The illustrations are all simple black-and-white ink drawings, which lessen the weight of scholarly presence. Sometimes they veer on caricature, but they pick up on the playful aspect that most of these texts share. They also make these texts accessible to even the very young reader; children would enjoy some of these works, such as White's *Pockets Full of Stars*.

Indeed, juvenilia primarily belong to the young. I like the way the Juvenilia Press is committed to developing each project from the classroom, and I see no reason why such projects could not be guided by high-school teachers. They could, as Juliet McMaster suggests, bridge the "generation gap" between the writer/teacher and the reader, and break down the resistance young readers often have towards Literature with a capital L, for they can more easily identify with a teenage George Eliot than the mature creator of *Daniel Deronda* ("Teaching" 136).

High school students would enjoy studying *Norna* — and presenting it. Whether for high school and university students, or armchair readers, these works are accessible examples of literary tradition. Reading *Norna*, for example, is a good introduction to the gothic conventions of the baggy monsters of Ann Radcliffe. With a little imagination, these works could fit into both children's and "adult's" literature courses. They could go far in dispelling condescending attitudes towards the young and their writing.

The chief reason to read and teach juvenilia, however, is that they are often very good. Best of all, these "embryo words" can give young writers hope that their own juvenilia will survive and that, one day, they could be the next Atwood.

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From the Young Writer to the Young Reader: Jane Austen's Juvenilia

Jack and Alice. Jane Austen. Ed., annot., illus. by members of English 455 and 690 at the University of Alberta under the general editorship of Juliet McMaster. Juvenilia Press, 1992. Repr. 1994. 42 pp. $4.00 paper. No ISBN #. ***Amelia Webster and The Three Sisters.*** Jane Austen. Ed., annot., illus. by members of

English 455 (and others) at the University of Alberta under the general editorship of Juliet McMaster. Juvenilia Press, 1993. 2nd pr. 1995. 52 pp. $4.00 paper. No ISBN #. ***Love and Freindship*** (sic). Jane Austen. Ed. Juliet McMaster and the students of English 659 at the University of Alberta. Illus. Sherry Klein and Juliet McMaster. Juvenilia Press, 1995. 47 pp. $7.00 paper. ISBN 0-9698271-1-X. ***The History of England.*** Jane Austen. Ed. Jan Fergus and members of English 442 at Lehigh University. Illus. Cassandra Austen. Juvenilia Press, 1995. 39 pp. $7.00 paper. ISBN: 0-9698271-5-6. ***Henry and Eliza.*** Jane Austen. Ed. Karen L. Hartnick, Rachel M. Brownstein, and students from the Brearley School in New York City. Illus. Sarah Wagner-McCoy. Juvenilia Press, 1996. 23 pp. paper. ISBN 0-9698271-7-2. ***Catharine or The Bower.*** Jane Austen. Ed. Juliet McMaster and the Students of English 660 at the University of Alberta. Illus. Reka Serfozo. Juvenilia Press, 1996. 65 pp. paper. ISBN 0-9698271-6-4.

Juliet McMaster of the University of Alberta performed a signal service not only to scholars but also to university students and to children when she founded the Juvenilia Press. This enterprise publishes juvenile works of well-known writers in English from the eighteenth century to the present. Each small volume is edited, annotated and illustrated by students working under scholarly guidance, so as to be of value to researchers in the field. At the same time the small single volume format and the comical illustrations make the books attractive to child readers or their parents.

Juliet McMaster's earlier gift to lovers of Jane Austen's juvenile work was Sono Niss Press's edition with magnificent coloured illustrations of *The Beautiful Cassandra,* probably written in 1788 when Austen was twelve years old, and intended by its modern editor to appeal primarily to children. The Juvenilia Press has used black-and-white sketch drawings in its editions of most of the rest of the young Austen's mini-novels, adding to the liveliness of the stories for the child reader. Meanwhile the comprehensive introductions and annotations add greatly to the usefulness of the volumes for scholarly purposes.

These early works allow us to see the adolescent Austen learning the structure of the novel from her predecessors and practising it on a miniature scale. Many eighteenth-century novelists wrote in the epistolary mode (Samuel Richardson, Frances Sheridan, Frances Burney, for example). This technique of letter exchange allowed for the personal voice and for a multiple viewpoint to function more extensively than a straight narrative could do at that time. However, such voice switches could confuse the reader unless they were rather skilfully handled. Austen's *Amelia Webster* (c. 1788), written in seven miniscule letters, jumps from character to character with abandon, so that there is some difficulty in discerning a plot line; but each voice has distinction enough to fix it in the reader's mind. One brash young man is unblushingly ready to convey a female sibling to a male friend as a business transaction. "I think (Maud) would suit you as a Wife well enough. What say you to this? She will have two thousand Pounds ..." Hints of Austen's later satire on the financial aspects of the marriage market have already begun.

Love and Freindship (1790), with its endearing misspelling, is probably the best known and most quoted of Austen's juvenilia. Here the epistolary form breaks down into a sequence of letters from one correspondent to a friend, forming a continuous narrative of sprightly burlesque. As has been often noted, in her adolescent writings Austen mocked the conventions of sentimental romance so popular in her girlhood. Laura, the writer of all the letters in this story except the first, embarks on a dramatic journey worthy of satiric comparison with the romantic flight of Charlotte Smith's heroine Emmeline. Smith's creature of multiple perfections spent many chapters fleeing an importunate lover. Austen's Laura, proudly aware of her own perfections, is more than ready to fall into the arms of her lover at their first meeting. Laura's most comic quality is an excessive sensibility even more acute than Marianne Dashwood's. Her new husband Edward and their friends Augustus and Sophia all share with her the desirably romantic "Charectaristic" of being "all Sensibility and Feeling," and having no common sense or honesty at all. After the well-known scene where Laura and Sophia choreograph their powerful sentiments by fainting "alternately on a Sofa," the scene shifts dramatically to imprisonment, flight, the discovery of a previously unknown grandfather, theft from a cousin, and a gory death scene with the two husbands "weltering in their blood" and Sophia succumbing to pneumonia caused by fainting on the damp ground. Only Laura is left alive to tell their story, through the happy chance that she went mad instead of fainting, thus keeping her blood warmed up and resistant to chills — hence the famous dying words of Sophia, "Dear Laura ... run mad as often as you chuse; but do not faint."

In 1791 Jane, with her elder sister Cassandra as illustrator, embarked on a small but wildly ambitious project — a version of the history of England. This small satiric volume by "a partial, prejudiced, and ignorant historian" shows Austen already aware of the fictional character of much that passes as objective history. She presents unconventionally comic views of famous historical figures, savaging the Tudors and making it clear that in her eyes the Stuarts, especially the luckless Mary Queen of Scots, could do no wrong. The Austen family must have been delighted by this revisionist view of history since they were distantly related to supporters of the Stuart cause.

The History of England (1791) was closer to fiction than fact, and once again showed Austen relishing the comical potential of human behaviour. But even pseudo-history could be a limitation to creative spontaneity, and all the rest of Austen's juvenilia are pure and often riotous invention.

In *The Three Sisters* (1792) Austen returned to the epistolary mode. This fiction is an unfinished fragment, written in a cold-bloodedly mercenary style, with a young woman weighing the financial and social advantages of marrying "quite an Old man, about two and thirty," rich but ugly, whom she hates "more than anybody else in the world." The crisis about which she is ready to hand over her suitor to a younger sister has to do with the colour of a new carriage. As this edition's introduction observes, the situation has some elements of the famous scene in *Pride and Prejudice* where Mr. Collins switches his amorous attentions from one sister to the next

"while Mrs. Bennet was stirring the fire" (*Pride and Prejudice*, Oxford and New York: World's Classics, 1980, 62).

While Austen wrote one more novel, *Lady Susan* (1793-94), in letter form, her natural genius was for the narrative style, with its greater potential for characterization, dialogue, drama, and reflection. Even the very early *The Beautiful Cassandra* exhibited the sprightliness and energy of continuous narrative. Austen's more lively juvenile tales are all in or close to the narrative form. These include *Henry and Eliza* and *Jack and Alice*, both written between 1788 and 1791, and *Catharine, or The Bower*, written in 1792 when Austen was sixteen. The first two appear to be love stories; but the males in both are peripheral in the extreme. Henry marries the heroine only to die within a few paragraphs, while Jack seems to have no existence beyond the title. Austen is evidently mocking the sentimental concept of the love match, since Eliza and Alice follow their own paths. Alice pursues a handsome neighbour, but her chief satisfaction is found in the bottle.

Eliza has more energy and independence, and an even greater lack of conscience. She steals money and her friend's lover, spends extravagantly an income that she does not possess, and escapes from prison by means of a convenient saw and rope ladder. The characters in these early fragments are typically full of self-admiration and exhibit a total disregard for the laws of the land. In Austen's adult novels these are the characteristics of a George Wickham or a Henry Crawford. At this early stage the writer is certainly satirizing these qualities, but doing it with a gusto that glories in bizarre adventures, especially for women.

The young Austen's last juvenile narrative, written just before *Lady Susan* and the first versions of *Sense and Sensibility* and *Pride and Prejudice*, is an unfinished story running to nearly fifty pages and ending with suggestions for its continuation. In *Catharine, or the Bower* the skill in characterization and interrelationships so typical of the mature Austen is clearly emerging, and so is her capacity for restraint. In contrast to her earlier works, there is no violence, slapstick humour, drunkenness or theft in this tale. The heroine no longer exhibits the crudities of excessive sensibility and shallow censoriousness; instead, she observes them in others. Catharine's garden bower, as the excellent introduction points out, is her place of reflection, memory, and romantic initiation, all qualities unseen in Austen's earlier heroines. Though as naive as the later Catherine Morland, and liable to similar errors of judgment, Catharine of the Bower will probably not be swept away by her handsome but unreliable lover. In some unwritten sequel she seems likely to find a mate worthy of herself. For in this story the future direction of Austen's central characters is becoming clear. No longer embarking on dangerous and illicit physical travels in search of freedom and power, they will from now on undertake more internalized journeys, growing increasingly aware of the personalities of others and of their own capacities to create or damage happiness.

Who would have guessed, without the evidence of these early fragments, that a writer so renowned for restraint, subtle irony and delicate per-

ception could have led so boisterous an imaginative life in childhood? Children will surely love these stories, especially with their comic illustrations. But for the rest of us, these juvenilia should help to remind us that behind the facade of the most socially adaptive Austen heroine — behind the mask of the much maligned Fanny Price, for example — is someone who refuses to keep the rules if her conscience demands otherwise, someone who arouses the strictures of an amazed member of the patriarchy, who sees in Fanny "wilfulness of temper, self-conceit, and every tendency to that independence of spirit, which prevails so much in modern days, even in young women, and which in young women is offensive and disgusting beyond all common offence" (*Mansfield Park*, London: Penguin, 1996, 318). This doesn't sound much like Fanny Price, externally at least. But it certainly reminds us of the feisty heroines from the "beautifull Cassandra" onwards, charting their own courses heedless of all obstacles, the heroines whom the maker of Fanny Price created in her childhood. Hidden but not forgotten, these early adventurers influence all the Austen protagonists who follow in their footsteps.

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Happy Gathering

The Party. Barbara Reid. Illus. author. North Winds/Scholastic Canada, 1997. 30 pp. $17.99 cloth. ISBN 0-590-12385-8. ***Come to the Fair***. Janet Lunn. Illus. Gilles Pelletier. Tundra, 1997. 21 pp. $17.99 cloth. ISBN 0-88776-409-6.

A strong sense of pleasure in being part of a community pervades these two stories; in *The Party*, the community is an extended family; in *Come to the Fair*, it is the population of a small town and its surrounding farms. These books vibrate with a joy in diversity and a celebration of unity.

The Party tells the story in simple verse, of the celebration of Grandma's 90th birthday. The narrator and her sister are reluctant to attend and to be greeted and kissed by a parade of relatives. Once they run this gauntlet, they are free to renew their acquaintance with their cousins, and the fun begins. The children are in league against their elders, sneaking chips and hiding in hedges and under tables, but everyone is in a jolly mood and the day goes marvellously well. In *Come to the Fair*, the children are involved in some of the work to prepare for a country fair and are eager to participate with their parents. The sense of friendly competition is between families, rather than between generations. Who will win the prizes for the biggest