Bucer arrived in England, where he was to have an extensive influence on the Church. It is at least curious that the London *Brefe Dialoge* was compiled from sheets of the original Strassburg edition (only the title page and preface are new). Speculation aside, however, Professors Parker and Krajewski have made a solid contribution to scholarship in this book. The University of Toronto Press and the Humanities and Social Sciences Federation of Canada are to be congratulated for funding its publication. It will be as useful to scholars at the end of the century as it is now.

Ian Cameron
Carleton University

Armand Garnet Ruffo, ed. *(Ad)dressing Our Words: Aboriginal Perspectives on Aboriginal Literatures.* Penticton, B.C.: Theytus Books, 2001. $16.95.

This anthology of critical work on Aboriginal literatures is intended, as stated by Ruffo in the introduction, as "a follow-up to Theytus' 1993 anthology *Looking at the Words of Our People*" (5). Like the seminal text edited by Jeannette Armstrong, the sequel is published by the Aboriginal publishing house Theytus in British Columbia and also features contributions by Aboriginal writers exclusively. The list of contributors includes well-known authors like Janice Acoose, Kateri Akiwenzie Damm, Daniel David Moses and Greg Young-Ing (most of whom are already featured in Armstrong's collection) as well as emerging Canadian Aboriginal scholars like Neal McLeod, Randy Lundy and Jonathan Dewar who are also published in other anthologies like *Literary Pluralities; Plain Speaking: Essays on Aboriginal Peoples & the Prairie;* and *Creating Community: A Roundtable on Aboriginal Literatures.* With its exclusive emphasis on Aboriginal theorizing, Ruffo's anthology successfully conveys, as he states himself, "reoccurring themes … which deal with some of the most compelling issues facing Aboriginal Peoples today" (14). However, since the overall focus is not *issues* but their mediation through *words,* this book also foregrounds the wide range of Aboriginal writing, the diversity of styles, themes, and genres *(ad)dressing* a plurality of literary expressions and thereby subverting the homogenizing concept of "Native lit."

As the editor Armand Garnet Ruffo provides in his introduction to the volume a useful summary of each article in the order of their appearance in the book, I will utilize the space for this review for an overview

that will group the thirteen contributions to this anthology according to overlapping themes and/or approaches.

Both Geraldine Manossa and Janice Acoose position themselves in relation to Aboriginal literatures by outlining the importance of the oral traditions. Cree performance artist Manossa introduces her views on Aboriginal theatre with a written version of a storytelling performance (on a *Wasakaychak* story) in which she was part of the audience; Métis writer and scholar Acoose takes her family stories as the epistemological basis for her overview of Aboriginal literary criticism. In his opening essay "Coming Home Through Stories," Cree scholar Neal McLeod also emphasizes the importance of oral (family) narratives; however, his objective is not so much literature but the larger issue of "spatial and ideological diaspora" (19) that affect Aboriginal people. In this context, oral and written stories are a means of overcoming exile and trauma and "to anchor ourselves in the world" (33). His essay may therefore be linked to Kateri Akiwenzie-Damm's "Erotica, Indigenous Style." The Anishnaabe writer also creates an argument for reclaiming what was oppressed, repressed and misrepresented but arguing specifically for "erotica 'without reservation'" (149).

Powerful articulations of de-colonization interweave all the contributions in this anthology. One concern is still, or again, cultural appropriation and misrepresentation by "outsiders." Janice Acoose gives an example from her own family stories appropriated by Duncan Campbell Scott, and Greg Young-Ing from the Opasquiak Cree Nation, managing editor of Theytus Publishing, makes a case for Aboriginal people's need to "tell their own story" (235) and for "Aboriginal editorial direction" (241) cautioning against culturally ignorant non-Aboriginal written, edited or published material. Jonathan Dewar, on the other hand, blurs boundaries between Aboriginal and non-Aboriginal writing from the point of view of his positioning as a scholar of mixed ancestry. Trying "to illustrate … the difficult and ambiguous nature of connection" (75), he analyses Ruffo's (auto)biography *Grey Owl* in connection with a conciliatory reading of Anne Cameron's *Daughters of Copper Woman.*

Dewar's article challenges concepts of "aboriginality" and "authenticity" which are further problematized in two contributions about Aboriginal literatures from outside of Canada: both Sami scholar Rauna Kuokkanen and Anita Heiss from the Wiradjuri Nation in Australia illustrate the wide range of being Aboriginal in their respective nations and how the diversity of experiences is reflected in the literature. Their articles provide useful introductions to Sami literature and the writings by Aboriginal Australians and show many parallels with Aboriginal literatures in Canada.

This book also foregrounds the wide range of Aboriginal writing, the diversity of styles, themes, and genres *(ad)dressing* a plurality of literary expressions and thereby subverting the homogenizing concept of "Native lit."

A few contributions to Ruffo's anthology focus on the interpretation of specific authors or works. Jonathan Dewar connects Armand Garnet Ruffo's *Grey Owl* with Anne Cameron's *Daughters of Copper Woman* and frames his interpretation with dialogues from Drew Hayden Taylor's *alterNatives.* Brenda Payne gives a close reading of Marilyn Dumont's "Poems of Grief and Celebration" from her own location as a Cree/Métis person "interested in narratives that give voice to journeys of grief and loss, healing and recovery" (246). Laura Ann Cramer from the Nam'gis First Nation reads the poetry by Beth Cuthand and Louise Halfe through Marlene Nourbese Philip's work while Randy Lundy (Cree, Irish, Norwegian) discusses gender constructions in Tomson Highway's plays by drawing on such divergent scholars as Paula Gunn Allen and Howard Adams. Métis scholar David McNab, on the other hand, interprets the fiction by Anishnaabe/German writer Louise Erdrich from his knowledge of Anishnaabe oral traditions and history.

(Ad)dressing Our Words contains articles on Aboriginal oral narratives, poetry and fiction but emphasizes the importance of theatre: Manossa discusses Native theatre generally, Lundy interprets Tomson Highway, and Daniel David Moses gives an insight into his own creative process in a speech/essay excerpted from a talk at Dalhousie University in 2001 as part of the MacKay Lecture Series "Healing in Human Contexts: Cultural Dimensions of Health." He shows how, from his point of view as a Delaware playwright, European derived categories—like conflict as a prerequisite for drama or definitions of tragedy and comedy—confuse his own criteria for writing anchored in a different cultural background. The issues he is grappling with seem to echo similar examples of culture clash illustrated throughout this anthology so that other Aboriginal writers can probably relate to his assessment of his own writing that it was "as close as I could get in this work to healing, at least under that weight of ideas and history" (165).

Renate Eigenbrod
University of Manitoba

Peter Duthie, ed. Joanna Baillie's *Plays on the Passions (1798)*. Peterborough: Broadview P, 2001. Pp. 470. Paper. $19.95.

Published in 1798, the same year as the first edition of *Lyrical Ballads,* the first edition of Joanna Baillie's *Plays on the Passions* is a watershed in late eighteenth-century literature. In certain ways as significant as *Lyrical*