

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 Avonlea* 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

Montgomery's texts. This section discusses the spin-offs from the popularity of Montgomery's work including tourism, the development of Green Gables and other Montgomery sites by Parks Canada, "Anne" and "Emily" dolls, "Anne" in cyberspace, and the appeal of "Anne" in Japan. As the authors here suggest, the appeal that Prince Edward Island holds for many of its visitors comes from both Montgomery's fiction and the popular film and television versions of her texts. This section focusses on the ways in which the fictional is rendered "real" (or as Alice van der Klei suggests "hyperreal" [313]) through the commodification and reproduction of ideas about these works.

There are, of course, some problems with the collection. Although Gammel attempts to account for some of the quirks in the field of Montgomery criticism, issues such as the blurring between the fan and the academic, a tendency to conflate Montgomery and her fiction, the occasional slide into the sentimental, and claims of a feminist agenda for Montgomery which do not always work as well as some of her readers would like still appear in individual chapters. There are also few references to any of Montgomery's fictional works beyond the "Anne" and "Emily" series. Nonetheless, the success of *Making Avonlea* lies in its overall departure from "literary fundamentalism" (53) in readings of Montgomery's texts. For the reader interested in thinking about the continued and varied appeal of Montgomery and her work, this volume will be a satisfying exploration of the field.

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Greenwor(l)ds: Ecocritical Readings of Canadian Women's Poetry. Diana M. A. Relke. Calgary: University of Calgary Press, 1999; 363 pages; ISBN 1-55238-017-3; \$24.95 (paper).

Diana Relke's *Greenwor(l)ds* offers readers interested in literature and the environment ample evidence of the lively existence of ecocriticism in Canada. Relke blends her ecocritical readings with an expertise in women's studies to

create a specifically feminist, ecocritical assessment of the work of Canadian women poets. Her introduction provides a useful survey of dominant paradigms of women and nature in Western culture.

Subsequent chapters disentangle and challenge those paradigms through close rereadings of the works of canonical Canadian poets Margaret Atwood, Dorothy Livesay, Phyllis Webb, P. K. Page, and Daphne Marlatt, lesser known poets Marjorie Pickthall, Constance Lindsay Skinner, and Isabella Valancy Crawford, as well as two chapters which focus on the work of the emerging Métis poet Marilyn Dumont. Relke's readings highlight her project of "correcting careless assumptions made regarding the work of Canadian literary women" (130). Relke foregrounds nature in her readings because she suggests that women poets' perceptive renderings of the natural world have been marginalized. This is because assessments of nature in Canadian literature have been critically dominated by the garrison/wilderness model that exposes only conflict or reconciliation with nature and fails to account for women's experience. For example, Relke pinpoints a tension between women poets' need to disassociate themselves from an identification with Mother Nature which threatens to construct them as cultural artifacts and their need to "find themselves" in nature (Ch.2). Relke promotes the garden as a potential site for women poets' creative labours, an intersubjective space "where mutually alienated culture and nature meet and interconnect"(220).

However, *Greenwor(l)ds* is not just a celebration of the neglected literary and literal gardens in Canadian women's poetry. Relke also utilizes her feminist ecocritical approach to argue that the critical neglect of the work of these poets is a result of the dominating influences and theoretical limits set by poststructural theory and post colonialist theory. The former, with its focus on the text, excludes considerations of the material world that are central to ecocriticism's roots in environmental activism. The latter, Relke suggests (and this is the more contentious of the two arguments), suffers from a rigid relativism that too exclusively focuses on race as the sole site of oppression. In her chapter on Constance Lindsay Skinner, Relke calls for a rereading of this white woman poet's appropriation of indigenous culture as a proto-feminist strategy for reimagining women's