

and indirectly involved in many of the debates that shaped health care in Canada, and this book unlocks some of this history. *Toward the Health of a Nation* is a rich book that will open up space for other scholars to consider how practitioners, scholars, and decision makers associated with the IHPME shaped the organization of health services and health policy in Canada over seven decades.

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Martyn Lyons

The Typewriter Century: A Cultural History of Writing Practices

Toronto: University of Toronto Press, 2021. 276 pp.

Martyn Lyons claims that the role of the typewriter in modernization has been taken for granted by cultural historians, a state he aims to correct in *The Typewriter Century*. Subtitled *A Cultural History of Writing Practices*, Lyons notes how the introduction of typewriters changed everyday office procedures, but most of his attention is on celebrity writers and their often uneasy relationship with the machine. Touching on writers from a wide range of genres, including philosophy, social commentary, canonical literature, pulp fiction, children's stories, crime, and romance, the book provides an entertaining look at how authors made peace—or not—with the typewriter by examining writers' correspondence, media interviews, advertisements, websites, and blogs. *The Typewriter Century* provides a feast of anecdotes and interesting facts about writers familiar to bibliophiles; Gustav Flaubert, Jacques Derrida, Jackie Collins, Jack Kerouac, J. K. Rowling, Ezra Pound, and many more names appear in these pages.

In the introduction, Lyons explains his focus on the subjective opinions of writers and why an examination of their working methods provides a base for a cultural history of the typewriter. Chapter 2 traces the technological history of the machine from the "Writing Ball" to, finally, the first commercialized Remington No. 1 and the birth of the "typosphere," Lyons's term for "the global imagined community of typewriter users ... sharing common practices and common problems, even if the context of their working experiences differed from culture to culture" (21). His brief examination in chapter 3 of how the emergence of typewriters contributed to a new gendered division of labour is illuminating yet also disturbing when considered today: "The ideal typist was smart, attractive, and deferential. Her job was to read the boss's mind and anticipate his wishes before he had even articulated them" (62), Lyons writes. The typewriter has given women independence, he notes, but "ultimately it had enslaved" them (62). The next chapter suggests a link between new mechanical printing and the aesthetics of futurist free verse forms in modernist poetry.

It is when Lyons delves into individual writing practices and how writers have adapted their creative practices to the typewriter that the book is at its best. For

example, chapter 5 proposes that a “distancing effect” takes place when writers use a typewriter (or a word processor, presumably) to compose; the typewriter, he suggests, mediates the writer’s thoughts when they become transposed on to paper, a matter on which specialists in cognition might have more to say. The typewriter, Lyons explains, “was responsible for disconnecting eye, hand, and text, and a few [writers] were disturbed by the depersonalization of the text imposed by the machine” (88). Lyons illustrates his point by discussing the writing practices of Henry James, who ended up dictating his work in the hopes he would “recover some of the automatic flow of literary composition and defeat the alienating effect of the typewriter” (89). Despite this distancing effect, James grew dependent on the clatter of the typewriter; he found his inspiration had dried up when he temporarily exchanged his Remington for a quieter Oliver.

The response to the typewriter was not uniform, though. Chapter 6 describes the “romantic typewriter,” (105) a phrase referring to both writers using the machine and their attachment to it as an aid to creativity. Children’s author Enid Blyton and American stream-of-consciousness writer Jack Kerouac both fell into this category. For these authors, the typewriter was an extension of themselves through which instinct and inspiration flowed freely. Lyons’s examination of letters between Blyton and a New Zealand psychologist reveals imaginative processes in which stories appeared to her as if they were scenes from a movie. Blyton “had only to record the image and, for this, the speed of the typewriter was essential” (111). Kerouac, meanwhile, aimed for spontaneity and fluidity in his writing, eschewing the fussiness of writers such as James or Gustave Flaubert. Kerouac “compared the writer to a jazz saxophonist, who simply blew an improvised section until running out of breath” (114).

Many of the writers Lyons discusses used a combination of both typing and hand-writing to produce their work, a theme he explores in chapter 8. Some composed on the typewriter and edited by hand, while others did the reverse. English humourist P. G. Wodehouse and mystery writer Agatha Christie both relied on handwritten notes, often hundreds of pages of them, to produce their work, and Lyons assures us handwriting is still important in the creative processes of many authors. The following three chapters present “case studies” that demonstrate the writing behaviours identified earlier in the book. Popular crime writer George Simenon, whose own life according to Lyons was as colourful as any of his novels, relied on the typewriter for speed. Similarly, pulp fiction writer Erle Stanley Gardner hired a pool of typists to keep up with his prodigious output. Not limiting himself to “exaggeratedly masculine” (177) crime writers, Lyons investigates the writing practices of such writers as romance novelist Barbara Taylor Bradford, Agatha Christie, and children’s author Richmal Crompton and finds that women used the typewriter in ways similar to men with two important exceptions: women generally had to give domestic responsibilities priority over their writing, and they often struggled to accept that they were professional writers. Lyons closes the book with a reflection on our continuing attachment to the typewriter.

The Typewriter Century is not a comprehensive history of the machine or even its impact on culture or the culture industry. It is, however, an engaging and entertaining

introduction to themes and writers, which could be the subjects of further research. Helpfully, Lyons has included an index and extensive bibliography. Those who love books, regardless of genre, will find topics of interest here.

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Nicolas Landry

Marie-Esther Robichaud. Une éducatrice acadienne et son temps, 1929–1964

Sudbury : Éditions Prise de parole, 2019, 220 p.

Parmi les richesses des archives du campus de l'Université de Moncton, campus de Shippagan, on retrouve un fonds très intéressant sur l'état du système scolaire francophone dans le monde acadien au Nouveau-Brunswick au milieu du siècle dernier, c'est-à-dire de 1929 à 1964 environ. En effet, ces documents, surtout des lettres et des rapports, recèlent des informations importantes sur la formation du corps enseignant au primaire et au secondaire. De plus, les documents témoignent de l'évolution du système scolaire, des heurs et des malheurs des maîtres tant dans les petites écoles que dans les écoles secondaires et les collèges. Ces précieux documents sont signés par Marie-Esther Robichaud, enseignante, puis directrice d'école et ultimement, assistante du surintendant des écoles dans le comté de Gloucester dans le nord-est du Nouveau-Brunswick. L'historien, Nicolas Landry, a exploré ce fonds d'archives. Il nous en livre une solide description.

Landry témoigne tout autant des grands progrès qu'il a fallu accomplir pour amener une certaine uniformité à la fois dans le contenu des matières enseignées et dans la formation du personnel enseignant que des succès qui viendront couronner les efforts de Marie-Esther Robichaud et des nombreux problèmes auxquels elle aura su apporter des solutions. Ces informations nous sont présentées en sept chapitres.

Le chapitre premier nous offre à la fois un survol historiographique et historique de l'éducation francophone au Nouveau-Brunswick. L'auteur souligne la situation des femmes désireuses de devenir enseignantes et les difficultés qu'elles vécurent à l'époque des premières embauches en 1838 et par la suite. Marie-Esther Robichaud viendra plaider leur cause.

Le chapitre deux résume bien la vie étudiante de Robichaud et sa carrière d'enseignante de 1929 à 1944. En 1928, munie de son diplôme académique, elle obtiendra son brevet d'enseignante de l'école normale de Fredericton. Elle débutera sa carrière à Bathurst, mais elle passera rapidement à Shippagan, où elle œuvrera pendant presque quinze ans. Il faut également souligner sa contribution aux associations anglophones d'enseignantes et d'enseignants en province qui représentait un problème pour les francophones. Marie-Esther Robichaud déploiera de grands efforts pour fonctionner en français dans les écoles acadiennes.

Robichaud se consacrera à la formation d'autres enseignantes et enseignants tout