In the second of the three volumes of *The Writings of David Thompson*, editor William E. Moreau presents the 1848 version of Thompson’s *Travels* manuscript, earlier draft elements that were not included in the 1848 version, and essays also by Thompson, thus making available writing that has “never before appeared in print” (xl). Along with making this previously unprinted writing available, Moreau continues with his innovative editorial approach focusing on Thompson’s process to further reveal the fur trader, explorer, and surveyor for the writer that he was. Given that the *Travels* has been viewed as an empirical document and used as an informational source for fields ranging “from Native studies and fur trade social history, to natural history and epidemiology” (1:xvi), considering Thompson’s process deepens and enriches study of the *Travels* because it shows a “literary strategy” (2:xxx) at work in what might simply be considered a presentation of events and facts.

While other editors of the *Travels* – J. B. Tyrrell (1916), Richard Glover (1962), Victor G. Hopwood (1971), and Sean Peake (2011) – have concerned themselves with producing a complete or unified text synthesized from Thompson’s writings, Moreau has focused on the incomplete and manuscript nature of the *Travels* to consider how it was crafted. Thompson began working on the *Travels* in 1845 and worked on it over a period of five years (1:lvi). He did not complete the work because of failing eyesight, so it remained unpublished until Tyrrell produced the first edition for the Champlain Society. Moreau approaches the *Travels* from the perspective that “[t]he manuscript material shows evidence of four stages of development” (lvi). The four stages include the earliest twelve pages, which Moreau calls the “1845 Opening,” a first draft from 1847, a second from 1848, and a third from 1849 with thirty-five pages written in 1850 that were
“designed to be integrated into the draft” (lvi–lvii). Moreau edited and published this last draft with its thirty-five pages as The Writings of David Thompson, vol. 1, The Travels, 1850 Version.

Although The Travels, 1850 Version presents Thompson’s final authorial arrangement, Moreau explains that “[t]he 1848 Travels is the most complete and self-contained version of Thompson’s narrative” (2:xxii–xxiii). Whereas the 1850 Travels covers the period of Thompson’s employ with the Hudson’s Bay Company, from 1784 to 1797, and the period from 1797 to 1807, during which time he was an employee and then a wintering partner for the Northwest Company, the 1848 Travels follows Thompson from his Hudson’s Bay Company beginnings in 1784 until his retirement from the North West Company in 1812. Whereas the 1850 Travels reaches its narrative climax with Thompson looking west having reached the heights of the Continental Divide, the 1848 Travels reaches its narrative climax with Thompson viewing the Pacific Ocean from the mouth of the Columbia River having completed the east-west trade route from Montreal. Although there is overlap in the chronological coverage for the 1848 and 1850 Travels, their emphases differ; moreover, while all but “the last thirty-two pages” (xl) from the 1847 draft became part of the 1848 draft, only sixty-six pages of the 1848 draft were directly incorporated into the final draft (1:lvii). The 1848 draft, which, unpublished, has “produced the most interpretive comment” (2:xxii), “provides the main text” (xii) for Moreau’s The Writings of David Thompson, vol. 2, The Travels, 1848 Version, and Associated Texts.

The associated texts of volume 2 referred to in the subtitle include the “1845 Opening” evidencing Thompson’s first compositional efforts and the “1847 Conclusion” comprising the extant thirty of the thirty-two pages (xl) from the 1847 draft conclusion. The associated texts also include four essays – “Water,” “The Natives of North America,” “The Mountains of Every Continent,” “Travels of David Thompson” – and an appendix by Thompson, many of the ideas of which appear in some manner in one or both of the versions of the Travels. In “Water,” Thompson philosophizes on the three states of water. In “The Natives of North America,” he engages with the intellectual interests of his time by contesting the theory of the origins of the Aboriginal Peoples of North America. “The Mountains of Every Continent,” which “was used in the composition of” (xli) “Travels of David Thompson” and the appendix, also shows Thompson engaging with the intellectual interests of his time, as he discusses mountains generally and specifically the mountains of North
America with the water systems of their associated drainage basins. Although the appendix includes details from the years 1817 to 1827, which Thompson spent surveying in the area of the Great Lakes for the International Boundary Commission, Moreau asserts that both it and the essay on the origins of North American Aboriginal Peoples “were clearly intended for inclusion” (1:lvii) in the Travels.

Besides “those parts of the 1848 version that were not reused later in the compositional process” (lix) (the sixty-six pages) and the associated texts, volume 2 includes appendices as part of its scholarly apparatus: the 1846 “Prospectus” that Thompson wrote in an attempt to gain subscriptions to his Travels; a list of sketches that Thompson made “of mountain ranges in the Columbia region” (353), the first of which is printed in the prefatory matter; brief biographies of those playing a role in the text requiring more than a footnote; and a “Table of Native Groups” linking linguistic groups to other names commonly used for each group and to the names that Thompson uses. Other elements of the textual apparatus include the historical and textual introductions, maps showing routes that Thompson travelled highlighting ecological areas and aboriginal linguistic groups to provide context for his observations, and interpretive and informational footnotes, some of which reveal the influence of Thompson’s later reading on his writing. As with volume 1, to aid the reader in understanding the organization of volume 2 Moreau has created informative section divisions, each beginning with a photographic reproduction of a manuscript page from that section, and, to subdivide each section, he has used the listings from the indices that Thompson produced. He also gives the reader a sense of the manuscript as an artefact by explaining emendations, linking the printed text to manuscript pages, retaining Thompson’s spelling style, revealing his cancellations, cuts, pasting, rearrangements, and marginal notes – and by noting missing parts.

Volume 2 can be read as an independent text; with its apparatus, it can also be read in conversation with volume 1. Notes in volume 2 describe the contents of the sixty-six omitted pages, indicate where these pages appear in the manuscript, and create cross-references to where they may be read in volume 1. Footnotes offer comparisons with volume 1 – as well as with the earlier draft elements and Thompson’s journals – particularly where significant differences occur. The “Historical Introduction” completes the Thompson biography from volume 1 by focusing on his life from the years 1807 to 1812, those years covered in the 1848 but not the 1850 version of the Travels. Importantly, it also performs “‘genetic criticism’” (xxv) by analyzing
parallel sections of Thompson’s compositional stages to show how Thompson crafts his narrative with an awareness of the expectations of a “general reader” (xxxii, 225) of exploration literature – omitting, inserting, developing, and changing details. Its footnote comparisons perform a similar function. So although volume 1 reveals something of Thompson’s writing process in its textual apparatus, volume 2 provides an extended study of his process and encourages further study.

In *The Writings of David Thompson*, vol. 2, *The Travels, 1848 Version, and Associated Texts*, Moreau continues his careful documentary editing. He presents a new version of Thompson’s *Travels* from a new perspective. The perspective is from the stages of the manuscript’s development, and the view is of the retrospective and crafted nature of the *Travels*. It is a view of Thompson as a writer and a thinker working with the raw material of his influences and experiences. Thus, the *Travels* becomes a *Life* of Thompson. I look forward to reading the third volume.

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This is the third and final volume of Benjamin Lefebvre’s study of Lucy Maud Montgomery. The series culminates in a focus on the reception and marketing history of Montgomery’s creative works and life writing starting with the publication of *Anne of Green Gables* in 1908 and concluding with the publication of Montgomery’s journals in five volumes between 1985 and 2004. The release of the journals, as Lefebvre notes in his epilogue, changed the “critical paradigm” for considering Montgomery’s works (369). Lefebvre makes heavy use of the journals himself to contextualize the reviews and to frame the evolving discussion of the significance of Montgomery’s legacy. This is very much to the benefit of *The L.M. Montgomery Reader*, vol. 3, since this method transforms what would otherwise be a rather wearying march through 370 reprinted newspaper reviews into a refreshing and occasionally moving approach. The book is divided into three main sections: the introduction, the reprinted reviews, and an epilogue.