Rethinking Women's Collaborative Writing: Power, Difference, Property. Lorraine York. Toronto, Buffalo and London: University of Toronto Press, 2002; x + 205 pages; ISBN 0-8020-8465-6; $24.95.

Lorraine York tackles the question of how collaborative writing has been constituted and perceived head on. Her concerns reside in the realistic reappraisal of what she calls the "fusion theory of collaboration," a theory which tends to idealize relationships between "literary" women as "revolutionary, sisterly, or morally superior." York's knowledge of early modern scholars, both men and women, and her familiarity with contemporary women writers are astonishingly broad and also specific. Using both literary and theoretical texts from a variety of eras, York persuades the reader that the "co-signature" of collaborative authorship is "as mutable and historically situated as any other feature of writing" (25). Using Daphne Marlatt and Betsy Warland's "Reading and Writing Between the Lines," York illustrates how the poets confront the complex unspoken rules of their collaboration, what York sees as the fissures in the "erotic collaborative romance." We conclude that collaboration between and among women writers and scholars is not necessarily always smooth or joyful, and that the beauty of a history of such writing is that it reveals a combination of approaches and results that defy fixed "feminist" desired conclusions. Indeed, York ends her book with the statement that "the fault lines that run through women's collaborations make them all the more compelling." The reader may not feel the fullness of this claim during what seems the brief space of the book, but at the very least s/he becomes aware of the weaknesses inherent in the academic "collaborative bandwagon." York analyzes three generic bodies - collaborative theory and criticism, prose collaborations, collaborative poetry and theatrical collaboration - in order to illustrate the transition from what were considered earlier impure or contaminated bodies of work to more vital, sometimes riskier collaborations. In just one example - the partnership of Metis writer Maria Campbell and white actress Linda Griffiths (in the Canadian play *The Book of Jessica: A Theatrical Transformation* [1989]) - York argues that the play is a more absorbing pieceof work precisely because the women are "differently engaged," not because they are mirthful and in harmonious agreement. Moreover, this engagement is important for a gendered revaluation of the politics of women's collaborative writing. It is in this instructive revaluation that York's book is of general value to scholars, but it is in the learned scrutiny of collaborative texts in a variety of genres that all readers will find York's (historical) argument fulfilled.

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Women without Men: Mennonite Refugees of the Second World War. Marlene Epp. Toronto: University of Toronto Press, 2000; illustrations; viii +275 pages; ISBN 0-8020-8268-8; $21.95 (paper).

"Who of you are still living?" Agnes, a Mennonite refugee in Germany, wrote to her American family (55). The question was poignant on the eve of her return to the Soviet Union with her five remaining children, because no answer was possible. In *Women without Men*, this query is the *leitmotiv* of the flight and resettlement of Mennonite women and children from the Ukraine via Germany to Canada and Paraguay. These women derived meaning and identity from their communities of culture and faith. They were thus aggrieved, and their lives constrained, by not knowing who had survived the secret police, the camps, and the war. Marlene Epp recounts the physical hardships, prejudice, and moral condemnation they endured. It is a familiar tale of women's courage and leadership in crisis being eclipsed by patriarchal privilege once order is restored.

Being "alive" is itself open to question in this work. Hard labour on the collectivized Soviet farms; cold, starvation and often rape en route to Germany; overcrowding, disease and sometimes assault in the camps plague the women. In Paraguay they homestead in virgin jungle, while in Canada they are oppressed by social conditions, required farm labour and lack of mobility. Epp explores the effects of unfamiliar gender roles, disruptions of the social hierarchy, and social mores around family

structure as these single and widowed women, often mothers, confront the receiving Mennonite communities. She weaves the archival record into an epic that is both readable and scholarly, while highlighting ambiguities and contradictions.

Epp's remarkable oeuvre, which strongly suggests that gender roles are contextually influenced, suffers in places where her focus on the refugees overwhelms contextual analysis. Her subjects sometimes seem homogeneous, whereas differences, for example between farmers and factory owners in the Ukraine, had a significant impact on their subsequent plight. Epp refers repeatedly to the nuclear family norm in Canada of the 1950s. Yet Mennonite family structures were in flux under competing pressures of extended family, urbanization, the legacy of migration, etc. The impacts of these conditions were presumably gendered. By too readily employing the shorthand of "traditional," Epp reinforces stereotypes of Mennonites as monolithic and ahistorical, even while unseating gendered and other caricatures. Some account of the relations between the first (1870s) and second (1920s) wave of Russian Mennonite immigrants, including gender roles, would have illuminated the context into which this third, feminized, wave was thrust.

Epp underscores the experiences these women share with other refugees struggling to gain acceptance and facing pressures to social conformity. The leadership of these Mennonite women modeled independence, community, social productivity, and spiritual nurture. It had lasting impacts that the author identifies, but is perhaps too cautious in celebrating. Epp does confirm that, despite all odds and propelled by their faith, many of the women are able to love and laugh and live beyond the shadow of death. For its contribution to our knowledge of history and its cogent insights into gender roles, *Women without Men* is well worth the read.

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Making Avonlea: L.M. Montgomery and Popular Culture Irene Gammel, ed. Toronto: University of Toronto Press, 2002; 347pp; ISBN 0802084338; $27.50 (paper).

Making Avonlea: L.M. Montgomery and Popular Culture is a well-edited, well-organized collection which explores the translation of literature into other media, the fascination of Japanese readers with the figure of "Anne of Green Gables," the development of heritage sites, and questions of the relation between Montgomery's life and her works. *Making Avlonlea* differs from similar collections of essays in its organization. Editor Irene Gammel notes that as the volume was being prepared, the "contributors exchanged papers among themselves, engaging in critical readings that allowed them to incorporate cross-references to other chapters and to reflect on one another's arguments" (10). The resulting collection effectively weaves together the ways in which Montgomery is read, received, and reproduced and encourages the reader to think of the responses to these texts as a continuum rather than as discrete categories which privilege one type of reading or textuality over another. This collection has the coherence of a book rather than the uneven feel of a conventional collection of essays.

Making Avonlea is divided into three sections which represent the areas through which Montgomery and her work have been read and reproduced in popular culture. The first section, "Mapping Avonlea," focusses on the intersection of the academic and the popular. The chapters in this section include discussions of the "Anne" and "Emily" series, Montgomery's journals and photographs, and the ways in which academic readings of Montgomery often, and sometimes problematically, collide with popular conceptions and perceptions of her work.

The second section, "Viewing Avonlea," looks at the space between Montgomery's personal, fictional, and photographic texts and the process through which these works are "translated" into other media such as film, television and live performance. Most of the chapters in "Viewing Avonlea" tend to argue that the performative works should be discussed as distinct texts rather than as faithful reproductions of the originals, and the difference of opinion between Eleanor Hersey and K.L. Poe around this topic makes for lively reading.

"Touring Avonlea," the final section, articulates a third level of the interpretation of