

These are some letters! And the urbane wit they transmit is clear.

The section of the book that seems to me most valuable from the perspective of historical study is the section that deals with Heller's parents as left-wing Jewish schoolteachers during the McCarthy period. She details what it was like to live in the expectation of a letter that might call her parents up to testify and "name names" in this extraordinary period when the New York State Feinberg Loyalty Law was established for the "elimination of subversive persons from the public school system." Upheld by the Supreme Court in March 1952, over the dissenting arguments of William O. Douglas and Hugo Black, the law was part of the apparatus assembled to dismiss teachers on grounds of "insubordination" and "conduct unbecoming a teacher" if they refused to answer any of the investigator's questions. Heller's sharing of some information from these files (made available to the public only recently) is spellbinding. One item in the indictment concerns a person also named Heller who lived some five blocks away from the author's father. This Stephen Heller is (erroneously) judged to be a relative and, therefore, his signing petitions involving Communist Party members is used as evidence against Isaiah. The entire conduct of this investigation is illuminating and terrifying, a chastening example of witch hunts and hysteria. Again, Heller broadens the scope with citations from a host of other scholars of the period, but it is her own dramatic recital of the personal that reverberates for the reader.

These are some of the high points in the history, but it is the cumulative effect of generation growing from generation and the artful reading of the traces of this history that is most compelling.

Marjorie Roemer is a retired pro-

fessor of English from Rhode Island College, where she directed the Rhode Island Writing Project. Dr. Roemer now teaches memoir writing at the Brandeis Osher LifeLong Learning Institute.

THE COMPLETE JOURNALS OF L.M. MONTGOMERY: THE PEI YEARS, 1889-1900

Mary Henley Rubio and Elizabeth Hillman Waterston, Eds.
Don Mills, ON: Oxford University Press, 2012

REVIEWED BY C. VAN DAALEN-SMITH

I am going to begin a new kind of diary. I have kept one of a kind for years – ever since I was a tot of nine. But I burned it to-day. It was so silly. I was ashamed of it. And it was also very dull.
—Sept 21, 1889 Cavendish, P.E. Island.

I wonder if she knew. Or hoped. I wonder if she knew or hoped on any level, that so many women would be interested in her thoughts, her dreams, her life?

I hope so. In fact, some literary scholars propose that she returned to her journals and adjusted them in the hopes that they would be published posthumously. And thanks to scholars Mary Rubio and Elizabeth Waterston, they have been. These two literary women have worked tirelessly to bring to us the gift that is Lucy Maud's journal. This has been no small task, to say the least. According to the publisher of *The PEI Years*, as well as the earlier collection named *The Selected Journals* (first published

in 1985), Lucy Maud's entries weren't in any kind of order or categorized or organized. Of course not, for they were a woman's journal—a writing space. Her friend. Her confidante. Her solace. Her sounding board. And like Virginia Woolf, she too needed a room of her own, and the right to write. Journals have long provided this space for women. Audre Lorde's cancer journals provided a candid and profound lens on her life and on the experience of being viewed as a patient and as a diagnosis. And of course the diary of Anne Frank gave the world an unobstructed view of a hidden existence during one of the worst atrocities ever known to our world.

Rubio and Waterston reviewed and catalogued thousands of LM's entries and presented them for us in what at the time felt like a coherent way. But in so doing, they felt forced to make decisions regarding what to include and what to leave out. Oxford University Press explains on the back cover of *The PEI Years*, that editing decisions had as much to do with space as with ensuring the collection was "easily-digestible." And so the decision was to leave out LM's "darker, more reflective moods and her religious and philosophical speculations." I don't know about you, but leaving out these reflections and assertions ... left Lucy Maud out. I'm not sure what "easily-digestible" was to mean, but a journal is an exceptionally private space to whom a woman (in this case) can express that which she may never otherwise. If you take pause, you will see that Lucy Maud wrote directly *to* her reader... It's not directionless reflections, but rather noticings, assertions and descriptions *for*. Notice it in this passage: "And I speak of this so that you may realize the straights to which I am reduced." Lucy Maud is writing *to* us. She is communicating directly with her imagined readers and in

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