Novelist Margaret Laurence had the heart of a traveler. Travel was closely linked to her creativity...." She proceeds to provide convincing reason why we should read (and re-read) Laurence's travel writing: "First, at the literal level, *Heart of a Stranger is* a fascinating travelogue chronicling Laurence's geographical journeys to Egypt, Scotland, and Greece..." (xi). We are given "a Canadian writer's response to other countries and cultures before post-colonial theory—which Laurence anticipates—became current" (xii). What Stovel says here is true. Although Laurence went to Africa as the wife of a Canadian engineer, she emerged from the experience a writer and a translator. Stovel emphasizes how closely Laurence considered the literatures of Africa.

In 1969 when Laurence gave "Tribalism As Us Versus Them" as a paper in London, England, she was already the author of *Long Drums and Canons a b*ook on Nigerian writing. The main impression this essay conveys is Laurence's active engagement with the on-going work of Nigerian writers. She approaches their work in a rather stiff academic format, understandable given the fact she was speaking to academics: but critics do not usually direct writers on the subject of what to write next. Laurence speaks as a writer to writers. She knows what a novel can do; she assumes the subject of a work can be of vital importance. The essay presents a challenge. Laurence calls living African writers (Achebe and Soyinka) to address their divisive—potentially deadly—tribal conflicts in their future work. Stovel underscores Laurence's early lead (in writing she did in the 60"s) into what subsequently—in the 1980's—became "Postcolonial literature" with university departments across Canada.

Stovel quotes from a (never published) introduction Laurence wrote for *Heart of a Stranger* in the mid-seventies: "I saw, somewhat to my surprise [the articles for the book] were all, in one way or another travel articles, and by travel I mean both those voyages which are outer and those voyages which are inner" (xii). Laurence's travel articles connect these two geographies. Stovel quotes Casey Blanton's *Travel Writing: The Self and the World* (1997), "the development of the genre we have come to call travel writing is closely aligned with the changing role of subjectivity in other kinds of literature, especially fiction and autobiography" (xii). Stovel also refers to Helen Buss's valuable *Mapping Ourselves: Canadian Women's Autobiography* (1993) as she establishes a critical context for rereading Laurence's work. In her travel writing Laurence was, not only writing about an exotic far away place: she was equally "mapping" herself.

Before I discuss Laurence's essays, a word about the annotated notes in the new edition. They will assist and enrich the experience of reading/and rereading the essays. These notes span twenty-six pages: they provide publishing histories on the Laurence's essays, they also record the sources of poem fragments. For example Laurence refers to two lines of Al Purdy's poem "Roblin Mills, Circa 1842" without naming the book it comes from. Stovel's annotation repeats the two lines, noting they were used again in the epigaph to *The Diviners.* Stovel then adds additional information about Purdy's poem: she notes the lines Laurence quotes come from the end of "Roblin Mills." She repeats the lines: "They had their being once/ and left a place to stand on" and then tells us where to find the complete poem; both in *Wild Grape Wine,* where it first appeared in 1968, and in *The Collected Poems of Al Purdy (*1986).

In addition, the "Annotations" provide a running commentary of very helpful background. For example: when Laurence writes "I was fortunate in going to Africa when I did" Stovel provides the information that "Laurence left England for Africa with her husband Jack Laurence in December 1950: they arrived in the British protectorate of Somaliland in January 1951, when Laurence was twenty-five years old." Her experience in the Protectoate is recorded in her travel-memoir *The Prophet's Camel Bell (*1963) (201)." It's uncommon to get so much useful background in a short space.

The essays after "A Place to Stand," in the first part of *The Heart of a Stranger,* remind us of the difficulties of travel: the hard work of "the Ultra Classical Tour" (as a tourist in Greece), the difficulty, despite good intentions on both sides, in certain cross-cultural friendships. Laurence often enough turns the tables: Canadians come under scrutiny as "others." "Canadians are so touchy. Why didn't you tell me? I never knew. I thought if you said Americans, that meant all North Americans," reports a young Ghanian in Canada for the first time (28). He knew the Laurence's in Ghana, but once in Canada he discovers they failed to accurately report on their culture and its distinct values.

In all of the essays one finds Laurence's direct grappeling with problems that don't have easy solutions. In "The Poem and The Spear" a particularly challenging essay, Laurence takes as her subject the history of two persecuted leaders: one African, the other Canadian. The Somaliland leader Mohammed' Abdille Hasan is compared, in his valour, leadership, resistance to co-

lonial authority, to Western Canada's Lois Riel. Laurence documents what is known of Somali resistance to colonial British attempts to mount expeditions and claim them as British. While many leaders acquiesced, Sayyid resisted. Like Riel, he became increasingly isolated.

The sanity of both leaders was questioned. The British called him "the Mad Mullah" 49), ""at this point in history," writes Laurence, the British invaders' "deeply ingrained imperialism did not permit them to see him as a nationalist leader with a legitimate aim" (50). On the Canadian prairie, General Middleton was similarly blind to the legitimacy of Riel and his people's demands. Laurence adds "the question of Riel's sanity or insanity has long been argued. . . .the mental stress and grief of such a leader must have been terrible" (55). This particular essay marks Laurence's ability to join the disparate threads of colonial oppression in Africa and in Canada, to spell out, for the first time, connections between Canadian and Somalian history.

Laurence's essay on a trip to Scotland is surprisingly bracing. The never-seen land of her Scottish Presbyterian prairie grandparents is juxtaposed with the Scotland that she visits, a stranger. She finds few immediate connections between the real Inverness, where a young cab driver asks her, if Canada is a good place to emigrate, and the Scotland of her dreams. From the real Scotland she note that tourism is referred to (by some) as "the tartan dolly trade" (120). Of Culloden where "the clans were broken at last" she records 'nothing of that distant intensity seemed to cling around the moor now" (117). Laurence refuses to blink; her gaze remains unsentimental and steady. She concludes "one's real roots do not extend very far back in time, nor very far forward.... The ancestors, in the end, become everyone's ancestors" (134).

Laurence's feminism manifests itself in the figure of the Canadian female traveler, sometimes with her children, often alone, always companionable to her reader. Only "Sayonara, Agamemnon" about a trip to Greece refers to the presence of her husband. From 1962 she traveled with her children, or she went solo.

This is a rich and a varied book. Some essays are chatty and entertaining rather than grave. There is one essay about flying, another about television interviews for book promotion, taking taxis (Laurence did not drive), and an essay on letters from readers who sometimes wrote "antifan letter[s]" in one instance pages of autobiography, closing with how much they hated her latest book.

Throughout *Heart of a Stranger* Lawrence mentions friends—male and female—from Nigeria, Black Island, Scotland, and Bancroft, Ontario. One gets to know her better in reading this book. Her concern with social justice runs through each essay. Within Canada she addresses the injustices done to "Dumont and Riel, Big Bear and Poundmaker" and their descendents (222). Laurence's "circular life-journey" in *Heart of a Stranger* both begins and ends in Canada. She is with us again in this book thanks to Nora Foster Stovel's scholarship and critical vision. And the message that ran between Laurence and her best friend, Adele Wiseman, is repeated: "Courage—Forward!" (217). I have one word to add: that's "Bravo!"

THE VOICE OF HARRIET TAYLOR MILL

Jo Ellen Jacobs
Bloomington, IN: Indiana Universiry Press, 2002

REVIEWED BY JUDY STEED

The strength and weakness of Jo Ellen Jacobs' biography of Harriet Taylor Mill is that it consists largely of a journal invented by Jacobs, written in the first person—as if Harriet Taylor Mill is speaking directly to the reader. Only trouble is, HTM didn't keep such a journal. And though Jacobs bases her version on historic research, I am left with a queasy feeling arising from uncertainty about whether HTM really felt or thought or would have expressed herself as Jacobs interprets her subject. Nor did Jacobs reassure me in her preamble about the delights of "gossip," about gossip being the basis of history, suggesting that her gossipy journal was as meaningful a historic document as a more straitlaced approach.

The phenomenon of "fictionalized biography" is rampant nowadays, and if you're comfortable with it, you'll like this book. It's a good read and HTM is a fascinating woman who was ahead of her time. Born Harriet Hardy in 1807, one of eight children, she saw the suffering of women up close, through her mother's repeated pregnancies. At 18, she married John Taylor, with whom she had three children—and from whom she contracted syphilis, if Jacobs' presumption is correct.

Driven away from her husband by disease, and by his lack of interest in philosophy and the arts, HTM became friends with John Stuart Mill, whose subsequent works form something of a shrine at the London School of Economics—and whose fame obliterated HTM's presence, ideas, and writings for decades.

Jacobs is an expert on HTM. In *The Complete Works of Harriet Taylor Mill*, edited by Jacobs, HTM's writings are resurrected, enabling readers to assess HTM's ideas on marriage, equality between the sexes, education, the vote, domestic violence, and a range of economic issues. Indeed, Jacobs credits HTM with having a huge influence on John Stuart Mill, who became her second husband.

In the invented journal, Jacobs demonstrates her conviction that HTM and Mill collaborated intimately in developing their philo-