Leacock’s work. A knowledge of Leacock’s oeuvre and an understanding of the author’s method of composition also inform Spadoni’s choice of copy text for this edition of *Sunshine Sketches*.

Spadoni includes further supplementary material: a brief chronology of Leacock’s life; annotative notes to the text; Leacock’s draft outline and tables of contents; attribution of fictional references to actual people and places of Orillia; Leacock’s four-act play “Sunshine in Mariposa,” first published in three successive instalments in *Maclean’s Magazine* between May and July 1917; a list of substantive variants between the copy text and the manuscript; a list of substantive variants between the copy text and the serialisation of *Sunshine Sketches* in the *Montreal Daily Star*; and a select bibliography. A contemporary reading of *Sunshine Sketches*, now published close to a century ago, is enhanced by the supplementary material provided by Spadoni.

In fact, this edition is at once readable and authoritative. Spadoni’s thorough command of his subject is evident across his edition which is poised to become the standard text for *Sunshine Sketches of a Little Town*. In Carl Spadoni, whose editorial vision combines erudition and clarity and whose admiration for Leacock’s ability as humorist is palpable, Leacock has found a most felicitous editor.

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Carter, the editor of this compilation of twenty diaries written in English by Canadian women, is well acquainted with the genre, as she uncovered five hundred archived diaries during work for her bibliography *Diaries in English by Women in Canada*. Although she could have used her own material for this volume, she requested submissions from other scholars in the field and *The Small Details of Life* is richer for it because it includes diaries in private possession.

Carter deliberately uses the word “diary” rather than “journal” to describe the “act of writing down the details of a life” and defines the diary as a text written “in the midst of a lived experience” rather
than a "retrospective" text. This collection of excerpts is taken from diaries written by women between 1830 and 1996. Although solidly placed in the middle- and upper-class white, English-speaking society, the diaries are written by women of diverse backgrounds and occupations. The diarists range in age from 14 to 90, are single, married, with and without children, and from Mennonite, Catholic and Protestant religious backgrounds. Carter acknowledges the lack of diaries written by French-Canadian, aboriginal, and other ethnic women in this collection, and does not explain why some known sources of diaries from these communities were excluded.

Diary excerpts reflect a complete range of writing style from the travel journals of Frances Ramsay Simpson and Mina Wylie, to enumerative reports of the domestic sphere in the compact diary entries of Elsie Rogstad Jones, to the more literary journals of Dorothy Duncan MacClellan and Marian Engel. One reason for the variety of writing styles present in the diaries is the physical form of the diaries. The material form of each diary is well described by each contributor. Sarah Crease wrote in very small books that followed a page-a-month format, and Elsie Rogstad Jones used the common five-year-diary format. Not surprisingly, the writing style changes over time as could be expected in the 160-year span of this collection. While Carter does not expect the diaries to present a "progressive, linear narrative of [Canadian] history" she does anticipate that these "new voices" will cause readers to "reflect on how the self is constructed at specific historical moments in particular geographic spaces."

The fact that six of the 20 diaries are in private possession highlights an underlying problem in the public conservation of women's records. Those found in archives are preserved because they are connected in some way to "the activities of political, military, diplomatic, and economic elites." It is implied that these records are now being sought to serve scholarship in women's studies.

The editorial apparatus is explained in detail in Carter's introduction. Spelling mistakes are faithfully transcribed. Extra word-spaces reflect the syntactical breaks in the original manuscripts. Judicious endnotes are included. Carter and the contributors do not explain the use of italics in the diary excerpts. In most instances, it appears that italic is used where the original text is underlined. Lisa Laframboise assigns italics for manuscript words in the original typewritten diary text in her transcription of the diary of Miriam Green Ellis, a journalist recording her trip to Aklavik in 1922. This is
a small oversight in a text that otherwise attempts to transcribe the original text very faithfully.

The collection is structured according to two principles. In the construct of Künstlerroman, the woman diarist is the “artist/creator” of her life story and diary excerpts proceed through the stages of “growth, discovery, creation, and reflection.” Carter divides the text into five sections: Turbulent Beginnings; Conflict and Confusion; Hesitation and Pause; Exploration; Love, Loss and Work. Within these five parts and the text as a whole, the excerpts are arranged according to the second construct of chronological order. This structure is distracting at best and cumbersome, and I question what diaries were excluded because they did not fit into this paradigm. Perhaps a grouping of excerpts according to the age and stage of life of the diarist would have made the text more negotiable for a reader looking for evidence of a particular life experience such as courtship and marriage, and its meaning for the diarist. Carter chooses the chronological structure because the content of a diary must be placed within the historical context of its creation. This structure works well and would have been sufficient without adding the developmental/psychological component.

Each contributor introduces the diary excerpt to place the diary and its creator in its historical and social context. Each of the twenty diary excerpts includes a reproduction of a portrait or photograph of the woman or a reproduction of text from the diary. This is a wonderful addition of the text.

Carter suggests that readers of these diaries should approach them “with generous hearts ready to listen for the poetry of the mundane.” She cautions that we cannot be the “ideal reader” or even an “accurate reader” because we are ultimately separated from the diarist by time and space. However, since these “voices” have been recovered we must “let them go, not to their original obscurity, but to a field of Canadian history newly enriched with their voices, arguing, cajoling, laughing, wondering, reflecting, and grieving.”

I found three of the diary excerpts especially interesting. Amelia Holder, an adolescent New Brunswick girl who writes her diaries on board her father’s ship in 1869, records her reading activities as well as her usual chores of cleaning, washing and ironing, knitting and sewing. Diary excerpts for September to December 1878 of Sarah Crease and Susan Crease, a mother and daughter in Victoria, are cleverly juxtaposed, so that the same events are interpreted by two individuals. Elsie Rogstad Jones, a housewife and mother in
Dewberry, Alberta, who writes “October 18, 1943 – Sun. Phyllis [six month-old daughter] passed away at noon, – oh why – she was so healthy, sweet & good, maybe someday we will understand.” The rest of her diary excerpt is a record of the exhausting domestic rituals of everyday life in 1940s western Canada.

This text is a useful addition to the scholarship in life-writing. A careful reading provides evidence of reading activity and authorship, and there may be more evidence of the use of print culture in women’s lives in the complete diaries. Some of the diaries will be published independently, adding considerably to our knowledge of women’s experience of daily life in Canada.

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Dans Les Communautés religieuses et l’édition du manuel scolaire au Québec, 1765-1964, Paul Aubin étudie l’activité des congrégations catholiques enseignantes du Canada français, aux XIXe et XXe siècles, dans le secteur du manuel scolaire. Il divise son travail en six parties, analysant les structures de fonctionnement des communautés, leurs relations avec les pouvoirs religieux et politiques, leurs pratiques éditoriales proprement dites, les rapports qu’elles avaient entre elles ainsi qu’avec des éditeurs laïcs, enfin les aspects strictement commerciaux comme les tirages et les ventes. Il examine en quelque sorte le rôle de ces agents au sein du champ éditorial, à certains moments de l’histoire, indique les intérêts qu’ils défendent et montre les conflits liés tant à leur nature religieuse qu’à leurs activités éditoriales. Voyons-en de plus près quelques aspects.

Selon le droit canon, la communauté religieuse est un groupe de fidèles catholiques, reconnu par Rome, qui vivent en commun sous la même règle et qui ont prononcé les vœux d’obéissance, de chasteté et de pauvreté. Dans un pays donné, elle prend la forme d’une fédération d’établissements répartis sur le territoire, qui centralise certains services dans sa maison mère. Parmi ceux-ci se trouve la procure, qui fournit, en biens matériels divers, l’ensemble des maisons fédérées. C’est de la procure que relève l’imprimerie. Par ailleurs, les