explores the place of empire in George Eliot's own fiction, and, finally, offers a fascinating discussion of George Eliot's financial investments abroad.

Henry's mixture of literary analysis and cultural and biographical criticism contributes to a humanly engrossing tale that is also deeply revealing of the culture in which it is situated. Although in their reviews of colonial literature Lewes and Eliot revealed a persistent skepticism toward travelers' glowing accounts of experiences in parts of the world unknown to the reviewers, the couple nonetheless succumbed to the lure of the colonies when seeking positions for Lewes's younger sons that would be "consistent with their middle-class life yet geographically far from it." Ironically, it was the very lack of aptitude with which they credited Thornton ("our Caliban") and Herbert (the "backward one") that determined Eliot's and Lewes's "misguided fantasy" that the empire was just the place in which the sons might make their fortune. Henry's retrospective judgment is that success in such unfamiliar, arduous circumstances actually "required more intelligence, skill, and endurance than they would have needed at home." Yet she manages to tell the sad story of the young men's successive failures and early deaths, as well as their disturbing brutalization by the colonial experience, without either quite blaming or exonerating Eliot and Lewes for their "tremendously wishful thinking."

Exploring the role of empire in Eliot's fiction, Henry is particularly critical of the tradition inaugurated by Edward Said that views *Daniel Deronda* as complicit in European imperialism. She challenges Said's crucial move of turning Jewish characters into "'European prototypes,' inseparable from English Christians in their role as colonizers," emphasizing, instead, their consistent role as outsiders. Henry's argument here is less with Said, whose "brief comments" on *Deronda* do "not [constitute] a close or careful reading of the novel," than with the pervasive postcolonial tradition of reading *Deronda* that his remarks have authorized. Her own more careful close reading of the novel persuasively calls into question many assumptions that this tradition has uncritically accepted.

Perhaps most original in this fresh and original book is Henry's treatment of George Eliot's own investments in the colonies and of the way in which her very serious attention to these investments has been expunged not only from biographies but also from Eliot's published journals. The result, Henry observes, is to make Eliot appear "less interested in her investments than she actually was." As in Eliot's readiness to view the colonies as ideal spots to settle unpromising sons, here, too, Eliot is presented as a representative Victorian author, increasing her income from writing by investments in colonial companies, which thus made her dependent on the expanding empire. Two aspects of Henry's discussion here are especially intriguing: the first, that, although Eliot and Lewes had sent his sons to Natal, she made no investments there, despite the favorable offerings available; this suggests, Henry observes, "that they could dissociate the daily lives of their emigrant sons and the domestic economy that was helping to provide money for their support." The other is the central role played by John Cross, Eliot's long-time banker, financial advisor, and, ultimately, second husband, in Eliot's colonial investments. Cross's personal involvement in Eliot's careful investment decisions is noteworthy in light of the care he took to omit the vulgarities of "trade" from the posthumous image of George Eliot that he was so important in establishing. Here, as throughout, Henry is able to draw connections that would have been impossible for Eliot herself. Henry's skillful interweaving of biographical, textural, and cultural criticism enables us to see George Eliot and her work in fresh, new ways.

## THE HISTORY OF EMILY MONTAGUE

Frances Brooke. Laura Moss, Ed. Ottawa : Tecumseh Press, 2001.

BY CLARA THOMAS

Laura Moss has assembled an impressively complete scholarly edition of *The History of Emily Montague*, published in 1769. Traditionally, for decades, Frances Brooke's novel was considered "Canada's First Novel": beyond a polite bow in its direction very little interest was shown in its bland epistolary form and sentimental tale. Then, in the '70s, Lorraine McMullen embarked on an intensive study of Brooke, her life and work, resulting in the excellent biography, *An Odd Attempt in a Woman*, published in 1983. Frances Moore Brooke was shown to be a well-known writer, a woman who had left a comfortable, quiet home to take her chances as a writer in the lively literary and theatre scene in 18th-century London. To contemporary readers her life was considerably more interesting than any one of her works, though McMullen had unearthed a considerable corpus. Its climactic period was a sojourn in Quebec with her clergyman husband from 1763 to 1768. *The History of Emily Montague*, set in Canada, was published after the Brookes' return to England.

Now Laura Moss has given us the complete text of the work, taken from the first London edition (4 vols. Dodsley, 1769) and checked against the Scholarly Edition edited by May Jane Edwards for The Centre fore Canadian Texts (Ottawa, Carleton University, 1985). More than that, under the headings Background, Documentary, Reception, Critical Excerpts, Commentaries, Endnotes, and Bibliographical List, she has assembled a large cluster of writings pertinent to *Emily Montague*.

These include a useful chronology of Frances Moore Brooke; a selection of her work pre-dating *Emily Montague*; Lorraine McMullen's account of the novel's reception; and a generous list of excerpts from the work of previous critics, including Carl Klinck, George Woodcock, W.H. New, Barbara Benedict, and Katherine M. Rogers.

Best of all, under the heading Critical Essays, she has included four contemporary essays, here printed for the first time. Each one of these essays, by Pam Perkins, Faye Hamill, Laura Moss, and Cecily Devereux, offers a contemporary critical reading of the work. Perkins links Brooke and Emily, her heroine, to the long line of women who wrote of their travels in North America. Hamill discusses the author's creativity, her skill in integrating her Canadian experience into her work as well as the frustrations she experienced as a practiced woman of letters in a society that was far from the busy London cultural milieu she loved. Moss writes of the Imperialism of Brooke's day when "commerce, here and elsewhere, is inextricably linked to the propagation of English national culture." *The History of Emily Montague*, she says, combines elements of an emigration manual with lessons in social behaviour and projects a constant undertone of empire building. Brooke's own convictions are far from simple, and because of them the novel, though superficially in the popular sentimental mode, is gratifyingly complex. Cecily Devereux, writing of "Britishness and Otherness," considers colonialism as well, with her emphasis on Brooke's portrayal and perceptions of French Canadians and the opportunities and stumbling blocks for both races in their uneasy union.

These new essays are particularly informative and wide ranging in their implications. Beyond their application to *The History of Emily Montague*, they point to rewarding opportunities for fresh critical approaches to other texts. Contemporary stresses on Theory and the concerns of Post-colonial scholars as a base for critical readings suggest new avenues of investigation throughout the entire Canadian literary field. Moss's well-edited volume is one of a series that Tecumseh Press instituted some time ago, each volume a salutary combination of text and criticisms, old and new. It is gratifying to read the list of other titles now in preparation for the series. Tecumseh Press, the series' General Editors, John Moss and Gerald Lynch, as well as each volume's individual editor, deserve the enthusiastic thanks of all Canadian Literature scholars.

## BLACK TIGHTS: WOMEN, SPORT AND SEXUALITY

Laura Robinson.
Toronto: HarperCollins Publishers Ltd., 2002.

BY DIANE NAUGLER

I have to start this review by confessing that I've been waiting for this book to come out since I first heard about it last year. Laura Robinson is an accomplished Canadian sports journalist who doesn't leave her feminism on the copy room floor. Her previous book *Crossing the Line* (1998) explored the epidemic of abuse in and around Canada's junior hockey system and questioned why it took the Graham James case for the sports establishment to wake up to such a long-standing problem that knows no gendered bounds.

In *Black Tights* Robinson takes on a contemporary North American sport culture that simultaneously sexualizes, objectifies, constrains, and makes suspect sporting female bodies. Her thoughtful and varied analysis is always compelling and often outright riveting. Detailed and nuanced interview excerpts from familiar names such as Justine Blainey and Silken Laumann are fresh and challenging. Robinson's call for sports activism, particularly a charter challenge on behalf of Canadian girls and women who, she demonstrates, are systematically denied equal access to sport, is invigorating.

*Black Tights* is organized into three inter-linking sections. In Part I, "Denying the Whole Woman," Robinson maps the genesis of our contemporary sport culture and the economic and epistemic concerns which shape it. Part II, "Exploiting the Whole Woman," details the restrictions and exploitations these concerns place on female bodies (and here Robinson is at her journalistic best). Part III, "Restoring the Whole Woman," calls for increased emphasis on mixed gender sporting environments and for gender equity in funding for all levels of sport in Canada. Unfailingly, her arguments are textured and mindful of the mutually constitutive relationships between sport and other social arenas.

Throughout *Black Tights* Robinson insists that full female participation in sport, and the resulting potential to experience the freedom of embodied physical strength and grace, is necessary to both personal and cultural understandings of healthy sexuality. While Robinson herself carefully acknowledges advances made by and for sporting women, a quick flip through the "Sports Illustrated" issue sitting in your doctor's office (or arriving in your mailbox) will demonstrate the timeliness of this provocative text. *Black Tights* is a great read for good sports, sports fans, and those who like to curl up on the couch with a good book.