hand to disconnected facts “about” the world’ (114). It involves finding the personal significance in shared narratives and using that meaning socially. Writing she defines as just one more aspect of performance, helping prepare listeners to appreciate the tailoring of the story to a particular occasion.

Talking on the Page has some wonderful moments. The Dauenhauers recount how when they read back his story to the late Tom Peters of Teslin, he exclaimed, ‘It’s been years since I’ve heard a story like that!’—and then added, ‘Let me tell you the rest of it’ (16). Chamberlin quotes geographer Peter Usher’s account of a Tsimshian challenge to government foresters: ‘If this is your land, where are your stories?’ (74). A number of the authors emphasize the ongoing work that stories do rather than the events they convey; helpful editing then becomes editing that participates in that work, according to the needs of that cultural community.

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Veronica Strong-Boag and Carole Gerson. *Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson (Tekahionwake)*. Studies in Gender and History. Toronto: University of Toronto Press, 2000. 331 pp.; \$65.00 (hardcover). ISBN 0-8020-4162-0. \$25.95 (paper). ISBN 0-8020-8024-3.

Veronica Strong-Boag and Carole Gerson have written a groundbreaking study of the life and work of writer/performer Emily Pauline Johnson. Wide-ranging in scope, *Paddling Her Own Canoe* will appeal to general readers interested in Johnson’s success as a popular cultural figure of late-nineteenth to early-twentieth century Canada. Moreover, scholars working in the diverse fields of literary and cultural history; book history; popular culture; First Nations studies; and women’s studies will appreciate the vigorous originality of Strong-Boag and Gerson’s approach to Johnson as an underacknowledged and misunderstood writer and performer.

In their introduction, the authors articulate the difficulties they faced in writing about Johnson. Conscious of their positions as non-First Nations women and scholars—they identify themselves as ‘Euro-Canadian feminist academics—a literary critic and an historian’ (5)—they sought to write about rather than speak for Johnson. Further, Strong-Boag and Gerson recognized that the ‘very ambiguity’ of Johnson’s person as the Mixed-race daughter of a Native man and a White woman ‘summed up the quandary of living in an imperial world that, willingly or not, was increasingly multicultural and multiracial’ (4). In celebrating Johnson’s ‘ambiguity,’ the authors affirm the vitality of her person and the value of her work. As a

recuperative study that 'offers restitution' to Canada's First Nations (6), *Paddling Her Own Canoe* is a model of engaging and penetrating scholarship.

The authors conclude their introduction with a time line of Pauline Johnson's life, a useful tool designed to assist readers throughout the book's five chapters. Adopting a non-chronological approach, however, the authors structure their volume around the ideas that shaped Johnson's life and work. Hence, chapter one is devoted to a discussion of ideas about race prevalent in Canada during Johnson's lifetime. Chapter two positions Johnson as a spirited New Woman, while chapters three and four examine her poetry, performance, and prose, and consider the public reception of her work. The final chapter reads Johnson as a Canadian whose nuanced sense of nationality combines her First Nations and European origins with a New Woman independence. The result—which will frustrate readers who seek the intimate details of much contemporary biography—is a finely textured, remarkably fluid, and sweeping portrait of a complex woman.

Emily Pauline Johnson was born in 1861 to Mohawk Chief George Johnson and Emily Howells, a cousin of American writer William Dean Howells. Johnson and her siblings grew up on the Six Nations territory near Brantford, Ontario. That Johnson went on to enjoy a successful international career as a poet/performer is all the more significant in light of her Mixed-race background. Various described as the 'Mohawk Indian Poet-Reciter' and the 'Mohawk Princess,' Johnson entertained audiences in Canada, the United States, and Britain with moving recitations of her own poetry. An accomplished performer, she delivered the first half of her presentation in Native dress and the second half in evening dress, drawing attention to her Mixed-race heritage. An astute and charming actress, Johnson carefully framed her First Nations self with her European self, a strategy that admitted the expression of pro-First Nations ideas among non-First Nations audiences.

As Strong-Boag and Gerson show, Johnson's success is best understood within the shifting contemporary contexts of race, class, and gender issues. A superior class position (acquired through her mother) facilitated Johnson's participation in White society. Moreover, as an imperialist she hoped for—and she revealed that hope in her writing and performance—a union of British and First Nations people, women included. In practice, Johnson made the most of her European background when she used her experience and knowledge as a Mixed-race woman and her abilities as a popular entertainer to promote her ideas of nationality and inclusiveness.

Readers of the *Papers/Cahiers* will be especially interested in two chapters that consider Johnson's writing, her performance, and her literary reputation. Read against a century of criticism that first embraced Johnson and later vilified her, chapters three and four meld the historical and literary expertise of the volume's authors to good effect. Johnson's writing is reread here as the work of a Mixed-race woman. Her love poems, for example, which give expression to female sexuality and desire, are studied for their erotic quality.

Also noted is Johnson's politicized representation of First Nations issues and characters. Most tantalizing, perhaps, is the unexplored suggestion that the poetry of Duncan Campbell Scott, who as senior administrator in the Department of Indian Affairs sought to undermine the expression of First Nations tradition and practice, may have been influenced by his personal knowledge of the Johnson family and, in particular, Pauline Johnson's writing.

The reception of Johnson's work is charted across a century of criticism that first hailed her as a writer of national importance. In fact, the view of Johnson as a writer of significance endured throughout her lifetime. Her reputation began to decline in the 1930s, the authors contend, when increasingly her person and her work were dismissed summarily by young male critics. That Johnson was ignored by the largely male literary culture of twentieth-century Canada is argued cogently by Strong-Boag and Gerson who cite Malcolm Ross's exclusion of Johnson from his 1960 *Poets of the Confederation* as 'the single most powerful contribution to the erasure of women poets like Johnson from Canada's literary canon' (123).

A chronological list of Johnson's writings, included here as an appendix, and the notes to the appendix, belie the research that informs this study. The authors admit that the list is provisional, yet readers will appreciate the effort that has gone into its making and can anticipate, along with Strong-Boag and Gerson, the appearance of 'a further volume which assembles Johnson's collected poetry and selected prose' (7), soon to be issued by the University of Toronto Press.

Paddling Her Own Canoe is scholarship at its best. Replete with scholarly apparatus (appendix, annotations, bibliography, index), it remains accessible and informative. Early in the work, the authors write: 'We believe that scholars have an essential contribution to make to popular understanding of our world and we have endeavoured to produce an engaging and readable story' (8). They have succeeded admirably in their self-assigned task.

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Irene Gammel and Elizabeth Epperly, eds. *L. M. Montgomery and Canadian Culture*. Toronto: University of Toronto Press, 1999. 267 pp.; \$25.00 (hardcover). ISBN 0-8020-4406-9.

The comments of scholars at the Learned Societies' Conference have rarely struck such a vibrant chord in the national press as that sounded in Rex Murphy's headline in *The Globe and Mail*, June 2nd, 2000. 'Lord t'underin' Jaysus,' he wrote, 'Anne dealt crack and voted NDP.' Obviously Anne is