

the general structure of the dream vision. Dream visions usually occur in May, involve human or animal guides, and present a problem which is resolved; the protagonist is often the dreamer, who finds him/herself in a world of "personified abstractions" (63), and who undergoes a series of frightening physical and/or psychological anxieties, in a story involving several genres. *Alice in Wonderland* moves "from anxiety to the cessation of anxiety" (74), and provides a more traditional example of the framed dream vision. *Through the Looking Glass* is more complex in that Alice's problems about identity and dreams are not resolved. At the end, she is not even sure whose dream it was. But dream worlds frequently involve reversals, and this point necessitates some reworking of the material in the previous two chapters. It also, however, enables Reichertz to underline his point that the two volumes are reversals of each other, "two sides of a complete vision, one that holds opposites together to create a curious unity" (77).

There are appendices for five of the six chapters, items "that have never been brought together in relation to Carroll's fantasies" (81). Reichertz' claim not to have included "works readily available" (81) is not entirely valid. However, the Queen of Hearts material is of interest, as is the didactic material. The 148 pages devoted to the appendices are valuable, not only for their interesting and varied connections to the Alice books, but also as resources for the instructor who wants to go beyond "The Star" and "Against Idleness and Mischief." The final appendix also includes excerpts from texts that Carroll had listed as "Alice type" books.

Reichertz presents his case with an enthusiasm that sometimes leads him to push the evidence too hard. Nonetheless, *The Making of the Alice Books* enlarges the reader's perspective by linking a wide range of hitherto unsuspected material to the writing of these books.

JOAN DOLPHIN

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Irene Gammel and Elizabeth Epperly, eds. *L. M. Montgomery and Canadian Culture*. Toronto: U of Toronto P, 1999. Pp. xv, 267. \$25.00.

- Q. What do red braids and a straw bonnet signify to you?
- The heroine of an internationally best-selling book series
 - A symbol of Canadian national identity
 - A logo for the Prince Edward Island tourist board
 - A Japanese theme park in Hokkaido

If none of the above options makes any sense to you, it is highly probable that you have never read *Anne of Green Gables*, nor visited Prince Edward Island. There is also a good chance that you are male, and that English is not your first language. Canadian patriots who eagerly chose (b), please read on. Ditto curious cultural geographers who se-

lected (c) or (d). If you can decode (a) through (d) with no hesitation, then you are either a paid-up "Kindred Spirit" regularly logging on to the electronic discussion group delivered through the L.M. Montgomery Institute at the University of Prince Edward Island, or a contributor to this collection of essays.

My purpose in setting this little quiz is not to comment flippantly on the identity of Montgomery's readers, but rather to indicate the preoccupations of *L. M. Montgomery and Canadian Culture*, which sets out to explore the work of "a Canadian celebrity [who] exported Canada into an international scene" (3). As the editors claim, this volume, "the first systematic effort to investigate the question of the Canadianness of Montgomery's writing," maps "the important cultural, social, and popular domains of Montgomery's impact" (5). What we are promised, then, is a portrait of L.M.M. as a kind of cultural activist who contributed to the development of Canadian nationalism in her lifetime and, by creating the character Anne of Green Gables, provided Canadian culture with a branded product which has had a degree of transnational currency for nearly a century.

An impressive feature of this collection is the high standard of editorial work evident not merely in the range and organisation of the essays, but also in the efforts that have been made to encourage authors to engage explicitly with each other's material. One pleasing result is that unnecessary repetition has been avoided. In addition, by insisting upon adherence to a short essay format, the editors have made space for a total of twenty essays, including forward, introduction, and epilogue, while ensuring that the analyses will be focused and pithy. With the exception of two contributions — Margaret Atwood's "Afterword" to the New Canadian Library edition of *Anne of Green Gables*, and Calvin Trillin's piece on the Japanese fascination with the red-haired girl — all of the essays are new. Furthermore, the authors draw on the full range of Montgomery's writing, including her journals, poetry, and books that have attracted little scholarly attention to date, such as *Jane of Lantern Hill*. The editors have organised the collection into three main parts, each with a "thematic focus," and each divided in turn into two subsections. The titles and subtitles provide a handy navigation tool for readers with particular interests in, for example, Canadian canon formation or cultural tourism.

Part One, "Montgomery and Canada: Romancing the Region, Constructing the Nation," begins with Laura M. Robinson's examination of Montgomery's overt and implicit ideological engagement with nationalism. Focusing on issues of kinship and national identity construction in *Anne of Green Gables* and *A Tangled Web*, Robinson explores the tension between the individual's desire for acceptance and group approval, despite her resistance to communally imposed constraints which threaten to eradicate differences of class, ethnicity and person-

ality. It is a strong and theoretically sound start to a collection which frequently returns to the struggles between convention and its subversion, tradition and modernity, respectability and "otherness" evident in both Montgomery's writing and her life. Other essays in part one investigate Montgomery's engagement with nationalism through her representation of the war, regionalism, and Canadian-American relations. These often raise more questions than can be adequately addressed in a short essay and I found myself wanting to know more, for instance, about how Montgomery's writing registers specifically North American and Canadian modes of social transformation.

To the editors' credit, some answers arrive in Part Two, "Montgomery and Canadian Society: Negotiating Cultural Change." An excellent section, entitled "Religion, Education, and Technology," situates the author and her writing within the specificities of her Scottish-Presbyterian, P.E.I. culture (Mary Henley Rubio); the discourses of discipline and development structuring "early schooling" (Irene Gammel and Ann Dutton); and responses to the introduction of the automobile in rural communities in the 1920s (Sasha Mullally). Taken together, these essays provide a detailed analysis of Montgomery's location within a public sphere shaped not only by religious doctrine and formal institutions, but also by the materialities of life in a rural society where "modernity" was experienced somewhat differently than in the urban milieu which preoccupies many literary modernists. The accompanying section, "Motherhood, Family, and Feminism," focuses on Montgomery's negotiation with social change as manifested in the arena of the home and through the ideology of the women's movement. These essays, by Erika Rothwell, Diana Arlene Chlebek and Roberta Buchanan, are overtly "literary" in their approach to textual criticism. By reading L.M.M.'s work for its active construction of and engagement with cultural change, these essays provide a contrast to the socio-historical critiques of the first section, which tend to discuss the literary texts as a reflection of the culture.

If the strengths of this collection are most evident, as I have indicated, in the essays which explore Montgomery's negotiation with specific social and cultural concerns, its weaknesses are apparent in those essays which explore the phenomenon of Montgomery's popular and international appeal. This is in part because the majority of contributors stay firmly within the paradigms of literary and historical studies, where frameworks for examining questions of consumption and the processes of commodification are underdeveloped, and the methodologies of cultural studies are largely ignored. In part three, "Montgomery and Canadian Iconography: Consuming the Popular," for instance, only Frank Davey's essay offers a sustained analysis of the political and social function that a popular icon can perform within contemporary Canadian society. Through his examination of Kim

Campbell and Anne, two “orphans” whose “disruptive” power fades as they learn the scripts of the patriarchal institutions that initially resist their participation (179), Davey delineates a pattern of subversion and containment familiar from cultural studies’ critiques of audience agency and popular culture. However, for a collection which claims to “call into question [the] polarization between high culture and low culture and their respective social functions” (4), there is too little overt critical consideration of the production, circulation, and reception of Montgomery’s work. A notable exception to this generalization is Carole Gerson’s fascinating examination of L.M.M.’s conflicted relationship with her publisher and her reading public, whose demands for more “Anne books” made the author fear that she would be “dragged at Anne’s chariot wheels for the rest of [her] life” (57). The other essays in part three, which deal with “Anne in Hollywood” (Theodore F. Sheckels) and Japanese readings of *Anne of Green Gables* (Yoshiko Akamatsu, Calvin Trillin), although they offer a few tantalising facts and some amusing anecdotes, are critically lightweight.

The academic essays are complemented by a small selection of creative pieces, personal reflections, and interviews. These serve to articulate the pleasures of reading Montgomery, and to illustrate the strong reader identification that so often accompanies such reading. Unfortunately, these selections tend to evade any analysis of the politics of these processes, by moving too quickly from personal engagement, to uncritical statements about a broader Canadian cultural imaginary. Adrienne Clarkson’s foreword is typical in its explanation of how reading Montgomery’s work as an immigrant “made my becoming Canadian very easy and attractive” (x), apparently through the provision of a kind of instant heritage kit of Anglo-Celtic mores. Her reading of Marilla and Matthew as “repressed, silent and restricted” parents who nevertheless accept an outsider into their family “as a metaphor for Canada as a country that receives immigrants” (x), hints at the social power that Montgomery’s “Canadian iconography” might wield on behalf of a neo-liberal discourse of multicultural diversity and tolerance. Clarkson’s piece begs questions well worth pursuing, and I would hope that a promised, forthcoming volume dealing with television and other contemporary popular versions of Montgomery’s oeuvre will address such issues. Furthermore, although the current volume includes ample critical discussion of why and how women might identify with Montgomery’s gender politics and her portrayal of femininity, there is little attempt to deal critically with the emotional responses and loyalty of her international readership.

Ultimately then, in this collection, the attempt to define the “Canadianness” of Montgomery’s work overrides the exploration of her transnational appeal and the endurance of her popularity. Whilst hagiography is (more or less) avoided, there are occasional moments

of dewy-eyed fandom in the reflection pieces; but as a reader who, though not a "kindred spirit," cried her way through *Rilla of Ingleside*, I have some empathy for the sentiment that Montgomery arouses in her predominantly female audience. Despite the critical side-stepping of "the popular," this is a wide-ranging collection and a useful contribution to Canadian and literary studies. Having already tried it out on a heterogeneous group of Europeans, I can also testify to its accessibility for undergraduate students. I would add that this is a handsomely produced volume, featuring some fabulous archival photographs of P.E.I. life in the 1920s and 1930s. The high production values and relatively low price suggest, along with the mixture of "scholarly" and "personal" essays, that the intended audience reaches well beyond the academy. In fact, in its location within the marketplace, its content, and physical form, *L. M. Montgomery and Canadian Culture* neatly encapsulates the longing of a certain red-braided, straw bonnet-wearing heroine, for both institutional acceptability and popular approval.

DANIELLE FULLER

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Avery F. Gordon and Christopher Newfield, eds. *Mapping Multiculturalism*. Minneapolis: U of Minnesota P, 1996. Pp. X, 491. \$62.95, \$24.95 pb.

A major limitation of this book, for a Canadian reader, is that Canada is absent from the various discussions of the theory and practice of multiculturalism. Admittedly, the focus of the book is the United States, but it is strange that the editors did not think it necessary to recognize that the situation in Canada is an important one, and that the work done by Canadian critics on issues of history, race, gender and class, might serve as a useful comparison with the American version of multiculturalism. That said, as a collection of essays on multiculturalism in general and the specific cultural realities of the United States in particular, the book is probably one of the best of its kind. Growing out of a conference, the book brings together twenty-five essays that cover an impressive range of topics.

The introduction by the editors, and their own essay, taken together, provide most of the signposting that the reader requires. This is crucial for a book that runs to 500 pages. They establish, in broad outline, the difficulties of trying to keep pluralism and assimilationism apart. Despite the tendency to see these two principles as oppositional, in reality, the two intersect in curious ways and multiculturalism, in the process, becomes far more ambiguous than was ever intended. The editors are more concerned with raising questions than projecting a point of view, and that turns out to be a major strength of the book.