

- Tower, S.D. *Les Tueuses de Chiran-Tome 1*. Trans Laurent Chabin. Éditions Pierre Tisseyre. 488. \$16.95
- Tremblay, Larry. *The Bicycle Eater*. Trans Sheila Fischman. Talon. 224. \$19.95
- Urquhart, Jane. *Les Amants de Pierre*. Trans Anne Rabinovitch. Fides. 482. \$29.95
- Vaugeois, Denis. *America: The Lewis and Clark Expedition and the Dawn of a New Power*. Trans Jane Brierley. Véhicule. 260. \$28.00

Humanities

Frank Iacobucci and Carolyn Tuohy, editors. *Taking Public Universities Seriously*
University of Toronto Press. xix, 614. \$55.00

The title of this profound, evidence-based, and timely collection of essays can be read in multiple ways. The superb chapters do, indeed, take public universities seriously by examining them critically and constructively from multi-disciplinary perspectives embedded in pan-Canadian and international contexts. But the chapters also trumpet the need for greater understanding of how public universities are 'central pillars of successful societies.' In other words, the book's title emphasizes the extent to which public universities are not being taken seriously in public discussion and policy debate in many countries. The central conclusion is that, if current trends continue, the prospects for successful societies in the coming decades are poor.

Recent developments in Ontario inspired the editors to focus both on the question of public support for universities and on current research findings about how public universities underpin societal health and individual quality of life. As academic leaders of the University of Toronto during the major review (led by Bob Rae) of Ontario's post-secondary education, Frank Iacobucci and Carolyn Tuohy experienced first-hand the challenge of articulating arguments that would dull the scissors of declining resources and increasing demand in an unsupportive province. In this context, the University's Munk Centre for International Studies hosted a symposium in early December, 2004, where major figures in current scholarly debate contributed serious ideas, evidence, and analyses that are now available in this substantial volume composed of six sections: 'The Challenges Confronting Public Universities'; 'The Case for the Public University: Rationales for and Modes of Public Intervention'; 'Responding to the Challenges: Performance-Based Government Operating and Capital Support; Building Excellence: Graduate and Research Support'; 'Governing the System: New Modes for Promoting Accountability, Transparency, and Responsiveness'; and 'Enhancing Accessibility: Normative Foundations for Income-Contingent Grant and Loan Programs.' In addition, the editors

offer a thoughtful introduction, while the comments made by discussants at the symposium have been made available on the University of Toronto president's webpage.

Taken together, the thirty-one chapters represent a kind of self-study in which critical but supportive eyes survey past experience, current conditions, and potential futures for public universities across various jurisdictions, mostly in North America (especially Ontario), with comparative evidence from Australia, China, and certain other countries. This approach reveals that the questions being raised about public universities and government educational policies are remarkably similar across diverse geopolitical boundaries: who should pay? who benefits? how should performance be evaluated? how should the tension between institutional autonomy and system co-ordination be reconciled? how should public universities be governed?

At the same time, the authors offer quite consistent evidence of the value of public universities to both individuals and societies, thereby emphasizing that all the answers involve decisions about balance. The difficulty is in developing a scale that does justice to the complex ways in which universities connect both to individual lives and societal patterns. Whether examining tuition rates or performance indicators, governance structures or research funding, public opinion or public policy, the chapters offer consistently thoughtful evidence-based analyses of the private-public intersections that will enrich the thinking of parents, students, educators, employers, community leaders, and public policymakers. These analyses make clear that by investing in public universities, we are investing in ourselves, our children, and their children. Details about the long-term rates of return will be unpredictable and complex, but what other investment is more promising? (CHAD GAFFIELD)

Flora Roy. *Recollections of Waterloo College*
Wilfrid Laurier University Press 2004. x, 150. \$24.95

Recollections of Waterloo College, described as a memoir by one of Wilfrid Laurier University's best-known and most revered instructors, is a very strange book. Flora Roy's recollections are sometimes disingenuous and often misleading, as she recalls events based mainly on gossip, hearsay, and social conversation. She regularly describes herself as an outsider, and admits that she knew little of university politics and did not participate in them. She chose not to read the local newspaper, but notes that someone had told her 'something' and that was enough for her. Names are misspelled, even that of the institution that became the University of Waterloo; and critical dates, including the formative decision of the Lutheran Synod as a result of which the former Waterloo College became

an independent university, is off by three years. The notion that the truth is in the details seems to have escaped the author of these recollections. It makes one wonder what else is amiss.

Roy's narrative has its redeeming features when she refers to Kingsley Amis's *Lucky Jim*, a rollicking and humorous account of university life in postwar England, and describes the 'Lucky Jim party' in her own department. Roy is also a character who could have been invented by Amis. Like Lucky Jim, she arrived at a small redbrick university. She had not completed her dissertation, but was made a full professor and head of *her* department. This, she alleges, was a ploy on the dean's part to make it impossible for her to move to another university. Her description of an early visit to Waterloo is out of a Kingsley Amis novel. While in her hotel room, she received a phone call inviting her to the bar for a drink. Immediately, 'I put a chair back under the door handle of my room that night, the trick I had learned in the Saskatchewan hinterland.' When 'a young woman who allowed herself to be picked up in a fairly respectable coffee bar' was found dead in a field, Roy alleges that the chief of police did not pursue the matter vigorously, and as far she could tell the case was dropped. When Roy was invited to the dean's house for a social evening, she believed that the evening was pleasant and she was sure that all would be well for her in Waterloo, except that 'I don't think I was ever seated at the table again.' Then there was the question of her clothing. When a colleague suggested that she dressed perhaps too soberly, she was quick to point out that her clothes were made by the seamstress who made clothes for the wife of a future governor-general, and if this was not good enough, Roy sewed her own blouses. She arrived at Waterloo, she said, 'with a perfect wardrobe that I could have worn with assurance to Buckingham Palace.' Attending the local Anglican parish, she found it difficult to pay attention to the well-meaning rector while the 'intellectually challenged (then called idiot) son of the caretaker was in the front pew, but sitting half turned around so that he could make faces at the congregation all through the service.' What does one make of Flora Roy's memoirs? Endearing, perhaps. Malicious, sometimes. Insightful, depending on one's point of view or demand for scholarly accuracy. Read them, but be wary. (KENNETH MCLAUGHLIN)

Scott G. Brown. *Mark's Other Gospel:
Rethinking Morton Smith's Controversial Discovery*
Wilfrid Laurier University Press. xxiv, 336. \$65.00

This volume is the first full-length monograph to deal seriously with a longer version of the Gospel of Mark since a fragment of the manuscript, copied in an eighteenth-century hand onto the end pages of Isaac Voss's

1646 edition of the letters of Ignatius of Antioch, was discovered in 1958 by Morton Smith at the monastery of Mar Saba and published in 1973 as the 'Secret Gospel of Mark.' Smith's discovery and interpretation of the text generated a spate of controversy, a smoke-screen of allegations and innuendo so outrageous and scurrilous that it has been difficult for students, scholars, and the interested reading public to enter the conversation and assess the debate – to see what the fuss is all about – much less discover what difference this 'other gospel' might make for understanding the beginnings of Christianity. Scott G. Brown's fine book thus makes a real contribution to scholarship. First, he provides a transcript of the Greek text and an English translation of both Clement's 'Letter to Theodore' and citations of the fragments of the 'Longer Gospel of Mark.' Then, Brown offers a thorough, balanced, level-headed, and much-needed rethinking of the document, treating the history of scholarly assessments of the text, including whether or not Clement's letter and the gospel fragments are authentic or a forgery (ancient or modern); and if the former, whether these fragments constitute an 'apocryphal' pastiche of the canonical gospels, a pre-canonical version of Mark, a 'secret' gnostic gospel, a catechetical supplement for baptism, or (as Brown argues) a longer, esoteric version of Mark's Gospel.

Brown advances the following thesis: 'the longer Gospel of Mark was designed to lead readers of the shorter [canonical] version to a more profound appreciation of the essential message of the Markan narrative by elaborating and elucidating important themes and symbolism pertaining to discipleship and christology, including elements which are deliberately ambiguous or obscure in the shorter version, especially the mystery of the kingdom of God (Mark 4:11) and the appearance and naked flight of the young man in Gethsemane (14:51–52).' He develops this thesis, first, by discussing the Longer Gospel of Mark's relation to other gospels (particularly the canonical Gospels of Mark and John), concluding that 'the evidence indicates that longer Mark was an Alexandrian expansion of the canonical gospel [of Mark] by an author who had independent access to oral traditions [that were] also used in the Gospel of John.' Then, on the basis of a careful analysis of Markan literary techniques (what Brown describes as 'a hybrid of composition criticism and narrative criticism,' one that pays close attention to the reading process), he examines the text's use of 'intercalation' and 'framing stories,' arguing that the excerpts which Clement cites from the Longer Gospel of Mark serve both to frame the teaching on discipleship in Mark 10:35–45 and to introduce a frame for the 'passion narrative' (which has consequences for the reader's perception of the story of the young man in Mark 14:51–52, which marks a transition in that narrative, as well as for the young man in the tomb in Mark 16:1–8, which concludes the narrative). And so, inasmuch as whoever created these excerpts had, in Brown's words, 'a remarkable feel for canonical

Mark's narrative and theological designs,' he concludes that the author of the Longer Gospel 'was the same person who wrote the canonical gospel' of Mark, most likely 'within a few years' of the canonical gospel's composition.

Mark's Other Gospel is a valuable literary and theological study of a text often rejected and long neglected by scholarship. By presenting a sobering critique of how biblical scholarship tends to treat discoveries thought to threaten the dominant paradigm of Christian origins, as well as a compelling analysis of how those discoveries might enable us to think Christian origins differently, Brown has given us a no-nonsense example of how we might begin to describe the experimental character of the first chapters of Christian history. For that we should all be grateful. (RON CAMERON)

Phyllis Granoff and Koichi Shinohara, editors.

Images in Asian Religions: Text and Contexts

University of British Columbia Press 2004. xiv, 382. \$85.00, 29.95

This publication exemplifies the edited volume of conference proceedings in the degree to which it hews to its thesis – debates about the representation of deities and the use of visual artifacts in Hinduism and Buddhism in South, Southeast, and East Asia – and presents the reader with the life of scholarly inquiry. The editors achieve clarity and uniformity, but not staid homogeneity. We have authors in contention and in agreement, and a sense throughout of a unifying agenda of research. The book is ideal for scholars who conduct research into the visual cultures of Asia and its historical debates. However, it is rare among collections of essays in that the editors have managed to make these essays, and the work as a whole, equally appealing to students, particularly undergraduates, in classes that deal with visual culture and religious history in general.

The introduction clearly, and enticingly, outlines the scope of the book. Of the ten essays, five involve India (Granoff, Gilles Tarabout, Daniela Berti, Hans Bakker, and Gérard Colas), two investigate China (Shinohara and Robert M. Gimello), two are devoted to Japan (Chari Pradel and Elizabeth Harton Sharf), and one studies the Angkor Wat complex in Cambodia (Robert L. Brown). Essays juxtapose time and method and are centred on important questions. For example, the first essay by Granoff inquires about the possibility that image worship was inchoate, but contentious, within some circles of Brahminical practice in ancient India, and thus denied ritual power, or rather had its power dispersed into multiple, non-iconic forms as well. She draws upon historiography and Sanskritic textual analysis in this pursuit. Tarabout follows with an ethnographic challenge to Granoff, finding in contemporary Kerala a caste division whereby Brahminical castes tend to undertake anthropomorphic

worship with greater regularity than lower castes, and thus a caution is registered about reading classical texts as historically true of practice. The third essay weaves between the first two by taking up a secondary, but vital, issue raised by Granoff and Tarabout regarding ways non-anthropomorphic objects can become signs and embodiments of anthropomorphic divinity. Berti, in this essay, investigates Nepali practices of representation in public venues from an ethnographic viewpoint.

This pattern of interlocking thematic and theoretical issues defines the volume's key strength as a collective work. In Bakker's essay, we return to text and the historical reconstruction of practice in the worship of Shiva in India: the author returns to questions of caste-differential in modes of worship, reviving the issue of whether or not classical Brahminical practice comfortably contained image worship. Colas shifts from practice to philosophical reasoning about image worship among three of the six tradition schools of philosophy in classical India, giving us a fine intellectual history of this central problem. With Shinohara's essay on monastic texts within Chinese Buddhism, we enter into a discussion of this heterogeneous religion where the worship of the images of the Buddha(s) has always been both contentious and ubiquitous. Gimello's essay on Tantric Buddhism and goddess worship in China taps into the non-monastic practices of popular religion. Chari Pradel offers an engaging study of the genealogy and interpretation of a pair of curtains that entered into Japanese scholarly and public culture as emblematic of the origins of Buddhism in that region. Pradel weaves a fascinating story that involves text, practice, and visual reconstruction. Sharf looks at portrait-painting in Japan by Buddhist monks whose religious genealogy is Chinese and Japanese. This essay is a wonderful example of visual historiography, as Sharf 'reads' visual cues for the past of an artistic-monastic tradition. Brown finishes this collection of essays with a visual reading of Angkor Wat that studies interactive practices with the structure, and would be a delightful companion to any visual investigation of the temple complex in a class setting.

What this volume lacks are modular theoretical contributions that might find wider applicability, and the authors do not engage with significant theoretical formulations within the field of visual culture. This is perhaps a strength of the volume, rather than a weakness, since it was not one of the volume's self-determined mandates. The editors wish to present a collection of essays that is unified by a set of important questions regarding the practices of interacting with religious visual images and sites in Asia, and to do so in a way that is historical, textual, and ethnographic. They want to push forward the scholarly understanding of these modes of interaction, and present new ideas based on solid research. In all these endeavours, this volume performs exceptionally well. (CHRISTIAN LEE NOVETZKE)

Kira Van Deusen. *Singing Story, Healing Drum.
Shamans and Storytellers of Turkic Siberia*
McGill-Queen's University Press 2004. xxvi, 206. \$80.00

One stories and tales in this collection come from several sources. Some were previously published in the Tuvan or Russian and appear in translation here; many were gathered by Kira Van Deusen herself over a series of trips to Khakassia and Tuva, beginning in 1993. All appear for the first time in English, making this a valuable collection for anyone interested in the stories themselves. Van Deusen is a storyteller, and this book is a fine collection of stories of and by shamans in Tuva and Khakassia, along with the author's own accounts of their collection, the context they are created in, and her own journeys into Siberia to gather them. The book is divided into seven chapters, beginning with a (very) brief history of Tuva and Khakassia followed by discussions of shamans in both regions and of spiritual geography, and then a chapter on the storytellers themselves. A chapter is devoted to the important relations between music 'as a point of entry to the inner world,' as is another to the role of language as such a point of entry. The book concludes with a discussion of contemporary shamans in Tuva and Khakassia. Stories are interwoven throughout each of the chapters, embedded in discussions of their context. Van Deusen has interviewed shamans, storytellers, and scholars of Siberia to help understand them. In places the book would have benefited from more editing. Some stories are left dangling. There are at times abrupt transitions between paragraphs; cross-referencing in the text would also have helped make this a more coherent volume. That said, it is a very readable account.

It is important to take this collection for what it is, a collection of stories as retold by a storyteller, grounded in her experiences and perspectives. It is not an ethnography and not a scholarly book, as it is lacking in critical analysis and scepticism. One stories are held together by descriptions of the context, historical, political, and ethnographic, of Khakassia and Tuva, usually presenting the view of the people themselves, as told to Van Deusen. At times they become superficial and too cursory, even misleading. Repeatedly throughout the book Khakassians and Tuvans are referred to as indigenous, with reference to a broader Siberian indigenous identity. But this assumption of a shared Siberian indigenous identity completely overlooks the differences between these two Turkic groups and others (such as the Itelmen, Nivkh, or Ket) whose experiences – both historically and in the modern day – are radically different. Throughout, there is a strong tendency to romanticize the lives of the Tuvans and Khakassians, without much analysis of the day-to-day realities. To be sure, there are references to the problems which plague native Siberians today, such as the high suicide rate, but others (low life expectancy, high alcoholism rates) are not mentioned, and the negatives are overwhelmingly buried in discus-

sions of such topics as the 'richness in the languages of indigenous peoples, speaking to a wealth of individual spiritual understanding.' It is unclear how such social problems coexist with such spiritual richness. This is perhaps an unfair critique, as it is not the author's intent to discuss social structure but rather the spiritual nature of these societies, yet the two are intertwined. Another example is the recurrent theme of the shift in the nature of shamanism. Historically and traditionally, shamanism was a gift of sorts, bestowed upon a person who really had no choice but to accept it or be ill. Unlike other kinds of spiritual leaders, shamans simply acquired their craft, from the spirits, without formal training. At present, however, particularly in southern Siberia, it is possible to take shaman lessons. Van Deusen mentions this as coming about through necessity, owing to the destruction of traditional culture by the Soviet government. More discussion of this phenomenon, its roots and implications for modern-day shamanism, would be welcome.

Despite my reservations about the critical value of this volume, it is an excellent collection of stories and tales and will provide provocative reading for all interested in an internal perspective. (LENORE GRENOBLE)

Margaret E. Derry. *Pathway: Life as Art, Science, and History*
Poplar Lane. 160. \$32.00

A professional historian, painter, and successful breeder of purebred cattle, Margaret Derry comes across in the present book as somewhat of a Renaissance figure. Her topic is art, science and history and the relationships that exist among them. She approaches all three from historical and philosophical perspectives. The number of issues evoked and positions taken in the book make it a difficult one to review. To say that, however, is in no way to deny its considerable interest.

The title and the subtitle both suggest the deeply personal nature of the work. A form of intellectual autobiography, it tells the story of 'a long mental journey,' of a 'pathway' of self-discovery that Derry set out on shortly after the death of her mother in 1982. She believes that the insights about herself to which she has come reveal fundamental truths about human life in general.

The story begins with her attempt to deal with grief by remembering her mother and places associated with their shared life. This leads to a sense of the importance of memory for life in general and in a special way for art. A key word is 'nostalgia,' defined here as 'that form of memory which perceives aspects of the past with an appreciation of beauty and love in the present.'

The book follows a somewhat chronological order with each chapter representing a new stage in her journey. The role of memory in aesthetical

thinking and the making of art leads to a consideration of the relation between art and science. Early memories of a child's fascination with dinosaurs and of visits to the Royal Ontario Museum lead her to undertake a series of paintings of dinosaur remains and to research recent scientific theories about them. This stimulates her to try to understand the relation between the kind of thinking involved in art and science.

Derry's natural bent is a philosophical, even an epistemological one. Seeking to clarify her experience, she turns to a range of philosophers including Kant, the German Idealists, and other Germans such as Nietzsche and Heidegger.

In 1990 Derry returned to the University of Toronto to work on a PhD in history. Her thesis was on beef cattle farming in Ontario, 1870–1924. Its completion brought about a renewed interest in thinking about art and science but now in relation to history. It becomes for her the key to the relation between the other two.

The chapter dealing with historiography is, not surprisingly, the most sophisticated part of the book. This is an area in which she is most at home from a scholarly point of view. Her sympathies here are with those who refuse to see history in purely scientific terms. It must be both quantitative and qualitative; it must involve both scientific and artistic approaches.

Derry's focus on the story of her own involvement with memory, art, science, and history gives her account an existential quality. She is driven to understand how these various disciplines come together in the individual living, thinking person. The word 'holistic' comes back a number of times and seems to evoke the ideal she is seeking.

'Truth, beauty, love or lack of concealment,' she says, 'are all one and understanding their meaning defines our humanity.' It is perhaps symptomatic of her final stance that the last chapter contains a quotation from Augustine's *Confessions* and ends with one from the *Symposium* of Plato. Those trained in love and beauty will 'catch sight of something of "unbelievable beauty"' and come to 'appreciate the timelessness of things that are eternal.'

Whether one agrees with all of Derry's more theoretical affirmations, the story she tells is a fascinating one. It is about ideas and about one highly intelligent and sensitive person's search for understanding herself and her involvement in art, science, and history. The book invites the reader to embark on a similar journey. (DANIEL DONOVAN)

Gerry Bowler. *Santa Claus: A Biography*
McClelland and Stewart. ix, 278. \$34.99

As it may for many, Gerry Bowler's (unauthorized?) biography of Santa Claus evoked for me a long-lost childhood memory. Every Christmas Eve,

Santa and an elf would visit my home. Early on, I noticed that Santa and elf alike had balance problems. As I grew, I came to understand that those problems – along with Santa's red nose – resulted from the glass of Christmas cheer that they received at each stop along their route. This was the 1960s, these were my middle-class father's friends/business associates, and in their logic of the season, childhood excitement was of a piece with drunken revelry and socioeconomic networking.

If this anecdote were to appear in *Santa Claus: A Biography*, it would likely be bowdlerized (bowlerized?) – stripped of its more complicated meanings, such as what it might tell us about the role of Santa Claus in mid-twentieth-century United States social networks. Unrelentingly cheerful, this 'biography' is less a work of history than it is a well-researched historical trifle. Beginning with the visit of the magi to the infant Christ child (which is treated as historical fact), this tale – like the figure it examines – jumps magically across time and space, delivering delightfully anecdotal tales about the evolution of the red-suited gift-giver, from his birth in the Middle East, to his youth as Christian saint and European animist demiurge, to his dotage as a secularized force of Christian charity. In ever-narrowing gyres, it centres gradually on North America (largely excluding Mexico) and on the twentieth century.

That said, Bowler, has done extensive research on the old codger and his antecedents. But this research is rather hidden, appearing in the back of the book as a collection of densely packed notes that are not signalled in the text itself or accompanied by a bibliography. Rather, the notes are organized by chapter and page number and one finds them only if looking. Likewise, in the text itself, Bowler (with a few exceptions) does not tell his reader which social or cultural historian is speaking at those moments when they are anonymously invoked. The result is a more fluid and seamless just-so story in which contradiction and disagreement about the historical record are smoothed over in favour of an evolutionary tale that leads us inevitably towards a present that looks remarkably like the northeastern United States and Canada. From a historical standpoint, this is a shame, as it seems that Bowler has accumulated a significant amount of data, some secondary and some primary, and deployed it in a compelling fashion.

That narrative, though it might not satisfy every social historian, will no doubt please enthusiasts of the season and of Santa. Bowler's prose is fluid and engaging, and if the text seems a bit historically determinative at times, that ensures a narrative trajectory that keeps the reader engaged. In the chapters 'His Long Gestation and Birth' and 'His Youth and Character Development,' Bowler playfully deploys the conceit of reading Santa's fictitious personhood against the multiple sources of his origin. In 'Santa the Adman,' 'Santa the Warrior,' and 'Santa at the Movies,' he considers the uses to which the character has been put in the service of capital and

nationalism. (Here, the paucity of discussion about the uses of Santa in the regulation of class-based behaviours in children and youth might frustrate the cultural historian. Likewise, Bowler's discussion of the Nazi suppression of Santa arising from an antipathy to Christianity, a discussion which simplifies the complex relationship of the National Socialists and different Christian sects and which does not mention the Holocaust at all, is a disturbing reduction for the sake of maintaining a tone of whimsy.) Finally, 'Does Santa Have a Future?' allows the author to join in a counter-assault on the mythical forces of political correctness, which are purportedly waging a carefully co-ordinated war on Christmas and on the family ... and here the relatively harmless biases of the text take a decidedly more polemical (if brief) turn.

In short, this book will make a compelling read for devotees of the man and the holiday, if not for the social or cultural historian. (NICHOLAS SAMMOND)

Maite Ezcurdia, Robert Stainton, and Christopher Viger, editors.

New Essays in the Philosophy of Language and Mind

University of Calgary Press. xiii, 449. \$44.95

New Essays is a fine collection of original and interesting essays on the philosophy of language and mind and intersecting subjects. Its main aim is to bring together works that reflect 'some of the [current] topics and methodologies' in these areas of philosophical inquiry. The objective is achieved. The authors revisit ongoing debates, such as those concerning the tenability of the descriptive theory of proper names, the status of folk psychology, and the nature of *a priori* knowledge, and offer a glimpse of exciting recent developments in research. Not only is there now a renewed interest in the once shunned topics of emotions and consciousness, but there is also readiness to embrace findings from phenomenology and the cognitive sciences in philosophical discussion.

The collection is divided into three sections. Of the five essays in the first section, which is concerned primarily with language, three address the issue of context sensitivity: Herman Cappelen and Ernest Lepore open with a defence of Semantic Minimalism, according to which only a few expressions (notably demonstratives and indexicals) have their semantic values determined by context; Joshua Dever follows with a challenging essay arguing that the character of some expressions, commonly thought of as a context-dependent rule for fixing content, is not always autonomous from content-level operators; Jeffrey C. King marshals further support for his Context Dependent Quantifier account of anaphora by showing that it not only enjoys a methodological advantage over competing theories, but can also be extended to treat various kinds of 'donkey anaphora.' The

remaining two essays, by Guillermo Hurtado and by Josep Macià, focus on the nature of change and descriptivism, respectively. The former appeals to quantificational calculus to show that the form of change is a conjunctive fact made up of time particles, while the latter reformulates the descriptive theory of proper names in a way that eschews some of Saul Kripke's well-known criticisms.

The second section deals with issues where language and mind intersect. Dorit Bar-On argues that folk psychology can avoid the threat of semantic eliminativism by showing that our linguistic understanding is not based on a theory, and hence, not on something that can be susceptible to the Quinean charges of underdetermination and indeterminacy. On a related theme, Diana I. Pérez provides an alternative defence of folk psychology by employing a modified version of Hilary Putnam's theory of the meaning of natural kind terms to establish that mental concepts are natural kind concepts. Lastly, Georges Rey points out that the key to adjudicate the debate regarding the possibility of *a priori* knowledge still lies ahead in future linguistics and psychology findings.

The final section comprises six essays that deal with the mind. Two focus on emotions: Mark Lance and Alessandra Tanesini argue that emotional states play an essential role in rationality by directing our attention to what is epistemically salient and relevant. Paul Thagard uses emotions to formulate a 'hot' theory of doubt and proposes an account of reasonable doubt around the notion of 'emotional incoherence.' Two other papers illustrate nicely how the cognitive sciences can contribute to our philosophical understanding of the mind. Shaun Nichols and Stephen Stich point out that empirical evidence in developmental psychology supports their Monitor Mechanism Theory of self-awareness, while Robert A. Wilson suggests that the issue concerning the extent to which the mind is modular should not be decided on *a priori* grounds, but on findings in developmental neuroscience and artificial intelligence. Of the remaining essays, Daniel Stoljar persuasively rejects the argument from transparency as a threat to the existence of qualia, and Irwin Goldstein argues against neural materialism by showing that it lacks the resources to capture axiological properties of certain mental states.

A short review like this cannot do justice to the rich and varied contents of this timely collection of essays, which captures some of the new directions of research in their subject areas. Most of the essays (except those of a more technical nature by Dever and by King) should be accessible to anyone familiar with the basic issues in the philosophy of language and mind. (JACK M. C. KWONG)

David Novak. *The Jewish Social Contract: An Essay in Political Theology*
Princeton University Press. xxii, 250. US \$25.00

As Professor of Jewish Studies at the University of Toronto, Orthodox Rabbi, citizen of the United States and Canada, and prolific author, David Novak brings a wealth of experience, and a well-articulated conservative perspective, to the question: 'How can I *as a traditional Jew* actively and intelligently participate in *my* democratic ... polities?' His description and theological defence of the Jewish social contract draw on three modes of analysis and exposition: (1) theological retrieval of the historical and normative basis for participation as Jews in a secular society (i.e., a society not dominated by a single religious tradition or in which religion has been banished to the margins of a secularist society and reduced to a purely private matter); (2) philosophical analyses of natural law justifications relating distinctively Jewish convictions to shared public reasoning about justice and the common good; and (3) political prudence regarding the application of theologically articulated Jewish teachings and philosophically justified reasons to particular policies in the shared public realm.

'Theological retrieval always comes first because a Jew must always look to the Torah to continually find answers or for data to formulate answers to all questions that involve his or her personal commitment anywhere anytime. Torah, both Scripture (Written Torah) and the normative Jewish tradition (Oral Torah), is what I mean here by Jewish theology.' Theology in the Jewish tradition is not primarily talk about God. It is reflection on 'what God wants Jews to do or not do.' The theological task, which involves re-examining ideas of the authority and interpretation of traditional texts, election, covenant, and commandments, plays an important role in counteracting the secularist assumption that 'traditionalists such as Jews must overcome their cultural origins in order to fully participate in civil society.'

Jewish participation as citizens rather than as aliens in a secular democratic society depends upon rescuing 'secularity' from 'secularist' distortions. In a secular society, members of different traditions find the ultimate legitimation of their public values in 'the founding revelations of their own communities, which have been transmitted and developed by their respective traditions.' The basic moral principles emerging from particular traditions 'can then be coordinated into universal principles through philosophical reasoning.'

Novak's aim in this book is to encourage Jewish and non-Jewish readers to reflect deeply on the theological and philosophical reasoning embedded in the idea and practice of the Jewish social contract. His references to practical applications are therefore brief and, in some cases, provocative. For example, he suggests that 'the idea of the self-possession of one's own body is used by most liberals to justify such biblically prohibited practices as abortion, euthanasia, and homosexual marriage.' He assumes that 'most liberals today seem to explicitly derive their morality from their secular political commitments.' Liberals themselves will invite further

conversations about what is or is not biblically mandated or proscribed, and about how their own positions relate to the biblical tradition. (ROGER HUTCHINSON)

Robert M. Martin. *Philosophical Conversations*
Broadview. 351. \$24.95

Robert Martin's latest introductory text, *Philosophical Conversations*, is a wonderful read. The text is divided into seven conversations between a variety of characters representing different philosophical views. Topics covered in their order of appearance are religion, social philosophy, ethics, mind and body, determinism and free will, knowledge, and finally, identity and meaning. The conversations are clear and well written and the debate is fair and often penetrating. All the standard philosophical moves are covered and then some, yet Martin also shows his teaching experience, for often the initial arguments of the dialogues sound awfully similar to students' in-class responses to the puzzles. The student is drawn in by the easy, everyday language and the initial 'commonsense' move or request for further information, but by the end of the dialogue has had to master material of considerable complexity. The last chapter on identity and meaning is really quite sophisticated. The order of the subjects is well chosen, beginning with the more 'accessible' topics such as religion, social philosophy, and ethics, and only then moving to the more abstract theorizing regarding mind, body, and metaphysical subjects generally. The text is suitable for an introductory course, but it might also make a good gift for the curious who wish to know what philosophers have been up to.

In addition to the dialogues, the text includes an introduction, an epilogue of quotations from Bertrand Russell, and a glossary workbook in which the key terms and argument titles are listed, waiting for the student to enter definitions and brief summaries. The workbook is ideal for tutorials and could be used as tutorial assignments, or just as homework. The introduction impressed me. Martin discusses philosophy and how it is different from other disciplines. Unlike most disciplines that leave controversial topics to the experts, philosophy demands that the student delve into controversy immediately. Martin makes this explicit and notes how, for some students, this may be quite difficult, but others may 'find it exhilarating: everything is up for grabs!' Everything is up for grabs, but this comment doesn't reflect some ineffectual pedagogical relativism: Martin reminds us that the positions may be plausible and the answers not yet discovered, but that not all of the positions can be true together! The thrill is in figuring out what is not yet known.

Martin's sense of humour is not lost in this text and he exhibits the cheeky side of philosophers rather well. The inside cover has a delightful

picture of a flying pig, resonating with the dialogue on religion in which the atheist challenges his collocutors to choose to believe in flying pigs. My favourite line of the introduction is this piece of humorous irreverence: 'The concepts and the reasoning in philosophy are sometimes more complex and difficult than the simple stuff you'd run into in an introductory class in, for example, the CENSORED Department.'

What are the drawbacks of Martin's text? Well, despite the fact that Plato's dialogues are a common choice for introductory texts, and dialogues have often been the choice of great philosophers, contemporary philosophers and students have trouble teaching and reading dialogues. Perhaps the problem comes from the need to keep track of what positions and arguments a speaker maintains, and if that's the issue Martin effectively combats it by simply naming his characters after the positions they advocate. How might one use this text? It can be used as a stand-alone text or, as I suspect many will use it, as a companion text that provides an accessible commentary on the primary sources; thus it could be added to a course for which one has already prepared material.

But a review of an introductory text is something like an *a priori* analysis – the real test of excellence for such a book is found in the classroom, so we will have to wait and see. The challenge for authors of such books is to write one that is sufficiently engaging to sway teachers, stuck in their ways, to choose a new text. But Martin's *Philosophical Conversations* is indeed inviting, and should be seriously considered, even if that requires some novel preparation for the teacher. (BRIAN GARRETT)

Paul Saurette. *The Kantian Imperative: Humiliation, Common Sense, Politics*
University of Toronto Press. xiv, 249. \$35.00

Saurette's alternative reading of Kant aims to bring to light the 'subterranean Kantian logic' – what he calls the 'Kantian Imperative' – which drives Kant's moral and political project. The 'Kantian Imperative' places common sense and the affect of humiliation at the centre of Kant's moral and political theory. Kant is seen as using common sense to fill the gaps in his *a priori* autonomy argument and as using humiliation to establish *de facto* moral obedience to the 'Kantian Imperative image of morality.' Saurette argues that experiencing humiliation fulfils a 'primordial role' in the formation of respect for the moral law for Kant, and Kant's position deems it both right and possible to coerce people to experience humiliation. Indeed, Saurette claims that on Kant's conception, 'strategic employment of humiliation ... [is] a legitimate mode of political cultivation' because 'the experience of humiliation [is] a fundamental precondition of citizenship, morality, and peace.' After arguing that the 'Kantian Imperative' also deeply informs the work of Jürgen Habermas and Charles Taylor,

Saurette's analysis culminates in the claim that the experience of humiliation is so centrally located in Kant's theory that it can neither identify any wrongdoing nor justify the condemnation of the United States military's 'humiliating' treatment of Iraqi prisoners at Abu Ghraib. Saurette therefore concludes that we should start elsewhere when developing our moral and political theories.

Saurette's interpretation relies heavily on a passage in the Second Critique: 'The moral law unavoidably humiliates every human being when he compares with it the sensible propensity of his nature ... it humiliates us in our self-consciousness ... it awakens *respect* for itself insofar as it is a positive and a determining ground.' On Saurette's interpretation, humiliation is a primordial affect that enables respect for the moral law. Since humiliation is an affective precondition for morality, people can be forced to experience it. A key problem with Saurette's interpretation is that the kind of humiliation Kant talks about in this passage is entirely first-person in nature. It is one that only each individual can experience by critically evaluating his actions as motivated by natural inclination as opposed to reason. It is not a type of humiliation that can be brought about by others. Therefore, the Second Critique passage, central to Saurette's interpretation, cannot be used to support it. Rather, the passage supports Kant's distinction between enforceable and non-enforceable rights and duties as found in 'The Doctrine of Right.'

Given Saurette's special interest in the political implications of Kant's moral and political project, it is reasonable to expect a detailed engagement with Kant's theory of justice. Unfortunately, Saurette gives no consideration to Kant's 'Doctrine of Right' or Kant's political essays. Not only is this highly problematic in itself, but it also entails that Saurette never engages Kant's claim that it is both impossible and wrong to use coercion in an attempt to make others act morally (experience humiliation in Kant's sense). Because Saurette does not consider 'The Doctrine of Right,' he fails to notice Kant's distinction between enforceable and non-enforceable duties that yields the distinction between the theory of justice ('The Doctrine of Right') and the theory of morality ('The Doctrine of Virtue') as we find it in *The Metaphysics of Morals*. In short, Kant argues that all those virtues that require the moral motivation cannot be enforced. So any attempt to coerce persons to be moral (experience humiliation) will fail. Moreover, according to Kant's political theory, if a person uses physical coercion in an attempt to force others to be moral, she is depriving that person of her innate right to freedom, which is the cornerstone of Kant's conception of justice. Since Saurette ignores Kant's political writings, these central aspects of Kant's political theory are unfortunately not discussed.

Saurette's interpretation of humiliation is also problematic in that it fails to distinguish between Kant's conceptions of humiliation and degradation. For example, Saurette equates media descriptions of prisoners in Abu

Ghraib as being 'humiliated' by United States guards with Kant's use of 'humiliation' in the Second Critique. But it is more consistent with Kant's texts to argue that the prisoners were degraded (since being physically abused is to be deprived of one's innate right to freedom), rather than humiliated. In contrast, the United States military should rightly experience humiliation when called upon by the media to reflect on its actions to recognize its own wrongdoing. Those in the United States military who took the criticism to heart humiliated themselves in the way described in the Second Critique, namely by realizing that they had failed to act in accordance with reason. (HELGA VARDEN)

William F. Sullivan. *Eye of the Heart:
Knowing the Human Good in the Euthanasia Debate*
University of Toronto Press. xxiv, 408. \$85.00

As a medical doctor who also holds a doctorate in philosophy, William Sullivan is especially well trained and appropriately situated to write on the euthanasia debate. He is particularly concerned to indicate the cognitive role of feelings in value judgments; he adopts and articulates Bernard Lonergan's position on this question and spells out the ramifications of this position for the euthanasia debate. Contrary to the dominant contemporary bioethical theories, Sullivan articulates a foundationalist position in which feelings are understood to play a crucial role in making epistemically objective value judgments, and which overcomes the generalist/ particularist divide by showing that these approaches are both indispensable and complementary. While Sullivan carefully expounds his own positions and criticizes a number of other positions in a penetrating and detailed way, this is not a polemical work, but one that invites readers to deepen their understanding of the issues being debated, and to arrive at a philosophical stance that is most defensible because least truncated.

Sullivan begins chapter 2 by reconstructing the life-stories of two individuals who suffered from amyotrophic lateral sclerosis (ALS), one of whom did, and one of whom did not, request assisted suicide. His approach, accordingly, can be described as a 'bottom-up' one, for it does not begin by articulating general principles and applying them to particular cases, but with the cases themselves; in this way, Sullivan illustrates the role of affectivity in persons facing end-of-life decisions, something that is often lost on bioethicists who fail to attend to and reflect on these lived experiences. Sullivan concludes this chapter by outlining some important positions on euthanasia in philosophical and legal debates in the North American context. Chapter 3 sketches some of the more important and influential philosophical accounts of feelings as to their cognitive role in knowing and grasping values. This allows the reader to situate the views

on emotions in the contemporary euthanasia debate in a historical context, and to view Lonergan's position as one that develops the Aristotelian-Thomist tradition.

In the work's central chapters (4–7), Sullivan articulates Lonergan's cognitional theory. For Lonergan, acts of knowing have empirical and pre-empirical features, the latter being the philosophical presuppositions one brings to any concrete inquiry. Lonergan claims we discover these pre-empirical features of ourselves as knowers by answering three basic questions: the phenomenological question ('What am I doing when knowing [values]?'), the epistemological question ('How is doing that knowing valid?'), and the metaphysical question ('What is the structure of the real?'). This allows Lonergan to maintain that knowing is a series of distinct but dynamically related conscious and intentional acts, which arise as the result of the wonder that is proper to human beings. On Lonergan's account, human knowing can be thought of as a pair of double-bladed scissors, with an upper blade of transcendental intending (questions proper to corresponding cognitive acts), and a lower blade of empirical contents and determinations (concrete data one investigates). Sullivan helpfully deploys a medical example to illustrate this material, proceeds to indicate how values can be related and compared and to outline Lonergan's account of the structure of the human good, and concludes by affirming Lonergan's account as correct.

The advantage of accounting for the objectivity of fact and value judgments in this manner is that it provides ethics with a stable foundation that cannot be undermined. Moreover, such a foundation provides one with the requisite analytical tools to assess the various alternative and rival positions on the morality of euthanasia. Hence, in the work's final part, Sullivan returns, now via a 'top-down' approach, to the two life-stories and to the positions articulated in the philosophical and public policy debates discussed in chapter 2, evaluating them from the standpoint of their underlying philosophical commitments and of their treatment of the empirical questions surrounding the issue of euthanasia. Sullivan does not make any definitive pronouncements on the issue of euthanasia or any other concrete ethical issue. Rather, he is content to point out that the source of many of the disagreements that proponents and opponents of euthanasia find themselves in can be explained by the different stances they take on the question of what it is to know and the question of whether epistemically objective judgments can be made. Concerning these 'upper-blade' issues, Sullivan concludes that the opponents of euthanasia have their upper blade (their account of the pre-empirical features of themselves as knowers) in better shape than do proponents of euthanasia; the latter, he finds, advance or at least implicitly adopt a truncated account of these pre-empirical features, and incomplete accounts of knowing give rise to a distortion of moral knowing itself.

Sullivan's book has much to offer and recommend itself to several diverse audiences – Loneragan scholars, philosophers, medical doctors, and general readers – and must be judged enormously successful; it is not only a valuable contribution to the euthanasia debate, but also to the broader inquiry of ethical studies on the whole. (JOHN LIPTAY)

Nick Russell. *Morals and the Media: Ethics in Canadian Journalism*
University of British Columbia Press. xiv, 306. \$39.95

It's easy to fall prey to the notion that Canadian journalists are more ethical than our Western counterparts. Ethical violations in this country simply haven't occurred on the scale of either the United States or the United Kingdom. We haven't yet had the equivalent of Janet Cooke (who invented a heroine-addicted child in an award-winning series in the *Washington Post*) or Stephen Glass (who also invented people and places, but many, many more of them for the *New Republic*, among others), or Jayson Blair (who fabricated elements of more than thirty stories or so for the *New York Times*). Nor have our journalists used fake ID to procure a job at Rideau Hall, the better to gain access to a visiting politician's breakfast habits. (A UK journalist got a job at Buckingham Palace in order to serve George W. Bush his breakfast. He was exposed before Bush's favourite cereal could be made public.)

Then again, perhaps it's safer to say that when Canadian journalists offend, they aren't quite so dramatic about it. The reality is that professional ethical violations have occurred, do occur, and no doubt will continue to occur given how treacherous it is to navigate the murky waters of journalism.

Recognizing the need for journalistic ethics has been slow in coming, however. While journalistic codes of ethics commonly exist within larger media outlets, smaller ones are less inclined to commit anything to paper. So former journalist Nick Russell made a great contribution when, in 1994, the University of British Columbia Press published his book on ethics in Canadian journalism. It was timely, highly practical, and served as an essential reference for journalists.

However, in the twelve years since its publication, the media climate in Canada has drastically changed. Industrial convergence has altered the practice of daily journalism, media ownership has become even more concentrated, and on-line journalism is now a force to be reckoned with. Add to that the kinds of belt-tightening taking place in the media as a whole, and it's definitely time for an updated version of *Morals and the Media: Ethics in Canadian Journalism*.

In this edition, Russell addresses the implications of those changes. He isn't afraid of tackling the issues head-on. For example, in his chapter

'Playing Fast and Loose with the Truth,' Russell admits to the pressures that could drive a journalist to do precisely that (e.g., omitting critical facts to avoid causing offence, or enhancing details and/or facts to improve people's perception of a person/political party/cause). They're real, they're tempting, and they exist no matter in which arm of the media a journalist works. As with every chapter, Russell provides scenarios that actually occurred and discusses how the players chose to resolve them.

And while he doesn't 'talk down' to readers, Russell describes and examines topics in a way that serves to encapsulate the issues and reduce them to their essence. This is not only a useful and important learning tool for journalism students; it's a wonderful way of introducing non-journalists to this under-examined area. (However, both would have been better served had the book been more conscientiously copy edited. There's no excuse for spelling errors and they are scattered throughout.)

But reducing a scenario to its essence doesn't mean the route to its resolution is obvious. In fact, one of the most disconcerting aspects of making ethical decisions is that there is often not one decisive right or wrong solution. After all, ethics doesn't deal with legalism; it is part and parcel of life – with all its messiness. Russell begins his book with an overview of 'values and evaluation,' and that's helpful. But it would have been useful to see it continued in some form throughout each chapter – especially as each one ends with 'Tough Calls,' scenarios that require readers to embark on a decision-making process.

In this new electronic age, journalism is often akin to a rush to judgment. But as social complexity has never been greater, it is incumbent on journalism schools to raise the profile of the teaching of ethics. This book will contribute much to the cause. (LOIS SWEET)

Willem H. Vanderburg, *Living in the Labyrinth of Technology*
University of Toronto Press. xv, 540. \$80.00, \$35.00

Willem H. Vanderburg's book *Living in the Labyrinth of Technology* starts by saying that it is 'a narrative of where we are taking science and technology, and where science and technology are taking us.' This suggests that even if we are not being offered the means of escape from the labyrinth (there is no outside), we are at least being offered some guidance in the tradition of Daedalus, Ariadne, and Theseus. Herein lies the strength and problem with Vanderburg's book.

Vanderburg structures his book around the idea that humanity has already engaged in two great 'megaprojects' and is on the threshold of a third. Part 1, 'Disconnecting from and Reconnecting to the Earth and the Gods,' looks at the change of society brought about by industrialization and the shift away from pre-industrial life. Part 2, 'Disconnecting from and

Reconnecting to Experience and Culture,' explains how we broke our bonds with local culture, particularly through the use of communication. In part 3, 'Our Third Megaproject?' Vanderburg argues that we are at the beginning of a global culture completely mediated by technology. To support his argument, the book abounds with anecdotes that take us down the convoluted passages built by our reliance on technology and frequently highlight the trouble that occurs when that technology produces unexpected consequences or fails to operate at all.

In a larger sense, our megaprojects have transformed humanity from *homo sapiens* into *homo economicus*, and in the third age into *homo informaticus*. Vanderburg argues that the transformation is bad for us. The basis for this position largely comes from Jacques Ellul, who was Vanderburg's postdoctoral mentor and colleague, and to whom the book is dedicated. While Vanderburg's concerns are stated in less spiritual terms than Ellul's, they are both based on the idea that when technology mediates human interaction, we lose something of our humanity. If living in the trap of technology was not bad enough, there is not much we can do about the situation unless we 'awaken from our technique-induced slumber' and live 'in the tension between "people changing technique" and "technique changing people."'

Vanderburg's message is an important one, particularly as a part of education for students who are being trained to maintain, develop and live in a technological society. The problem with *Living in the Labyrinth of Technology* is that it takes on this complex topic and makes it even more complex by adding confusing terms and sprawling commentary. In particular, there is the frequent use of the term 'connectedness,' especially 'technology-based connectedness' which is set in contrast to 'culture-based connectedness.' In some places, 'technology-based connectedness' seems to be synonymous with Ellul's 'technique,' or the totality of human methods of solving real world problems, but in other places the term seems closer to McLuhan's ideas about media, mind, and society. 'Culture-based connectedness' could mean culture before modern technology or technologically unmediated human behaviour.

Simply parsing passages can prove a challenge. Consider this passage about mass media and advertising. 'The increasingly essential role of information flows was to make a relatively autonomous technology livable while recreating social cohesion. One of the price tags was a weakening of the dialectical tension between the individual and society in favour of the latter.' How can an 'autonomous technology' be 'livable'? It is not clear what a 'dialectical tension between the individual and society' could be or how weakening a tension can favour one dialectical pole. Although there may be other 'price tags,' they are not identified. The situation is not helped by Vanderburg's frequent reassurance after such passages that it will all be explained later in the analysis.

One of the great philosophical problems about discussing technology and society is that there is no easy way to separate culture from our tools and systems. Any definition of technology broad enough to be used to identify social transformation (whether Vanderburg's 'megaprojects' or Neil Postman's 'technopoly') will, by necessity, include 'culture' itself as a technology, not as an autonomous object. To paraphrase Postman, it is not culture plus the automobile, or culture plus the computer, it is a new culture.

Important as Vanderburg's message is, most readers would be well advised to start by reading Jacques Ellul, Neil Postman, Max Weber, Lewis Mumford, John Kenneth Galbraith, and Harold Innis before entering this labyrinth. (ANDREW EDE)

Daniel Downes. *Interactive Realism: The Poetics of Cyberspace*
McGill-Queen's University Press. xvi, 192. \$29.95

Daniel Downes's *Interactive Realism: The Poetics of Cyberspace* is a succinct academic introduction to a popular cultural topic that should be highly familiar to all readers. Raising many interesting and important questions, in the end Downes offers too little critical-theoretical reflection on his subject while relying overmuch on jargon. Another chapter or two would be welcome, as the book consists largely of critical synopses of the canonical texts in the fields of virtual reality, cyber theory, and new media studies. The six brief chapters move from an overview of the early years of cyber theory – the mid-1990s – to a critique of the 'transformative view' of new media: a catch-all term for rampant techno-utopianism. Downes usefully clarifies the often conflated distinction between the Internet and cyberspace, defining the Internet as a 'technological infrastructure' and 'communication system,' while cyberspace is a new kind of 'imaginative space,' a new kind of 'environment for human exchange' made possible by digital technology.

It is not always easy, however, to distinguish Downes's own argument from the survey of 'traditional media theory.' While the title is explicated in the introduction and conclusion, the key term 'interactive realism' is under-defined as 'an approach to studying new media that emphasizes both the linguistic and the non-linguistic importance of cultural artifacts like the computer in the construction of social reality,' and, further, as an exploration of 'the metaphors and images used to represent and model social reality.' The second half of Downes's title, 'the poetics of cyberspace,' denotes 'the collection of metaphors and representations that organize, influence, and constrain our thinking in this new communicative environment.' Frustratingly, the highly suggestive conflation of the technological, aesthetic, social-ethical, and epistemological implicit in the notion of

'interactive realism' is never fleshed out. Downes's frankly acknowledged social constructivist approach is certainly justified, given the proliferation of new technologies, media and cultural forms, new meanings and use values, and resulting new identities, with which consumers are confronted every day. Downes clarifies at the outset that his focus is not the Internet but cyberspace; therefore he does not dwell on what might seem the obvious target in this context: 'the new media economy that threatens to shape reality into a Time-Warner-Microsoft World.' We still need properly critical studies of this aspect of contemporary life that avoid the prescriptive post-Marxist analysis typical of Cultural Studies, and that exploit a knowledge of the relevant technology to pursue subtler, more open-minded investigations of new, complex social realities and the measure of agency the average consumer-citizen wields within them.

Downes obviously possesses this knowledge, but this is not that book. A silent contradiction emerges in his critique of the 'transformative view' of new media, in which he takes sides against a kind of Platonic-Cartesian metaphysical tradition that is itself the ground of the society of the spectacle whose investigation he avoids. As Downes puts it (in a strange verb tense), 'we play *inside* Plato's cave, yet we can take pride and pleasure in the fact that we can actively participate in its construction in the first place.' While true, this also occludes the possibility of outright escape from the confines of such ancient metaphors. In Henri Lefebvre's words, social reality under late capitalism can be thought as 'an emptiness full of signs' – and if there's a better definition of cyberspace, I'd like to hear it. (R.J.A. KILBOURN)

R.R. Janes and G.T. Conaty, editors. *Looking Reality in the Eye: Museums and Social Responsibility*
University of Calgary Press. ix, 196. \$29.95

Museums contribute to the education of our children and ourselves, to our collective memory, and to the development of our culture. In a compendium of stories edited by two eminently qualified museum colleagues, we see a movement today which promises transformative change in this historic contribution to society. The nine stories in this new book illustrate the recent experiences of museum colleagues, which provide ideas and lessons for museum professionals to advance their own contributions.

In their introduction to *Looking Reality in the Eye*, R.R. Janes and G.T. Conaty provide an informative history of museums, art galleries, and science centres that places the current movement in useful context. Their attack on postmodern relativism reflects their critique of a disinclination among museums to be more socially responsible. It captures the chill that went through the museum community when 'Into the Heart of Africa' and

other exhibitions attempted to deal critically or responsibly with history, culture, and representation, but instead evoked controversy and backlash.

The chapters themselves provide telling examples of museums coming out of their safe spaces, pushing socially progressive and relevant agendas that deal with the realities of our time. The case studies provide useful templates and issue challenges for others to follow.

Conaty and Carver's case from Calgary's Glenbow Museum balances stories from different perspectives, ideologies, and beliefs, allowing us as visitors to question the complexity of different truths. Their chapter reminds us that doing the right thing is hard and takes time; but it's clearly worth the effort. Joanne di Cosmo, of the Canadian Museum of Nature, begins her chapter with excellent, fundamental questions that we continually need to ask ourselves. It's honest, direct, and clear. Emlyn Koster and Stephen Bauman, at the United States Library Science Center, present the most solid description of this museum movement as, essentially, social marketing: it's about making change. Janet Pieschel of the Calgary Police Service Interpretive Centre shows how even private corporations will become aligned with museums doing socially and environmentally sustainable work. With the exception of the first chapter, which is narrated in the first person singular and describes a complex project apparently devoid of problems or glitches, authors are inclusive, candid, introspective, and instructive in their descriptions of collegial collaboration and project realities.

Given that each of these chapters stands alone with no continuity or structural context to the compendium, and assuming that most readers will not pore over this book from front to back, organizing the chapters in content categories might have made them easier to access and use. The first chapter, for example, could then have been put in less troublesome context for this reader within a category which reminds us that individual passion and dedication are necessary to drive effective change.

Powerful arguments and instructive lessons are presented throughout the book on how museum missions can contribute to a civil society and to sustainable environments and communities. The knowledge that all museums hold in their collections and the expertise of their professional staff can be positively mobilized to identify and illustrate the issues of our communities and our world.

More non-North American stories would have been welcome. The sole example, from the Auckland Museum, introduces a valuable new view and reminds us that the borders of North America need not impose limits to what we can learn from one another.

The editors should be encouraged to put together another book in a few years to look reality in the eye once again, not only to monitor progress in museums becoming more responsible, responsive, and relevant, but also to build courage for rewriting museum missions and rewarding profes-

sional action that builds civil, sustainable societies. Glenn Sutter and D. Worts, whose excellent chapter shows how responsible social action makes museums themselves more sustainable, should provide a follow-up.

Let's keep the momentum going by taking intelligent risks, doing the right thing, making real change, and parading the lessons and successes in public. (KERSTI KRUG)

Ron Burnett. *How Images Think*
MIT Press 2004. xxi, 253. US \$34.95

This is a book about the kinds of human experience that images engender. It is a good, wandering, meditative book. Unfortunately it has completely the wrong title.

First, *thinking* isn't really at issue. What Ron Burnett cares about is subjectivity, collectivity, sense of self, sense of community, links and networks and societies; for him images are woven into each of them. It does not really matter if images think. They prompt us, and they respond to what we do; they have agency and roles to play in our lives. *How Images Work* might have been better, or even *How Images Work with Us*, perhaps with a subtitle like *The Interdependence of Humans and Their Images*. Thinking is nearly the worst word he could have chosen for a title, because he is concerned with all sorts of actions and effects in the world that are much more *effective*, that *do* more, than just hanging on a wall and thinking. On the very last page of his book, under a heading called 'So, Do Images Think?' the first thing Burnett says is that 'intelligence has become a *distributed* interaction.' He cares about the distribution, the sharing, the collaboration, and not the generation of thought per se.

That is one reason why Burnett's title is wrong. It is also wrong because there *is* a tradition of theorizing how images think, and readers might think his book has something to do with it. That tradition comes mainly from Hubert Damisch, and is now being investigated by scholars such as Hanneke Grootenboer. Damisch, in turn, got it from Wittgenstein, for whom pictures seemed at one point to be a way of thinking about propositions in general. Grootenboer calls her research program 'The Pensive Image.' For Damisch, paint and other artists' materials could actually produce thought apart even aside from the things the paint depicted. Those are fascinating ideas, but they have nothing to do with what interests Burnett.

The book has a very different intellectual lineage. Burnett reads widely – who doesn't, these days? – and picks some authors that are unusual in visual studies. There is Brian Cantwell Smith, whose book *On the Origin of Objects* has made some very dedicated converts even though it has still not reached a large audience. Other sources of inspiration are Marshall

McLuhan and John Berger, but (pointedly, I think), not Jean Baudrillard. (Simulacra are just too one-way.) And there is Bruno Latour, whose books give Burnett his sense of how images and people both have agency, how subjectivities include images as well as people.

Incidentally, in case you are still wondering whether to read the book: it is also instructive about the possibilities of new interactions on the internet. Here you'll read about AlphaWorld, SETI@Home, MUDS, MOOS, and sites like Gnutella.

The book rambles in a benign way. Argument isn't Burnett's strong point: the book is rich in connections. Isn't it often the case that an author provides the best description of himself? At one point Burnett says: 'The viewer of images is potentially a raconteur of daydreams, visions, thoughts, and insights.' (JAMES ELKINS)

Jean-François Augoyard and Henry Torgue, editors; Andrea McCartney and David Paquette, translators. *sonic experience: A Guide to Everyday Sounds* McGill-Queen's University Press. xx, 216. \$80.00, 32.95

When R. Murray Schafer coined the term 'soundscape' in 1965 and initiated what became known as the World Soundscape Project, the future of this new field of study was uncertain. It was inevitable, however, that interdisciplinary research into the production and reception of sound would continue to attract multidisciplinary researchers. *sonic experience: A Guide to Everyday Sounds*, edited by two leading soundscape researchers, is a continuation of the work initiated by the World Soundscape Project in 1965.

sonic experience provides an alphabetical lexicon of eighty-two sonic effects that can be used as a guideline in describing and understanding the everyday experience of sound. Responding to the lack of 'generic concepts to describe all perceptible sound forms of the environment,' the research team at the Centre de recherche sur l'espace sonore et l'environnement urbain (CRESSON), at the National School of Architecture of Grenoble have since the 1980s sought to create tools to be used inclusively to describe and analyse all of the sounds that we experience daily in all possible spaces. Some of these 'sonic effects' include 'Colouring,' 'Reverberation,' 'Phonotomie,' 'Phonomnesia,' and 'Ubiquity.'

This book, originally published in French in 1995 under the title *À l'écoute de l'environnement. Répertoire des effets sonores*, was compiled by leading soundscape researchers at CRESSON. An Italian edition preceded the English edition in 2004 and its publication facilitated a wider readership of this seminal work. Andra McCartney, a soundscape scholar at Concordia University in Montreal, and David Paquette carefully prepared the trans-

lation of *sonic experience*. Their updated translation, particularly the headings, was informed by both the original text and additional sources by Björn Hellström, R. Murray Schafer, and various sound practitioners and theorists. This edition is a blend of the original French ideas and concepts and the translators' additional resources. The book suffers from an awkwardness of form and meaning, resulting from the translation from French to English; frequently, English substitutes do not accurately express the meaning of the original text.

Jean-François Augoyard is an urban planner, philosopher, musicologist, and founder of CRESSON. Henry Torgue is an urban planner, sociologist, composer, and a researcher at CRESSON. The additional members of the multidisciplinary research team, which worked on this project over ten years, include architects, urban planners, engineers, philosophers, psychologists, geographers, and musicologists. The team selected sixteen sound effects to discuss in detail, subdividing them by disciplinary approach (i.e., musical aesthetics), while the remaining sixty-six concepts are discussed in more general abbreviated terms.

Often *sonic experience* is very scientific in its approach to sound studies and its description of the experience of sound. For this reason, it demands a prior knowledge of the physical characteristics of sound production and its components. To be an accessible guide to sound, the definitions require more examples by which the reader can visualize the sonic effect. The 'Thematic Reading List' at the conclusion of the book is a useful bibliography which offers additional resources in the area of sound study by category. The strength of *sonic experience* is that it discusses each sonic effect from a variety of disciplinary perspectives. The reader is able to select the discipline from which to interpret the definition of each sound source and experience; thus a reader unfamiliar with physics or architecture can understand the sound source from the perspective of media or sociology. (KATE GALLOWAY)

Allen Carlson and Arnold Berleant, editors. *The Aesthetics of Natural Environments*
Broadview 2004. 312. \$29.95

Often, coeditors collaborate in assembling a collection of works precisely because they share a common perspective. Sometimes, however, diverse approaches may spawn genuinely productive discourse on issues of common interest. As Thomas Jefferson mused, there are times when 'difference of opinion leads to inquiry, and inquiry to truth.' In this case, the coeditors certainly share a deep interest in environmental aesthetics, but it is also the positive tension of their divergent perspectives – one more cognitivist, the other more engaged and 'non-conceptualist' – that ensures

a breadth and richness of dialogue that is essential to a genuine collection of works.

The introduction to this volume is, by itself, a worthy preamble to the emerging field of environmental aesthetics as a whole. It begins with a discussion of how the earlier eighteenth-century 'scenic' models of aesthetics – disinterested and formalistic in nature – have come to be challenged by a new, expressionist paradigm of art as a richer, emotionally charged engagement with cultural artifacts and critical practices. While artists have increasingly affirmed 'the continuity of art and life in their works,' the editors point out that the natural world has been 'left behind' in this paradigm shift – an oversight which has only recently begun to be addressed by philosophers.

Both Allen Carlson and Arnold Berleant see the aesthetics of natural environments as encompassing more than a strictly formalistic analysis of picturesque-like scenery. Carlson is critical of the 'object' model of aesthetic appreciation that isolates the sensuous design qualities of an object from its surroundings, and he is equally critical of the 'landscape or scenery model' which, like a painting, represents a prospect 'from a specific standpoint and distance.' In his view, reducing nature to either emotion or abstract, calculated representation fails to do justice to the natural world as empirically understood by geology, biology, and ecology. Carlson advances a cognitivist approach, insisting that rational, scientific knowledge is a condition of an informed environmental aesthetic – 'one in which knowledge and intelligence transform raw experience by making it determinate, harmonious and meaningful.'

Berleant is similarly critical of the 'distanced contemplation paradigm' that aims to describe the natural world as a picturesque object. Contrary to Carlson, however, he does not explicitly advocate for a primary role of rational, scientific understanding but, rather, argues for a phenomenological 'participatory aesthetic' as a more appropriate paradigm for the appreciation of the natural world. According to Berleant, cultural forms, traditions, and social constructs mediate our understanding of the world, whether natural or cultural. It is the task of environmental aesthetics to explore regions of experience that reveal 'the essential poetry of the natural world' and, through the 'aesthetics of engagement,' lead us to better appreciate 'nature in all its cultural manifestations.'

Many of the authors in this book come back to these tensions between Carlson's 'cognitive' emphasis and Berleant's 'engaged' aesthetic. Noël Carroll, Stan Godlovitch, Emily Brady, Cheryl Foster, John Andrew Fisher and Donald W. Crawford explore alternatives to Carlson's position. Thomas Heyd advocates a postmodern approach; Yuriko Saito and Yrjö Sepänmaa explore the importance of mythological narratives to our appreciation of nature while Ronald Hepburn and Brady reflect upon the importance of the 'metaphysical imagination' to our experience of the

natural world. Crawford uniquely defends the 'legacy of the picturesque' in this volume, and Holmes Rolston III advocates a respect for both scientific understanding and lived experience, not unlike that advanced by Berleant. Ronald Moore tries to mediate between extremes in what he names a 'syncretic aesthetics.'

In the end, Marcia Mueler Eaton provides a cogent summary of these multiple positions when she argues that 'the task for all of us is to develop ways of using the delight that human beings take in flights of imagination, connect it to solid cognitive understanding of what makes for sustainable environments, and thus produce the kind of attitudes and preferences that will generate the kind of care we hope for.'

This highly informative and readable book will be of interest to philosophers, artists, environmentalists, architects, and all who are interested in asking themselves foundational questions about why the environment matters, how its beauty instructs and inspires – and how we can best nurture a caring attitude towards a natural world that, in Berleant's words, 'exceeds the human mind.' (INGRID LEMAN STEFANOVIC)

Hans Ulrich Gumbrecht. *The Powers of Philology: Dynamics of Textual Scholarship*
University of Illinois Press 2003. viii, 96. us \$24.95

In this small and adventurous volume, Hans Gumbrecht reprints five essays originally delivered as closing talks at the admirable series of Heidelberg colloquia on philological problems organized and subsequently edited for publication by Glenn W. Most. By way of deliberate contrast with his colleagues' contributions – rigorous and intensive case studies in the history of several traditions of scholarship – Gumbrecht was invited to apply his theoretical acumen and his considerable eloquence to the colloquium topics on a far more general plane.

Both a highly credentialled romance philologist and a serious student of critical theory – he studied with, among others, Hans Robert Jauss – Gumbrecht has avoided, in this case, that bracing dialectic of historical detail and expansive interpretation that marks his other publications, from his early *Functions of Parliamentary Rhetoric in the French Revolution* (*Funktionen parlamentarischer Rhetorik in der Französischen Revolution*, 1978) to the recent and excellent *Life and Death of the Great Romance Philologists* (*Vom Leben und Sterben der grossen Romanisten*, 2002). Here, theory holds the stage alone; everything happens as if the author were determined to speak *about* philology from a position resolutely *removed* from philology. Even without Gumbrecht's own occasional references to Nietzsche – above all in the final chapters of *The Powers of Philology* – the reader would wonder about the antecedents, and the potential future directions, of this new orientation.

Yet few will find Gumbrecht's interventions here shocking in their content – fewer still who have sampled the vast recent literature, especially in English and in German, on the histories of reading, literary reception, and literary scholarship in Western Europe. While his philosophical conversations with Gadamer, Lacan, Heidegger, Jauss, and Iser are conducted with speed and dexterity, Gumbrecht himself concedes that his conclusions are at best reinfections of far more lively discussions between actual philologists that have gone on now for decades, not least in the Heidelberg volumes in which Gumbrecht's own essays first appeared. For example, Gumbrecht's second chapter, on the reconstitution of textual fragments, largely thematizes desire, lack, and the imagination. The account is internally consistent, but not altogether unexpected, even if Gumbrecht had ventured a useful definition of any of these terms. Other chapters, on textual editing, commentary, historicization, and university teaching, unfold for the most part with a comparable movement from ambitious expositions to curiously measured conclusions.

Gumbrecht appears at his best in his final essay, a sophisticated and idiosyncratic jeremiad on the academic humanities. Here, Gumbrecht engages incisively with texts by Weber, Dilthey, Wilamowitz, Jaeger, and Nietzsche – a reminder of Gumbrecht's fearless and protean brilliance as a reader and interlocutor. Elsewhere in this volume, however, Gumbrecht's arguments tend to go on unmoored from the sorts of examples that might have enriched them, whether exemplary scholarly problems or exemplary works of scholarship. As a result, it is hard to avoid thinking of Gumbrecht's own argumentative practice here when he speaks, in chapter 4, of philological inquiry as proceeding from 'a will to complexification.' While the word 'detour' appears at no point in Gumbrecht's text, it is likely to occur irresistibly to many of his readers.

In Heidelberg, by all accounts, these talks were received as provocative and valuable. In the present volume, lacking the company of their original peers, their effect is unusual, if not by any means unpleasing. Like a meal composed exclusively of prawn sorbets, *The Powers of Philology* cleanses a palate it has done nothing to sully, replying with an elegant virtuosity to what has not been said. Despite their large conceptual scope, therefore, Gumbrecht's essays will probably not be recommended by many to undergraduate or graduate students as introductions to philology. Gumbrecht apparently envisaged an audience of experts or near-experts, assuming that his readers possessed not only a basic historical understanding of Romance and classical philology but also a substantial familiarity with German and French philosophy in the twentieth century. Any such person should certainly be made aware of Gumbrecht's new book. Then again, any such person is likely already to know and admire all of the complicated and rewarding essays in Glenn Most's Heidelberg volumes, which cannot be recommended often enough. (KRISTINE LOUISE HAUGEN)

Katherine Barber, editor. *Canadian Oxford Dictionary, Second Edition*
Oxford University Press. xix, 1830. \$59.95

The first edition of this dictionary (1998) was greeted with great enthusiasm. Here was an excellent dictionary based on extensive research into the characteristics of Canadian English. It included words and expressions unique to Canada, such as *toonie* and *Nanaimo bar*; place names such as *Kawartha Lakes* and *Jacques Cartier Strait*; and such people as *David Suzuki* and *Jane Jacobs*. It included Canadian variations of pronunciation, spelling and meanings, and regional vocabulary such as *hangashore* ('an idle person, esp. one regarded as too lazy to fish') from Newfoundland and the Maritimes.

The second edition has now been published, only seven years after the first, and, according to the editor, Katherine Barber, it has been completely revised, with five thousand new words, senses, and phrases. These include more Canadianisms, more biographies, and two hundred derivatives of place names – that is, the name for the inhabitants of a particular place. I have now discovered that there are Canadians who are also *Moose Javians*, *Nanaimoites*, or *Ottawans*, although we must await a future edition to learn what to call someone from Oshawa. The range of Canadian culture, from the tundra to the streets of Toronto, is apparent in such new listings as *muktuk* ('traditional Inuit food consisting of the skin and surface blubber of a whale'), and *shtreimel* ('a round broad-brimmed hat, edged with fur worn by some Hasidic Jews').

There are more people, places, and events: for example, *Michael J. Fox* has now joined *Terry Fox*, *Mississippi Mills* has joined *Mississippi River*, and *Nunavut Day* is listed alongside *Nunavut*. While much information has been added, some has also been deleted: surprisingly, for this linguistic endeavour, the second edition no longer includes official languages in a country's entry. You will have to consult the first edition to learn that the official languages of Rwanda are both Rwanda (a Bantu language) and French, and that Romansh is one of the four official languages of Switzerland.

Also new to this edition are recommended word breaks in the headwords. These are provided in the optimistic hope that writers will consult this dictionary rather than relying on computer programs to divide words at the end of lines. The breaks suggested reflect the derivation and meaning of the words rather than traditional rules of syllable division. Thus *alpine* is listed as *alp-ine*, preserving the structure of *alp* + *ine*, rather than *al-pine*. Although this division better represents the word's meaning (no pines are involved), it does not reflect pronunciation; such unexpected breaks might actually slow readers rather than aid them.

Pronunciation is, in any case, less of a priority for this edition, and this is, for me, its main drawback. While the first edition gave a pronunciation

for every entry, the second edition provides pronunciations 'where necessary.' The guidelines used to decide where pronunciations were necessary are not explained; it appears that pronunciations are given for less familiar words and for words that show variation across Canada. The entries for *schedule*, *tomato*, *drama*, and *student* all include the two pronunciations found in Canada, but this pattern is not consistent: no pronunciation is given for *new*, although the first edition provides the two Canadian variants. It was also not considered necessary to provide pronunciations for short words like *mush*. But if readers have to consult this dictionary for the meaning of *mush*, they may need guidance on whether it rhymes with *bush* or *brush*. New Canadians might wonder whether *skew* sounds like *skyou* or *skoo*. Does *lethal* rhyme with *methyl* (which is supplied with a pronunciation)? What about *Lethbridge*? Information that might not be necessary for native speakers of Canadian English could indeed be necessary for English speakers from other lands and for those who have English as a second language. These readers will prefer the first edition for its complete pronunciation information.

Overall, however, this dictionary is a delight. It is clear, easy to read, with the reliable etymologies one expects from Oxford dictionaries. It provides extensive information about international English as well as vocabulary and usages particular to Canada – flip through and learn more about this country on every page. I recommend it as a valuable resource for the office and home. (ELAINE GOLD)

Claire Lefebvre. *Issues in the Study of Pidgin and Creole Languages*
Studies in Language Companion Series Volume 70.
John Benjamins 2004. xiv, 358. US \$119.00

The seventieth in the Studies in Language Companion Series, the book is a reader on various aspects of creole studies in general, and Haitian Creole in particular, as well as on the broader topic of linguistic change. Except for two original chapters, it brings together articles published between 2000 and 2003, mainly in the *Journal of Pidgin and Creole Languages* (JPCL). The ten chapters aim at developing certain topics that were not addressed in Lefebvre's breakthrough book *Creole Genesis and the Acquisition of Grammar: The Case of Haitian Creole* (1998).

For the devoted reader of JPCL and other publications on creole studies, this book offers the opportunity to consult at a glance a series of papers Lefebvre has published since her *Creole Genesis*. Given the prominence and influence the author has gained in the field, and given the thought-provoking quality of many of the chapters, this is a welcome publication. It will allow admirers and followers, as well as detractors and critics, to discuss or develop in a coherent way the views Lefebvre has put

forward. The author and subject indices are particularly welcome in this respect.

For the reader who is not familiar with creole studies, the book provides an excellent opportunity to get acquainted with the work of one of the most prolific scholars in the field. It is also an excellent first contact with creole studies, as it provides a perfect balance of data (carefully presented and analysed), theory (with exhaustive reference to all the important work in the discipline), and methodology (exposing and clarifying crucial points of method). The book thus provides a useful resource for teaching graduate or advanced undergraduate courses on creole languages, language change, or language contact.

The organization of the book is particularly suited to the second type of readership, as the chapters are presented in increasing order of complexity, the first chapters providing the basic concepts that will be needed later on in the book. Chapter 2 offers a state-of-the-art account of the genesis of pidgin and creole languages, including a first overview of the relexification theory, which is at the core of Lefebvre's work. Chapter 3 provides an eighty-five-page summary of *Creole Genesis*, a truly exceptional book, given the breadth and depth of the material presented. Since the book provided the first comprehensive and systematic overview of the properties of a creole, in comparison with the properties of its contributing languages, it is a book that cannot be ignored. Three more chapters deal with the genesis of creole languages, from different perspectives: the relevance for 'mainstream' linguistics (chapter 4); the specific processes involved, i.e., relexification and dialect leveling (chapter 9); and the emergence of a subsystem of the grammar, morphology (chapter 10). Two chapters address the question of the special status of creole languages, the so-called semantic transparency of creoles (chapter 7) and the typological similarities between creole languages (chapter 8). Chapter 5 discusses the 'non-neutral activity' of collecting data while chapter 6 clarifies how relexification and grammaticalization applied to multifunctional lexical entries.

As always, Lefebvre's style is clear and systematic, avoiding as much as possible technical terms and complicated theoretical apparatus. And, as was the case with her *Creole Genesis*, this book is the result of an incredible amount of research. It provides new answers, raises new questions and opens up new perspectives for specialists or dilettantes in creole studies alike. (ANNE-MARIE BROUSSEAU)

Marlene Kadar, Linda Warley, Jeanne Perreault, and Susanna Egan, editors.

Tracing the Autobiographical

Wilfrid Laurier University Press. 276. \$32.95

Julie Rak, editor. *Auto/biography in Canada: Critical Directions*

Wilfrid Laurier University Press. 264. \$32.95

These two collections of essays have appeared as part of the Life Writing Series published under the editorial guidance of Marlene Kadar. Since 1995 the series has established itself as a major forum for showcasing primary sources and theoretical work in the field of autobiography studies in Canada. Taken together, the two recent volumes of life-writing criticism herald exciting new developments in the field and set up high standards of scholarship.

International in scope, *Tracing the Autobiographical* unsettles the generic boundaries of auto/biography (the slash consistent with a programmatic effort to blur the lines) and offers a variety of innovative reading strategies and interdisciplinary approaches. As Kadar and Jeanne Perreault explain in their introduction, the authors of the essays seek the traces of self-representation in unexpected autobiographical sites, 'unlikely' documents and places, from which they try to extract textualized identities and histories of individuals or groups. All pieces are solidly grounded in feminist theories of subjectivity and the body and 'poststructuralist and postcolonial theories of identity and agency, language and self-representation.'

Emphasizing relationality, the twelve essays in *Tracing the Autobiographical* can be organized around the overriding thematic motif of material and metaphorical location, which functions, among other things, as a geographical and generic locus of production of autobiographical discourses; as a medium; as a cultural context; or as a complex intersection of gender, race, class, ethnicity, age, and other markers of difference in constructions of subjectivity. In the first three papers focused on new digital and electronic media, Helen M. Buss explores the development of agency in a teenage girl's memoir of sexual abuse by an Internet predator; Linda Warley reads personal websites as a form of life writing; and Gabriele Helms examines the relationship between television reality shows and our cultural values. The next three authors go to theatrical, domestic, and geographical spaces respectively, with Sherrill Grace looking at what happens to the auto/biographical pact when it takes place on stage; Kathy Mezei studying the effects of 'home' in the representations of life and identity in such media as biography, photographic art, and memoir; and Susanna Egan tracing Daphne Marlatt's autobiographical poetics of exile in the long poem about Steveston, both a place and a community. The third group of essays examines life-writing texts such as legal documents, life stories, memos, investigative reports, and generational memoirs that collectively interrogate the nation state as a site of legal oppression of Aboriginal peoples (Cheryl Suzack), a propaganda machine (Jeanne Perreault), and an agent of institutionalized sexism (Bina Toledo Freiwald). The last three pieces attend to trauma and memory. Thus Christine Crowe examines inscriptions of maimed and tortured bodies in 'The Stolen Generations,' narratives by Aboriginal women in Australia. Adrienne

Kertzer uses the concept of postmemory to problematize second-generation responses to the Holocaust, articulated through such sites as a gallery exhibit, adult memoirs, and children's literature. Finally, Marlene Kadar retrieves for historical memory the experience of the Devouring, a Romany term for the Holocaust, from traces and fragments such as a Nazi deportation list, archival reports, photographs, and song laments that must stand in for life stories of non-literate communities.

Reading these contributions is not only an intellectual feast, but also an ethical encounter with lives lived by people who have left only fragments or traces of themselves. The concern with ethics is present throughout in this volume, as an ethical call to respond to lost or marginalized subjects of history (an ethics of memory), and as a self-reflexive questioning of both what we read and how we read (an ethics of reading). For the authors, writing about the auto/biographical takes on a dimension of an act of witnessing. Resonating with the themes of 'ethics, exile, tyranny, and hope,' several of the essays present a testimony of pain and erasure that leaves the reader profoundly moved. And despite the editors' declared preference for the ethical to eclipse the political, *Tracing the Autobiographical*, through its feminist questioning of identity, agency, and history, does make a powerful political statement.

By contrast, Julie Rak's edited collection combines the national and generic frames to show the development of Canadian auto/biography studies, taking Canada as a physical space and a discursive construct. Rak's elaborate introductory essay provides a historical and metacritical perspective, surveying the situation in the field since 1996 against the background of international scholarship (mostly British and American). Until recently, both the international and the Canadian scene have been dominated by feminist approaches and focus on the literary. Currently, one can observe a growing interest in non-canonical texts and multidisciplinary models, a trend also clearly visible in *Auto/biography in Canada*.

The twelve contributors to Rak's collections have been asked to model disciplinary shifts occurring in auto/biography studies and to apply them to the Canadian anglophone and francophone contexts. The essay written by Susanna Egan and Gabriele Helms situates Canadian Holocaust auto/biographies in the context of both auto/biography studies and Holocaust studies. Albert Braz recuperates Grey Owl as an environmentalist. Sally Chivers, in reading Roy Kiyooka's *Mother talk*, and Deena Rymhs, in reading Rudy Wiebe and Yvonne Johnson's *Stolen Life*, examine issues in collaborative narratives from the perspective of critical age autobiography and legal theory respectively. The following two essays venture into a new territory of meaning production, exploring limit-cases of self-representation by non-speaking people labelled intellectually dis/abled (Ann Fudge Schormans) and autistic children (Ljiljana Vuletic and Michel Ferrari). The next piece also grows from the convergence of auto/biog-

raphy studies and social work, linking practices of collective digital self-publishing and social activism (Si Transken). In the area of popular culture, Andrew Lesk offers discourse analysis of two queer memoirs while Laurie McNeill finds evidence of the auto/biographical in such non-literary texts as newspaper death notices. The final three essays concentrate on auto/biographical writing by women in Quebec (Barbara Havercroft on France Théoret and Nelly Arcan; Yuko Yamade on Régine Robin) and the Prairies (Wendy Roy rereading Laura Goodman Salverson and Nelly McClung through the framework of working-class auto/biography).

Unlike *Tracing the Autobiographical*, Rak's collection struggles at times to sustain a consistently high level of scholarship. For example, while adopting the theories of postethnicity and focusing on discursive and performative aspects of identity, Braz ignores the context of colonial race politics that enables such performances. Similarly, Lesk's opening remark on 'the dearth of Canadian lesbian and gay autobiographies' seems to be at odds with the vibrant and thriving production of individually authored texts and life writing anthologies by GLBT writers, often published by smaller presses.

Still, the book as a whole remains engaging and sophisticated, providing fascinating methodological and theoretical prospects and directions for auto/biography studies. The introduction will also be useful to future scholars for its insight into the tensions surrounding the practice of auto/biography studies from within traditional academic disciplines such as literary studies. Rak vehemently opposes a tendency to ignore questions of subjectivity and politics in auto/biographical texts that are submitted to close readings by literary critics, calling instead for approaching auto/biographical works as 'a dynamic field of production.' It seems that attempts to mobilize auto/biography studies in all its complex formal and multidisciplinary manifestations run against some resistance. One can also find yet another paradox in *Auto/biography in Canada* that illustrates how knowledge production is tied to institutional sites. While enacting a drive towards multiplicity in all possible directions – including multidisciplinary, methodological plurality, and plurality of subjects, genres, and media – through its insistence on the national frame of reference, the book inadvertently participates in the project of reterritorializing the nation.

In summary, *Tracing the Autobiographical* and *Auto/biography in Canada* complement each other in mapping out and performing wider changes taking place in the field. Both confirm a move away from genre criticism and disciplinarity, but where the former leans towards integrated interdisciplinarity of cultural studies, the latter remains multidisciplinary in registering a transformative impact of auto/biography studies in different areas. Widening and democratizing the field, both volumes embrace auto/biography as a flexible term and reveal its potential to flourish in multiple forms and media. In tandem, they stand as a valuable

contribution and extension of a thirty-year legacy of auto/biographical scholarship. (EVA C. KARPINSKI)

Jo-Anne Lee and John Lutz, editors. *Situating 'Race' and Racisms in Space, Time, and Theory: Critical Essays for Activists and Scholars*
McGill-Queen's University Press. x, 216. \$29.95

In 1996, a Bermudan man living in London named Archie O'Brien appealed to the far-right British National Party (BNP) for help to 'return' to Africa, where he and his family wished to settle. The BNP, which campaigns for the repatriation of black British people and a halt to immigration, wrote letters in support of O'Brien and put him in touch with organizations which might be able to finance him. That O'Brien, who complained that he could not 'survive as a black man ... in London,' sought help from Britain's most openly racist political party highlights, among other things, the lability and pervasiveness of racist discourse, its imbrications with nationalism and class, and the discursive proximity of 'oppressor' and 'oppressed.'

Given such complexities and interconnections, the diversity of approaches represented in this volume is a challenging but appropriate response to the problem of formulating a workable anti-racist theory and praxis. In their introduction, Jo-Anne Lee and John Lutz promise that the book will provide 'a new arsenal of tools, a new literacy of "race" and racism' in order to work towards a world in which difference is embraced. They argue that 'we need a clearly articulated vision of a post-racist world and strategies to move forward.' To that end, the eight chapters that follow engage in discourse analyses of newspaper articles, as well as historiographical case studies and theoretical discussions. Several of the essays are Canadian in focus, while others discuss manifestations of racism in South Africa, France, and the United Kingdom. Particularly compelling is Ann Laura Stoler's Foucauldian account of discursive tactics deployed by the French radical-right party, the National Front, in the late 1990s. Emphasizing the quotidian face of contemporary racist politics, Stoler also insists that racist discourse permeates 'liberal' cultures which assume that race-thinking has been transcended through the official embrace of multiculturalism.

Stoler's essay loses nothing from having been written before the 2005 suburban uprisings in France; indeed, her insights seem particularly prescient. Other essays in this collection were first presented as papers at the 'Making History, Constructing Race' conference at the University of Victoria in 1998, and perhaps inevitably, the editors' promised 'new arsenal of tools' already risks obsolescence in the light of events since September 11, 2001. The volume gains some contemporaneity from Yasmin Jiwani's essay, which scrutinizes the *Montreal Gazette's* representations of gendered

Muslim bodies after 9/11. A number of other chapters contain postscripts and updates. Nevertheless, such additions and amendments raise the tricky question of how it is possible to formulate an anti-racist praxis when racist discourse is so highly malleable, mutable, and folded into the same episteme as its anti-racist counterpart.

This issue is particularly germane to activists, who, along with scholars, are identified in the book's subtitle as the intended readership. However, the papers collected here are academic in focus, and the practical tools they provide are mostly hermeneutic ones. The introduction follows Foucault, Gramsci, and Hall in arguing that '[a] few intellectuals in each generation' are capable of contesting cultural hegemony. This particular narrative of anti-racist struggle risks leaving the majority of people on the sidelines, waiting to be indoctrinated into a community of scholar-activists. Many of the essays posit such a constituent 'we' of shared interests and ideals, but the example of Archie O'Brien and the BNP highlights the instabilities and contingencies of alliances that create the sense of an 'us.' Negotiating the problem of inclusion and its inevitable exclusions is a difficult, dangerous cultural project – and in undertaking it, the essays in this volume make a valuable contribution to critical race studies. (SARA SALIH AND ROBERT MCGILL)

Shane Gunster. *Capitalizing on Culture: Critical Theory for Cultural Studies*
University of Toronto Press 2004. viii, 348. \$50.00

Capitalizing on Culture is an exceptionally good book: one of the very few that I would mark as required reading for anyone in cultural studies and cultural theory. I say this for two reasons: its exposition of Theodor Adorno, Walter Benjamin, the early Birmingham school, and Larry Grossberg as cultural theorists is superb: lucid, subtle, detailed. And it makes as strong a case as I can imagine for its own argument: that cultural studies should base itself upon Benjamin and Adorno, conceived as dialectically twinned dual figures, in riposte to the semiotics, ethnography, identity-politics, and poststructuralism that have inhabited cultural studies since its foundation in the 1950s. The reason we should return to the Frankfurt school, Gunster claims, is that contemporary culture is structured by one main force, commodification, and Adorno and Benjamin remain commodity culture's most attentive critics.

Nonetheless, *Capitalizing on Culture's* argument is deeply flawed: cultural studies can't return to critical theory, whose central premises, anyway, were mistaken. A short review is not the place to spell this out, but let me make a couple of suggestions as to forms the case might take. I don't want to dwell on the fact that Gunster's emphasis on commodification means that in the end he distorts Adorno and Benjamin's critique. Just to take Adorno: he was not so much a critic of capitalism as of capitalism's

entwinement with an Enlightenment that Adorno himself ambiguously adhered to (not least in its devastation of transcendentalism) despite the Enlightenment being a nursery of social domination. Adorno, one might say, is first a theorist of immanence and then a critic of capitalism, while Benjamin was never as comfortable as his friend with reason's destruction of the transcendental. But Gunster avoids acknowledging that Adorno regards contemporary culture not simply in terms of commodification but in terms of the problems that it faces in breaking its constitutive grounding in transcendentalism.

Leaving this aside, the categories of the commodity and commodification cannot do the work that critical theory and Gunster require of them. After all: what is a commodity? It's not a property of things or a kind of thing, but a formal position within a particular social structure – namely and roughly a market where money is used as a medium of exchange, for which some things are intentionally produced, and into which some things not so produced can also be placed. The extension of markets which set things into the commodity-position does not of itself lead to those features of modern capitalist culture that Gunster, following Adorno and Max Horkheimer, most complains of: pseudo-individuation, standardization, repetition, and mere distraction. What does produce such features (granted, for a moment, that they exist) is the social apparatus and technologies, or rather the assemblages of social apparatuses and technologies within which the constantly mutating market structure is organized, and which is more and more organized for the production of such objects. And this social apparatus includes, for instance, the realms of formal politics and policy formation which Adorno and Horkheimer ignore: market structures are dependent on institutions whose forms are determined politically and governmentally.

If at the level of theory the commodity form (or the exchange value/use value distinction) can't do the work Gunster and Adorno and Horkheimer require of it, we also have to ask: did or does capitalist culture actually have the properties they assign to it? I take it that theirs is an empirical claim, although it does not look that way from a Frankfurt school perspective since critical theorists don't take what people say about their culture seriously on the grounds that commodification as reification distorts consciousness itself, preventing participants in capitalism from understanding the reality and value of their cultural life. But even if we accept this false-consciousness argument (which I don't) we can still hope that if Adorno and Horkheimer and Gunster grant themselves the capacity to see things as they are, then maybe they'll concede that other intellectuals with roughly their intellectual trajectory and sharing many of their objectives might have a similar capacity.

And here things begin seriously to fall apart. Let's gesture at a genre which Adorno famously regarded as instantiating all that was wrong with

commodified culture: jazz. Adorno almost completely fails to understand that jazz was an African-American creation (indeed his reaction to it was probably tinged by racism) deeply entwined in forms of life which had nothing to do with the commodity position (the funeral march, the jam session and improvisation, the Saturday night dance party, drug addiction); which expressed complex combinations of defiance, blues, and joy; and which was as variegated as any 'high' musical genre, and, at the period Adorno was writing, was developing a modernist aestheticized mode (bebop), which was at first barely recorded or commodified – there was a musicians' union strike on at the time. Which is not to say that there weren't also forms of blanded out, repetitious jazz aimed at mass audiences within particular limiting technological apparatuses of production and distribution. But jazz was not less individuated, or more repetitious, or standardized or aimed at mere distraction than, for instance, courtly baroque music, which was barely commodified at all. Absolutely not.

Where does this leave us? I don't think it means we need to forget Adorno and Horkheimer (or Benjamin – against whom the strictures I have outlined don't apply). Frankfurt School aesthetics remain a core moment in the intersection between three forces: (1) a particular philosophic tradition (that of German idealism as under revaluation by Marxist materialism); (2) a political will to revolution; and (3) industrialized culture. Of these the most important today is the second, the will to revolution, since it is in most danger of being forgotten (as Gunster does). But we need to think of the Frankfurt school *historically*: not forgetting that their most famous work expresses their profound disempowerment as left-wing Jewish intellectuals in the Nazi era. That's why, for instance, there's no formal or reformist politics in it. Our task is trace our historical relations to these theorists, i.e., to measure the possibilities and limits imposed upon their thought by their setting – this in the interest of moving beyond the limits of our own inherited situation where those limits appear destructive of a good life for all – a good life, Adorno was wrong to think, was not still the business of the aesthetic realm to help us imagine, sense, and feel. (SIMON DURING)

Imre Szeman. *Zones of Instability: Literature, Postcolonialism, and the Nation*
Johns Hopkins University Press 2003. xii, 245. us \$45.00

Imre Szeman offers an interesting and valuable argument about the general consensus that postcolonial literature must somehow contribute to the project of nation building, even if the reality is that postcolonial nations either are in the process of defining themselves or are caught in situations which threaten the integrity of the nation itself. Since postcolonial nations are products of modernity and postnational recuperation, both literature

and culture tend to favour a return to the past, thereby adding to the complexity of relating literature to nationhood in any straightforward manner. Using Canada, Nigeria, and the British Caribbean as examples, Szeman demonstrates that postcolonial nations are often zones of instability and that literature, rather than reaffirming the significance of what has been established, is often preoccupied with the task of grappling with how a nation might be forged in the midst of multiple centrifugal forces.

A constitutive element in Szeman's study is the notion of space – as against nation – as a concept that captures with some measure of accuracy the multiple forces that claim recognition within the postcolonial framework. While the birth of the postcolonial nation was a historical necessity, and while its relation to modernity was equally inevitable, the process of definition began rather than ended at that moment. Independence and the transfer of power to the new 'nation' were at best a compromise, and no sooner was that achieved than cracks and fissures began to appear everywhere. Szeman quite rightly points out that although no single term would encapsulate the process of reappraisal, 'space' would be a useful term to invoke in order to draw attention to kinds of issues that now clamoured for attention.

Szeman's analysis of Caribbean, Canadian, and Nigerian literature is framed by an essay that looks at three scholars, Frantz Fanon, Fredric Jameson, and Benedict Anderson, all of whom have dealt with the relation between nation and literature, in order to contest current readings and establish a perspective that enables a productive reading of postcolonial literature. Szeman effectively points out the merits of Jameson's notion of allegory – a defence that becomes meaningful as the book moves towards a reading of Lamming and Naipaul.

Szeman's chapters on Caribbean, Nigerian, and Canadian literature are all significant, for very different reasons. Rather than use different examples to illustrate the same argument, he shifts emphasis and perspective as he moves from one region to another in order to demonstrate the nuances of his argument. The impulses that drive Caribbean writing are very different from those that energize Nigerian literature, and the reasons for this disparity are historical. The fundamental thesis of the book remains solid. Szeman convinces us that we cannot ignore the importance of using the nation as an important marker in postcolonial literature. But we should do so with a full awareness that a homogeneous, centripetal category called the nation was important for ideological reasons and not literary ones. Instead of simply being celebratory or subversive, major postcolonial writers have interrogated the idea of the nation, showing how we need to be aware of multiple claims and intersections that followed independence.

Szeman's conceptual model would not apply in quite the same way to other nations and regions, but it would certainly open up new possibilities for scholars who are interested in the literary history of other postcolonial

nations. Would Australian or Indian writing, for instance, foreground instability in different ways? It might be equally valuable to look at vernacular literatures in the postcolonial period to see if their preoccupations are different. Szeman's book is an important contribution to postcolonial studies in that it advances a rigorous reading of a certain number of texts while keeping in mind the larger corpus that is available to the postcolonial reader. (CHELVA KANAGANAYAKAM)

Christian Riegel, editor. *Response to Death:
The Literary Work of Mourning*
University of Alberta Press. xxix, 273. \$34.95

This volume supplies some interesting essays about mourning in literature. In particular, Stephen Behrendt's contribution, 'Mourning, Myth, and Merchandising: The Public Death of Princess Charlotte,' is a magisterial study of the material culture that served as forum for, and reaction to, the death of Charlotte Augusta during childbirth in 1817. Charlotte was the daughter of the Prince Regent and, like Diana, Princess of Wales – another 'people's princess' whose death mobilized a national reinterpretation of monarchy – Charlotte held a special place in the hearts of the nation. Widely perceived as under-appreciated by her irresponsible father, the child of an outcast mother and grandchild of a mad and ineffectual king, her unexpected death threw into relief a range of identifications with the monarchy and with the idea of England, even as it highlighted deep suspicions and dissatisfactions with national governance. Behrendt is particularly illuminating in his careful study of the material artifacts and commodities that mediated the people's mourning of Charlotte, a mourning which recognizes loss as one ground for uniting a nation that yet longs for tangible signs of its meaning. This mediation of loss paradoxically prepares the ground for its spiritual recuperation, as Charlotte came finally to be seen as supreme repository of the 'domestic virtues,' at once under threat and newly cherished in the wake of the myth-making that arose in response to her death.

Heather Dubrow's brief article, 'Mourning Becomes Electric: The Politics of Grief in Shakespeare's *Lucrece*,' is similarly incisive. Here she argues for the political valence of mourning, a valence that qualifies individual agency even as it can be generative of power and authority. This serves a sharp qualification to the familiar neo-Freudian readings of *'Lucrece*,' a move that enables Dubrow to draw connections between the epic's rhetoric of mourning and the discourse of Shakespeare's other texts.

This volume does not uniformly sustain the high level of accomplishment represented by these two essays, though there are certainly pieces

that reward study, notably Ernest Smith's fine 'Colossal Departures: Figuring the Lost Father in Berryman's and Plath's Poetry.' Here Smith calibrates fascinating poetic details and synthesizes them within a grammar of poetic loss. All the same, it is synthesis that this volume as a whole seems to be lacking. It is also lacking in fine tuning, as the pages are riddled with typographical errors and careless grammar. The project was first published by the *Canadian Review of Comparative Literature*. Its general editor, Jonathan Hart, supplies the foreword to the book, in which he outlines his sense of its contribution to literary studies and its justification as a single monograph.

Some readers will find this overview and its purpose difficult to justify, as the book's organizing principle seems arbitrary and its selection of periods and texts random. Over half the pages of the book are devoted to articles on particular examples of contemporary elegy. There is one essay on the York Cycle plays (Leanne Groeneveld's 'Mourning, Heresy, and Resurrection in the York Corpus Christi Cycle'), two essays on Shakespeare (the one by Dubrow and another by Lisa Dickson, 'The King Is Dead: Mourning the Nation in the Three Parts of Shakespeare's Henry VI'), one on Renaissance French lyric (Melanie Gregg, 'Women's Poetry of Grief and Mourning: The Languages of Lament in Sixteenth-Century French Lyric'), and, in addition to Behrendt's essay, one more on nineteenth-century literature (Barbara Hudspeth, 'Adam's Mourning and the Herculean Task in Adam Bede'). The rest focus on twentieth-century texts. Given Hart's claim, that 'the importance of this collection lies in its very breadth in examining the work of mourning in literary texts from the first centuries of literature in English to the present,' this is an insufficient historical overview. The essays themselves tend not to connect with larger questions about the history of mourning or of elegy. Indeed, the focus generally as it emerges from the collection as a whole is neither well defined nor broad in scope. Hart opens one of his explanatory paragraphs with the statement, 'Mourning becomes us and we become it.' Similarly, Riegel in his introductory essay sums up literary mourning: 'The work of mourning functions as the staging ground for emotion, at times as performance of emotion for the creator and otherwise as focalizer for mourners and their grief which they can see reflected to them in the literary work.' These are the sorts of statements that are highly suggestive but overly vague. They might have benefited from a more rigorous engagement with the complex historicity of mourning and lament, which is not provided here.

The volume does open up some welcome opportunities to debate how best to understand genres of mourning. Isolated examples of individual readings can be a good start, one that readers will hopefully continue.

(KAREN WEISMAN)

W. Garrett-Petts, editor. *The Small Cities Book:
On the Cultural Future of Small Cities*
New Star Books. viii, 364. \$39.00

Much has been written recently about the role of culture in the evolution, and prospects, of cities. The work of Richard Florida on creative cities (*The Rise of the Creative Class*, 2002) comes to mind. Many cities in Canada, the United States, and elsewhere have become aware of the key role that culture can play in local economic and social development. Most of this research and discussion focuses on large, metropolitan cities – places with sufficient population, social capital, and economic clout to attract and generate innovative cultural activities. The conventional wisdom is that culture is a product of large cities and their abundance of formal arts and culture facilities and organizations. This text offers another perspective by exploring culture in small cities – places where 30 per cent of Canadians live.

The text reflects several years of research conducted in Kamloops, BC, by W. Garrett-Petts and colleagues with the support of the Social Sciences and Humanities Research Council's innovative and highly successful CURA (Community-University Research Alliance) program. The Kamloops CURA initiative (The Cultural Future of Small Cities) examined how multiple community stakeholders with a shared interest in culture, and its expression, work to create and sustain local culture. The CURA team, which included community residents, had to consider critically their conceptions of what constitutes culture, sense of place, authenticity, and creativity, and who has the right to confer value on culture.

The text is nicely structured, comprising three parts with articles written in a mix of styles. The more formal academic contributions are well researched and ground their discussion of the changes experienced by Kamloops in the broader literature on economic, cultural, and social change. Other contributions are more anecdotal in nature, often using illustrations, photo montages, art, and poetry to communicate the authors' perceptions of art and culture. This variety of styles reflects the diversity of participants in the Kamloops CURA project, and the many means of expression that can be used in a community.

In part 1 ('Cultural Transformations and Possible Futures'), we are introduced to Kamloops – its geography, economic structure, social dynamics, political and institutional processes, and cultural communities. We see a small city that has been buffeted in the past twenty years by significant economic change and its attendant impacts on community viability and stability.

In part 2 ('Cultural Narratives and Representations'), contributors move us to reflect on what it means to experience a sense of place. Authors explore the lived experience of Kamloops residents by asking them to tell

their personal stories in narrative form, and then prepare maps of valued places; this is called story-mapping. It helps us understand individuals' perceptions of space as they have experienced it – important landmarks and features. The articles make effective use of photographs, sketches, and mixed media. Not only do we gain a sense of this city as place through these works, we also see how varied and creative the arts and culture community can be in a small city.

Part 3 ('Cultural Symbols and Identities') addresses the contributions of theatre to Kamloops's sense of itself. Kamloops, we learn, has a well-established tradition of sophisticated theatrical productions created locally. The community is clearly interested in learning more about its history, which includes outlaws, cowboys, settlers and indigenous cultures. This part also explores how cultural identity is perceived and expressed by the area's First Nations communities and, within that community, how younger generations experience sense of place – sadly, too often in negative terms.

We are led to the perhaps inevitable question: in a community with so much diversity and perceptions of place, how should Kamloops represent itself to the world? Small cities are neither big cities nor small towns; they are something else. The narrative reviews how and why various slogans, graphic symbols, and styles of architecture (heritage buildings and post-modern projects) have been used to position and explain Kamloops – to its residents, tourists, and investors.

This text encourages the reader to reflect on concepts and perceptions of culture, its many and varied forms of expression, and of sense of place. Most important, the text compels us to think about smaller cities, their place in Canadian society, and their many contributions to the national cultural fabric. (MARK SEASONS)

Justin D. Edwards and Douglas Ivison, editors. *Downtown Canada:*

Writing Canadian Cities

University of Toronto Press. viii, 227. \$29.95

Nostalgic for the small-town settings and the Canadian historical particularity of a Robertson Davies or Margaret Laurence novel, Stephen Henighan recently lambasted the 'ahistorical North Americanism' of Michael Ondaatje and Anne Michaels, while also blasting the 'vapid commercialism' of such writers as Russell Smith and Andrew Pyper. No doubt, Henighan would find little to recommend in *Downtown Canada: Writing Canadian Cities*, a collection of scholarly essays that insist on the centrality of the city within the Canadian cultural imaginary. But, as editors Justin Edwards and Douglas Ivison argue, Henighan belongs to that sizeable group of Canadian thinkers who still cling to the idea that the small town,

the wilderness, and the North are at the heart of Canadian identity, thus perpetuating the myth of a non-urban Canada. In the introduction and epilogue, Edwards and Ivison consider how this myth has functioned to construct a sense of commonality in this most varied and far-flung of countries, but '[r]ather than ... associating the city with exciting new writing and the non-city with tired old myths,' their collection largely forgoes such binaries, focusing instead on 'the materiality and specificity of our cities and the experience of urbanism as a way of life in Canada.'

As one would expect, *Downtown Canada* contains a number of essays on the city in contemporary Canadian fiction. Predictably, we read much about Toronto as imagined by Michael Ondaatje, Austin Clarke, and Russell Smith. Michael Winter's St John's figures prominently, as does Michael Turner's Vancouver. Among the essays whose subject matter is contemporary, Domenic Beneventi's consideration of ethnic *flânerie* in the Montreal novels of Régine Robin and Robert Majzels is memorable for its careful attention to the inadequacies of those reductive spatial discourses that have encouraged us to see Canada as remote, empty, or white. John Ball's essay on transnational urbanism in Catherine Bush's *The Rules of Engagement* is also strong. Like Beneventi, Ball draws on the work of geographer Doreen Massey, who argues that because 'the social realities which constitute a locality increasingly stretch beyond its borders ... you can sense the simultaneous presence of everywhere in the place where you are standing.' Although Ball does good work with Bush's rendering of London, England as an 'international contact zone,' he does disappointingly little with Bush's self-consciously transnational representation of a Toronto where, for example, all the taxi drivers are Somali and the protagonists meet at a bar called the Transit Lounge.

While Ball reminds us that Toronto, keen to advertise its racial and cultural diversity, recently adopted 'The World within a City' as its official tourism slogan, the essays by Paul Milton and Lisa Salem-Wiseman suggest that such diversity does not extend – or is not perceived to extend – to its suburbs and the suburbs surrounding other major Canadian cities. That said, both essays scrutinize the myth of suburban homogeneity. In particular, Milton argues that Canadian scholarship on suburbia has been characterized by 'displaced attacks on middle-class philistinism' and has ignored 'the lived experience of suburban dwellers.' This part of Milton's essay is lively and very engaging, but his conclusion, that expressions of dissatisfaction are central but not peculiar to suburban fiction, is disappointing.

Although the collection favours contemporary work, it contains three essays that speak to the long history of urban writing in Canada. The best of these is by Richard Cavell. Building on the work of Glenn Willmott and Walter Pache, both of whom have argued that the city has been rendered persistently invisible by the dominant tropes of Canadian literary criticism,

Cavell examines the 'defeatured landscapes' in a number of early and mid-twentieth-century Canadian stories. He argues that ours is a literature which 'consistently adopts modes of abstraction as ways of eliding the effects of colonization within the domains of social and cultural production.' Where some of the weaker essays in this collection stop short at close readings of novels with urban settings, Cavell does much more, demonstrating that 'the refusal to acknowledge the urban in Canadian criticism is the refusal to acknowledge [a] long history of abstraction, of colonization, of expansionism, of environmental carnage.' And so, he, along with a number of the other contributors to *Downtown Canada*, remind us that to look closely at the ways in which we imagine our cities is to 'discover who we are, and, more importantly ... what we have done.' (CARRIE DAWSON)

Alexandra Palmer, editor. *Fashion: A Canadian Perspective*
University of Toronto Press 2004. x, 382. \$75.00, \$35.00

Articulating the characteristics of Canadian identity can be difficult at best; seeking to define the distinctiveness of Canadian fashion is even more problematic, but Alexandra Palmer's edited volume on the subject is a welcome beginning. Essays range over the production, marketing, retailing, and consumption of fashion from the eighteenth century to the present in central and eastern Canada, representing a dynamic body of interdisciplinary scholarship by curators, artists, professors, journalists, tailors, designers, and retailers.

The essays in the book consist of a series of micro-studies of social, labour, and cultural history centring on Atlantic Canada, Quebec, and Ontario. Given the disparate topics and approaches, ranging from eighteenth-century French-Canadian masculinity to late twentieth-century fashion television, the structure of the book is somewhat forced and awkward. Nevertheless, Palmer has attempted to categorize the material into four sections that more or less move forward chronologically.

The first section, 'Fashion and Identity,' begins with an article by Eileen Stack, who examines how the blanket coat, with its origins in Aboriginal and French-Canadian societies, became the emblem of Canadian identity for the English community in Victorian Montreal. Cynthia Cooper studied fancy dress balls attended by late nineteenth-century Anglo elite of Montreal, Ottawa, and Toronto to demonstrate the fine line many Canadians perceived between lavish spending and the morality of excess consumption. French-Canadian men also understood the importance of wardrobe, as revealed in Jan Noel's study of three individuals whose sartorial development between 1700 and 1867 reinforced changing notions of masculinity. Making a rather large leap forward to the 1950s and away from the consumers of fashion to the producers, Alexandra Palmer looks

at how postwar Canadian couturiers, many of them European immigrants based in Montreal, sought to promote a national design identity.

'Fashion Trade and Consumption' focuses largely on the late nineteenth century and is the longest and most geographically diverse section. Tina Bates looks at the production and retailing of women's hats in Ontario between 1870 and 1930, a period that witnessed the transition from goods custom-made locally by women to a marketplace dominated by men and ready-made or imported millinery sold at large department stores. Almost all writing on Canadian fashion has centred on central Canada, so Peter J. Laroque's essay on women garment workers in 1871 Saint John, New Brunswick, and Elaine MacKay's description of the development of the nineteenth-century clothing industry in Halifax, Nova Scotia, remind us that to obtain a complete picture of Canadian fashion we need to look beyond Toronto and Montreal. However, Gail Cariou's study of Gibb and Company, a nineteenth-century tailoring enterprise, moves back to Montreal, and Elizabeth Sifton furthers reinforces that city's fashion hegemony as she traces how retailers made St Catherine Street 'the fashion mile' in the early twentieth century.

Shifting gears, part 3, 'Fashion and Transition,' centres on women consumers, beginning with Barbara Kelsey's article on the politics of dress reform in the late nineteenth century. Susan Turnbull Caton looks closely at fashion magazines during the Second World War to discover that, contrary to popular opinion, fashion was alive and well during these years; and Lydia Ferrabee Sharman interviewed Jane Harris, owner of an exclusive Montreal dress salon between 1941 and 1961, to shed light on the space in which elite Anglo women engaged with the fashionable world.

Throughout the twentieth century, the media have shaped our connection with fashion, explored in the final section, 'Fashion and Journalism.' Barbara M. Freeman traces the evolution of fashion writing in Toronto's daily newspapers between 1890 and 1900, while a century later, according to Deborah Fulsang, fashion television played an important role in creating a more demanding and discriminating audience for fashion journalism. The final article by Katherine Bosnitch seems oddly placed chronologically, as it looks at the graphic art of mid-twentieth-century Eaton's fashion ads in the *Montreal Gazette* to highlight the innovative connection between art and marketing.

Fashion: A Canadian Perspective moves away from a traditional focus on dress to examine how and by whom it was made, how it was used to create identities by men and women, and how it was marketed, sold, and purchased. An excellent beginning, the volume highlights some critical missing pieces in the puzzle of a national fashion identity: the need to include the West; more about the interaction between Aboriginal and European cultures; and as Palmer notes, a better understanding of the twentieth century. But this book shows the remarkable array of scholarly

interest in the topic and the importance of interdisciplinarity in revealing the complex story of Canadian fashion. (ADRIENNE D. HOOD)

Joseph Jones. *Reference Sources for Canadian Literary Studies*
University of Toronto Press. xiv, 464. \$128.00

In this reference work, Joseph Jones, former reference librarian, now Librarian emeritus at the University of British Columbia, has attempted to 'map the terrain' of the 'bibliographical wilderness' that is Canadian literature. While he does not define 'Canadian,' 'literature' is 'any kind of writing that may have interest as writing.' As well as drama, poetry, and fiction, an examination of the text suggests that this also includes theatre and film, first-person Indian narratives, diaries, and comic books. Canadian literature in English is the prime focus; however, a small selection of sources for Quebec, French literature in Canada, and writing in other languages than English and French is also discussed. Coverage includes titles to 2002, with a few entries dated 2003, and since Jones has included this title as item A-001, one, dated incorrectly as 2004. The arrangement of this work would indicate that it is meant primarily for the reference librarian. Rather than by subject or genre, the titles are classified by format or type of material into nineteen chapters: 'Reference Guides'; 'Dictionaries, Encyclopedias, Handbooks'; 'Serial Bibliographies'; 'Single Bibliographies, Literature'; 'Single Bibliographies, General Canadian'; 'Catalogues'; 'Special Collections and Archives'; 'Indexes'; 'Periodicals'; 'Dissertations and Theses'; 'Anthologies'; 'Histories and Surveys'; 'Biography'; 'Directories'; 'Children's Literature'; 'Translation'; 'Language'; 'Selected Topics'; 'Other Sources.' Within these headings arrangement is chronological, with the most recent dates first. There is an appendix of subject headings and classifications and four indexes: name, title, subject, and chronological.

Jones has spread his net widely, from a seven-page brief bibliography of 'available titles in Canadian fiction, poetry and related background material,' published in 1970, to a reference to the subscription-based Research Libraries Group's union catalogue of more than 126 million records. Subjects range from authors and poets of Grey and Bruce counties in 1973 to the *Arts and Humanities Citation Index*. It is precisely this wide array of both types of material and subjects that is most frustrating about this work. There is a truly useful reference tool on Canadian literature buried here among many general reference titles better suited to a work such as the American Library Association's *Guide to Reference Books*, or Mary Bond's *Canadian Reference Sources*, both of which are actually included in this work. Jones refers in his introduction to the migration of reference sources from printed to electronic form, and has included some databases and websites, solving the problem of unstable URLs by, except in

a few instances, listing web sites without giving specific addresses. This was a sensible decision, as several of the URLs mentioned have changed since the text was published.

Useful comments on the genre of publication, and an overview of the literature, context, and relationships to other sections of the work preface most chapters. Within each chapter the individual titles are annotated, usually by a précis of the work's introduction. There is no critical evaluation of the titles, and in many cases, no indication of the literary content, as in, for example, *Canada in the Making*, a digitized file of Canadian government documents. The decision to arrange the titles by form, rather than by subject, has meant an unfortunate dispersal of texts on the same topic throughout various chapters, only partially ameliorated by the subject index. It is here one discovers that reference sources in Aboriginal literature are spread throughout ten chapters. The purpose of the chronological index is hard to determine.

While the work is flawed, both in its lack of definition, and its inclusion of too many general titles not directly related to the subject at hand, *Reference Sources for Canadian Literary Studies* is nevertheless a useful tool. Students of Canadian studies need subject guides to the literature; here they will find many helpful suggestions, provided they are willing to persevere through the profusion of general titles and the complex format classification. (SANDRA ALSTON)

Adam Gacek. *Persian Manuscripts in the Libraries of McGill University: Brief Union Catalogue*

Fontanus Monograph Series Volume 17.

McGill University Libraries. xx, 210. \$60.00

Adam Gacek is to be commended for his continuing work on cataloguing the Arabic, Persian, Urdu, and Turkish manuscripts in the McGill library system, which has the largest concentration of Arabic script manuscripts in Canada. This volume, published as volume 17 in the Fontanus Monograph Series, is a companion to Gacek's earlier *Arabic Manuscripts in the Libraries of McGill University: Union Catalogue*, which was published in 1991 as volume 1 in the series. It describes the Persian-language manuscripts held in a number of individual collections in the McGill University library system, including those in the Blacker-Wood Library of Zoology and Ornithology, the Osler Library of the History of Medicine, the Library of the Institute of Islamic Studies, and the Rare Books and Special Collections Division. As is the case with most important Islamic manuscript collections, the McGill collections have their individual histories and rationales. The largest number of manuscripts, which are held in the Blacker-Wood and Osler libraries, represent the medical and scientific interests of such late

nineteenth- and early twentieth-century collectors as Casey A. Wood (1856–1942), founder of the library of ornithology at McGill. Most of these manuscripts were purchased on behalf of McGill by the Russian Orientalist, Wladimir Ivanow, who worked at the time for the Royal Asiatic Society of Bengal.

Described in the catalogue are 338 individual texts in Persian language, which complement the 265 described in the above-mentioned catalogue of Arabic manuscripts. Besides medicine and the natural sciences, the topics covered comprise all the Islamic religious sciences, including Qur'anic exegesis, jurisprudence, theology, and mysticism, as well as history and literature. The manuscripts span the period from the fifteenth to the twentieth centuries, with the bulk dating from the eighteenth and nineteenth centuries. Since Persian was the main literary language of the eastern Islamic world during this period, the places of provenance of the manuscripts include not only Iran and Afghanistan, but also Muslim India. The oldest is the eleventh-century work on the natural sciences entitled *Nuzhat-namah-i 'Alayi*, which was copied in 1404 and which contains numerous colour illustrations of birds, animals, and plants (no. 201). Most valuable from the point of view of the history of medicine are the many works by the physician Yusuf (b. Muhammad Yusufi Haravi), who was associated with the court of the Timurid ruler of Herat, Sultan-Husayn Bayqara. A number of works are listed as anonymous, but perhaps researchers will now help with their identification. For my part, I would like to suggest that the *Risalah-i saydiyyah* (no. 237) might be an abridged version of the work entitled *Kitab al-saydiyyah* by the chief religious authority (shaykh al-Islam) of late fifteenth-century Herat on the proper method of hunting and the admissibility of consuming various types of game from the standpoint of Islamic law. (It is described in the catalogue of the Oriental Institute of the Academy of Sciences of Uzbekistan in Tashkent, nos. 3704 and 5225/III, and likewise contains an alphabetical list of animals, birds, and insects in its last chapter.)

The catalogue is arranged alphabetically, according to the title of the work, which is given both in transliteration and in Arabic script. This arrangement requires the user to know the exact title in Persian or Arabic, which, given the medieval tendency towards flowery, punning, and allusive titles, is not always easy to recall or possible to anticipate. This drawback is alleviated, however, by the excellent indices, which allow one to search alphabetically by author as well as by subject matter. Other indices list the Arabic script titles, scribes and calligraphers, patrons and former owners, and the dates of the dated manuscripts, in chronological order. Finally, a concordance provides the corresponding shelf and catalogue numbers in the individual McGill collections. There are numerous reproductions throughout of folios from various notable or illustrated manuscripts.

The entries are concisely presented, although somewhat brief. Besides the name of the author, title and date, the number of folios and illustrations, size and format, the first line in cases where the work is unknown from other catalogues, type of script and paper, copyist, etc, references are also provided to other manuscript catalogues and standard reference works, such as Storey's *Persian Literature* and Munzavi's *Fihrist*. While the general topic of a work is often indicated, little or no detailed information is provided about its contents or structure. But as the compiler himself states in the introduction, the catalogue is more of a preliminary list meant to make the manuscripts accessible to modern researchers. It is hoped that this and the other McGill catalogues authored by Adam Gacek, which highlight a significant fund of Islamic manuscript materials in Canada, will serve as an impetus and a model for other Canadian institutions, in particular the University of Toronto and the Royal Ontario Museum, to produce similar guides, however preliminary, to their own holdings. (MARIA E. SUBTELNY)

Don Kerr. *A Book in Every Hand: Public Libraries in Saskatchewan*
Coteau Books. xiii, 280. \$19.95

English-speaking Canadians take public libraries for granted as a public good and ubiquitous reality. Indeed, like air and water, libraries often pass unnoticed, unquestioned, and unanalysed. In fact, however, like all institutions embodying the public good, their reality – simultaneously complex and prosaic – is constantly in need of questioning and analysis. Free public libraries are a relatively recent phenomenon, dating only from the 1850s, with the rise of mass literacy and education, and mechanized printing processes. One hundred and fifty years later, the combination of information technology – including databases and the Internet – and government withdrawal from large areas of social activity has placed them under a cloud of uncertainty.

Before giving way to despair over the future of this enduring social/cultural institution, we should consider the enormous effort and energy required to create libraries. The story of this creation, at once universal and local, can begin at many times in many places. This story begins in Saskatchewan with the charming and informative study by Don Kerr. Commissioned by the Saskatchewan Library Trustees Association to be both a 'celebration' and a memorial of how the province's library system came into being, Kerr's work is both personal and scholarly – reflecting long hours of researching archives, visiting small and large communities, and interviewing a wide range of people.

The personal aspect of this book operates at two levels. First, it begins with Kerr's 'An Interview with Me,' outlining his lifelong relationship with

libraries, their books and operation. The second level is found in the countless stories of readers and librarians, illuminating general points: from the first chapter where a conductor tells a traveller 'we don't allow reading on this train' to the last where a woman describes how, when she was a child, a branch of the Regina Public Library 'provided a ... place of refuge.'

The scholarly aspect is observed in Kerr's careful historical analysis. The introduction of libraries into Saskatchewan from the late nineteenth to the early twenty-first century is effectively outlined: the 1890 Mechanics' and Literary Institute Ordinance, and the Library Acts of 1906, 1953, 1969, and 1996. In 1935, the province ranked third from the bottom of Canadian and American jurisdictions – just ahead of Arkansas and West Virginia – in terms of population served by local libraries. By contrast, the currently high level of service is 'because people worked for, fought for, the right of books to take their place in our lives.'

The means by which this was accomplished was uniquely Canadian: regional libraries. Pioneered initially, with Carnegie Corporation funding, in British Columbia's Simon Fraser Valley and Prince Edward Island, they came to Saskatchewan in 1946 with the arrival of Marion Gilroy. She had been head of the Nova Scotia Regional Library Commission, and come under the influence of Nora Bateson – a prime architect of regional libraries. In addition, Gilroy worked well with the province's CCF government, elected in 1944. The many local and provincial leaders who spurred forward the libraries' development are identified and placed in context. Also discussed is the process whereby, after fifty years of hard-fought battles for a 'one province' library system, today's funding cuts threaten its very survival.

A published poet, Kerr writes with verve and ease, delicately balancing a general story with local detail. For those wishing only the overview, the opening and final chapters will suffice; for those looking for local detail, the middle chapters will also need reading. The book is a remarkable achievement, and worth perusing by anyone concerned with literacy and learning and their fostering by Canadian libraries.

The book is illustrated, footnoted, and indexed. Some photographs are in colour. (PETER MCNALLY)

Wael B. Hallaq. *The Origins and Evolution of Islamic Law*
Cambridge University Press. xii, 234. US \$24.99

Having already established himself as one of the pre-eminent scholars of Islamic law with such books as *A History of Islamic Legal Theories and Authority, Continuity and Change in Islamic Law*, Wael B. Hallaq now provides a substantive introduction to the origins and evolution of Islamic

law. The reader will benefit from both the historical scope of this book and its depth of analytic detail. Hallaq begins with a brief discussion of the historical context in which Muhammad began his prophecy, and in which the Qur'an arose as a foundational document of spiritual, religious, and legal inspiration. Noting that the Qur'an's legal role shifted and evolved as Muhammad's prophecy evolved, Hallaq illustrates how Islamic law may have arisen from a seventh-century spark in the Arabian peninsula, but ultimately evolved into a system of laws involving complex relations between legal academics, judicial institutions, and political rulers. Hallaq shows that as the Muslim polity expanded and became more complex, Muslims encountered new people with administrative institutions that could serve the nascent Muslim polity's future growth. In this vein, Hallaq pays special attention to the development of the Muslim judge or *qadi*. Relying on the Qur'an, oral traditions from the Prophet and his companions, and their judicial discretion, *qadis* were the early government administrators who resolved disputes and managed the affairs of government in newly conquered regions. As the office developed, the *qadi* began to shed many of his administrative duties and specialize in the resolution of legal disputes. Judges oversaw litigation, evaluated witness testimony, and ruled on disputes in light of a burgeoning legal profession that was slowly becoming autonomous in organization and discipline.

Many studies on the history of Islamic law have focused on the *ulama* or juristic class, and yet paid little attention to the *qadi* as a representative of Islamic law. Hallaq, however, shows how the *qadi* institution was significant in the early and later developments of Islamic law. Importantly, Hallaq shows that the *qadi* and the *ulama* were mutually involved in the development of Islamic law. He shows how early Muslims at first concentrated on oral and scriptural tradition. As the polity expanded and administrative demands increased, the judicial institution arose to perform various government functions, but later concentrated on mediating legal disputes. Ultimately, jurists trained in scriptural traditions and doctrinal precedent developed schools of law (*madhhab*, pl *madhahib*) that operated as professional guilds. The legal schools ensured the ongoing training of jurists, the production of legal knowledge, and the development of philosophies of law (*usul al-fiqh*), all of which contributed to the autonomy of the law as a discipline separate and distinct from other areas of learning.

In an age when Islam and Islamic law command the world's attention, Hallaq's book presents a skilled introduction to Islamic legal history that clearly defies the all-too-easy rhetoric dribbled from the pens of political commentators the world over. This book engages its topic with a breadth and level of detail that will enhance a reader's understanding of Islamic law, while conveying the complexity of a tradition all too often subjected to reductive and essentialized descriptions. (ANVER M. EMON)

Michael D. Behiels. *Canada's Francophone Minority Communities: Constitutional Renewal and the Winning of School Governance*
 McGill-Queen's University Press. xxx, 442. \$34.95

Michael Behiels's book provides a well-researched and penetrating account of the efforts of the francophone communities in English Canada to secure a constitutional guarantee of schools in which their children can be educated in French language and culture. This campaign was waged on two fronts – the mega-constitutional struggles of Patriation, Meech Lake, and the Charlottetown Accord to revise Canada's Constitution, and micro-constitutional efforts to obtain through judicial decisions the widest possible interpretation of rights won through the mega-constitutional struggle.

Behiels tells us that his study of these constitutional battles is a 'bottom up' rather than 'top down' approach. And that it is, in the sense of telling the story from the perspective of the leaders of the francophone minority communities and their prodigious efforts to influence the politicians and judges at the top. But it is not a grass-roots account of the struggle. The main players are the teachers and parents who led provincial and federal associations of francophone minority communities – and their lawyers. We do not meet the families or glimpse the daily life in the communities represented by this array of associations. But Behiels's study does provide a thorough exposure of the personalities and machinations of the extensive network of organizations and interest groups operating federally and at the provincial level in Alberta, Manitoba, New Brunswick, and Ontario.

The book's focus is on the minority-language school rights in section 23 of the Charter. This reflects the deep-seated belief among Canada's francophone minority leaders (and clearly shared by Behiels) that the possibility of French surviving in English Canada not just as a language skill but as the basis for growing up in a distinct and historic culture depends on a large and liberal interpretation of the constitutional right of francophone parents to have their children receive primary and secondary education in French. The crucial struggle was to have that right interpreted and applied so that the francophone parents controlled the governance of the French-language educational facilities. Though never getting all that they wanted either from the courts or from provincial governments, these parents were successful in securing a much wider interpretation of the constitutional right than could ever have been obtained through direct constitutional amendment. The 'winning of school governance' by the francophone minority communities, while only a partial victory, was nevertheless a remarkable triumph of 'judicial activism.' (PETER RUSSELL)

John Bennett and Susan Rowley, editors. *Uqalurait: An Oral History of Nunavut*
McGill-Queen's University Press 2004. xxxii, 473. \$49.95

This impressive compilation contains hundreds of accounts of traditional Inuit life as remembered by Canadian Inuit elders of Nunavut in the last few decades or as described by earlier Inuit in published accounts up to 130 years ago. These lively first-person accounts range from one or two lines to five or six pages, interspersed by the editors' explanatory paragraphs. Topics covered include almost everything, from family, marriage, and adoption, through manifold facets of the spiritual world, to incredibly sophisticated techniques of hunting, transportation, and clothing. These twenty-one chapters cover the commonalities of traditional Inuit culture, whereas the next five chapters recount in detail the annual cycles of four regional Inuit groups of Central Nunavut, differing in climate, geography, and demography.

Almost as important in illuminating the historic Inuit past are the nearly one hundred illustrations, half of which are Inuit artistic depictions of that past. The other half are classic black and white photographs, going back to 1889, by explorers, anthropologists, missionaries, and RCMP, including the famous post-Second World War photographs by Richard Harrington of the starving Ahlarmiut of Keewatin and those by pioneer Inuit photographer Peter Pitsiulak. There are also fifteen colour plates of Inuit graphic recollections of their past, two-thirds from Baker Lake and one-third from Cape Dorset. The book also contains eight maps, an extensive but uneven glossary, a useful bibliography, and a long list of Elders quoted in the text. A perusal of this list and of the accounts reveals a distribution which raises some questions. Over one-third of the quotes are from Igloolik-area Inuit, with those from Pangnirtung and North Baffin next, followed by the 'Barren lands' (Inuit now in Baker Lake and Arviat), and then the Aivilingmiut (of Repulse Bay and Coral Harbour).

While it is understandable that an oral history of Nunavut would omit the Inuit of Nunavik (Nouveau Québec) and Labrador, as well as Holman Island, Paulatak, and the Mackenzie Delta (all in the NWT), Cape Dorset is hardly represented and there is almost nothing from the people of Sanikilluak (the Belchers), Kimmirut, and Iqaluit. Reasons for these choices include: (1) the presence of knowledgeable elders and hence good information on the past; (2) the magnificent researches of Boas (1880) in Pangnirtung and Knud Rasmussen's much-quoted Fifth Thule Expedition (1921–24) in North Baffin and the Igloolik areas; and (3) that these central Arctic areas were home to most of the organizing committee of Suzanne Evaloakjuk, Peter Irniq, Uriash Puququak, and David Serkoak (and deceased members John Maksagak and Geela Giroux) who guided the compiler-editors John Bennett (former editor of the journal *Inuktitut*) and Susan Rowley (anthropological archaeologist at UBC).

The title word *uqalurait* is a double pun: it literally means a direction-giving snow-drift shaped like a tongue which, like the French word *langue*, is the same word as 'language' in *inuttitut*, referring of course to this spoken/oral history. The editors point out that this book does not dwell on dates and other absolutes but, like any good history, 'brings to life an era that is past,' an era that came after the Inuit traded and acquired firearms but before they adopted Christianity. Though the very oldest accounts might go back that far, most Elders remembered that early period only as small children and often recounted what they had heard from their elders. This is usually called the 'contact-traditional' period; obviously there would be no photographs if there were no contacts, and recollections of such pasts are typically called 'salvage ethnography' as attempts to 'save the past.'

This book is a major compilation of stories of Inuit life and Inuit Qaujimajatuqangit (traditional or former knowledge), preserving them before they are lost. It differs from earlier examples such as Weyer's classic *The Eskimo: Their Environment and Folkways* (1932) and Saladin d'Anglure's penetrating *Être et renaître inuit: home, femme ou chamane* (2006) not so much in content or photographs (some are shared) but in presentation, organization, and interpretation. It contains in one volume much of what the Nunavut Arctic College Interviewing Inuit Elders Series published in more detail in its volumes on law, child-rearing, cosmology and shamanism, and health. But for oral 'history,' with the emphasis on historic changes, one must consult the two other series on Memory and History in Nunavut and on Inuit Perspectives in the Twentieth Century. (NELSON GRABURN)

David R. Newhouse, Cora J. Voyageur, and Dan Beavon, editors. *Hidden in Plain Sight: Contributions of Aboriginal Peoples to Canadian Identity and Culture*. Volume 1
University of Toronto Press. xxiv, 458. \$35.00

Volume 1 of *Hidden in Plain Sight* is a useful resource for general audiences seeking broader knowledge of Aboriginal peoples in Canada. The volume is divided into a number of thematic sections that detail key contributions of Aboriginal peoples in areas such as literature, the arts, media, justice, and the military. In most essays, a historical approach gives readers an overview of the topic under discussion, as well as detailed profiles of important figures. The essays are supplemented by brief biographies of Aboriginal contributors to the arts, politics, and sports, written by students in Cora Voyageur's sociology of First Nations class at the University of Calgary. The book is varied, well intentioned, and worthwhile; it is an ambitious project with a broad scope.

At the heart of this book, however, lies a necessarily unresolved tension. This tension is visible in the title itself, which may set off warning bells for

some Aboriginal scholars. Implicit in the structure of the book, it seems, is an assumption about what 'Canadian Identity and Culture' might be, and this Canadianness seems on the surface to exclude Aboriginal experiences. This book appears, in other words, to examine Aboriginality from within a Canadian sense of self that is fundamentally European in origin. As a result, the book seems to project a desire to appropriate the 'contributions' of Aboriginal peoples to a white Canadian norm. Aboriginal peoples, however, have not always been willing contributors to the Canadian national project (as the unresolved land claims of the country suggest, among too many other things to list), and I was worried upon beginning to read this volume that it would be contributing to this history of appropriation from within an unexamined multiculturalist framework. A book modelled on the reverse theme – Canadian contributions to Aboriginal identity and culture – would probably not be as flattering.

This problematic is one, however, that the editors recognize, and that the contributors work to undo. There is no Canada without Aboriginal peoples, the contributors hasten to point out, and the book projects itself into a future in which Aboriginal people will work more and more for themselves in order to further their own, self-determined goals. The book measures developments within Aboriginal cultures both through Western indicators of 'progress' (statistical analyses, comparisons to the rest of Canada) and from Aboriginal perspectives that examine the cultures from within. The contributions of, in particular, Jeannette Armstrong and Drew Hayden Taylor intelligently and playfully whittle away the Native/non-Native dialectic that runs throughout the book, recognizing not only the importance of Aboriginal contributions to Canadian identity and culture, but also the importance of Aboriginal contributions to *Aboriginal* identity and culture. Further essays, especially those by Valeria Alia (on Inuit naming systems) and David McNab (on the recovery of Aboriginal ancestry in his own family) give personal interpretations of the broad histories offered by earlier essays by Jean-Pierre Morin and Michael Cassidy (both on the processes of treaty making). This confluence of the individual and the broadly historical allows the volume to personalize the abstract effects that European settlement has had on Aboriginal peoples and to examine how Aboriginal peoples have, in turn, deeply affected the evolution of the settler-invader Canadian state, with which Aboriginal people continue to negotiate for their rights.

A couple of reservations about such a politically charged book are inevitable. It would have been nice to see a few more contributions from Aboriginal peoples themselves (only seven out of twenty-five essay contributors self-identify as such in their biographies). Somewhat dismaying, also, were the number of typographical errors that remained in the final copy; these were enough to push me beyond a merely pedantic sense of frustration. I hope that the planned second volume of the series is

treated with a bit more diligence, because these are crucial topics. On the whole, *Hidden in Plain Sight* handles its material with care and grace, making for an informative volume that showcases a wealth of writing on Aboriginal peoples in Canada. (KIT DOBSON)

Lorna Roth. *Something New in the Air*
McGill Queen's University Press. xx, 300, \$29.95

Lorna Roth's book, *Something New in the Air*, is about something new, but also something old: it details the First People's struggle to assert and protect their cultures. The topic is northern television's history, but the vehicle that carries it is social theory and politics. Every philosophical construct begins with an assumption. Roth postulates that whoever controls the airwaves controls the people. Historically, dictators have learned otherwise.

Roth interprets Aboriginal activism largely in light of Marxist revolutionary perspectives, including those of Paulo Friere, Andre Gunder Frank, and Paul Baran. Northern television evolved, she says, in a dynamic political milieu that began in June of 1969 when Jean Chrétien, then minister of Indian affairs, presented to Parliament the *Statement of the Government of Canada on Indian Policy*, which Canadians have referred to as the *White Paper on Indian Affairs*. Native peoples vociferously opposed the proposals, which would have abolished the Indian Act, Aboriginal special status, and federal regulation. The protest, Roth says, marked 'the beginning of a new era in which aboriginal peoples became a highly visible and audible political presence within Canadian society.' Indeed, the protests were seminal, but the movement began far earlier.

For example, in June 1916, Haida chief Clealls (the Rev Dr Peter Kelly), Squamish chief Andrew Paull, and others founded the Allied Tribes of British Columbia to advocate vigorously for Aboriginal land rights. Also, Native communities as early as the 1880s protested that Aboriginal people had the right to elect chiefs in the Euro-Canadian way or to select them traditionally.

Perhaps Roth's timing follows from her book's topic, television. But, she primarily interprets northern Native broadcasting as political liberation: 'At what point did recognition of cultural diversity in broadcasting become critical to national development in Canada and elsewhere? ... When did First and Second World states begin to recognize their Third and Fourth World populations by giving them access to their own media resources? ... How have satellite mediated broadcasts into and out of Fourth World regions changed the national boundaries by which development has been traditionally defined and imagined?' Roth's questions are defensible, but to decode how she has structured the historical facts the reader must know

her political interpretation. The book depicts broadcasting as a political instrument that could destroy or affirm Native sovereignty. But the paragraph's last sentence is 'doerless' and passive: it fails to say *who* has 'traditionally defined and imagined' community development.

Is it possible, once again, that others have defined for Aboriginal people what it means to be Aboriginal, traditional, and sovereign? However, politics notwithstanding, Roth's chronology and facts are lucid.

Her thesis evolves from northern television's early days in the 1950s. She then describes when and how Aboriginal people insisted they have a choice in the broadcasts. The book moves forward to show how communities asserted their rights to their own programming that would strengthen their cultures. Finally, Roth documents a still-evolving outcome, the Aboriginal Peoples Television Network.

The text is scholarly. It contains more than five hundred references, including researchers, authors, activists, and personal interviews. Roth's sources and advisers are both Aboriginal and non-Aboriginal. To put it simply, this is not just another non-Aboriginal book about Aboriginal people. Roth has shunned that inherent bias. As a textbook, *Something New in the Air* should prove immensely valuable.

Roth's three decades of experience establish her as an expert in her own right. She is not a Native voice, as are Olive Dickason, Basil Johnson, Duke Redbird, and Maria Campbell, but she remains accountable to the communities: 'As a non-native, Jewish "White" woman, I am by no means claiming to speak on behalf of First Peoples. Nor am I promoting their specific interests. What I am trying to do is to weave together the historical, the theoretical and the empirical, starting with a an emphasis of Northern broadcasting history and integrating the Southern experience only when Television and Northern Canada transformed into the Aboriginal Peoples Television Network.' Her stated intent is simple and clear. 'As a cross-cultural outsider, a witness and a communication rights activist, I hope the material in this book will stimulate public discussions about the positive value of cultural and racial inclusiveness.' Roth's book will predictably accomplish exactly what she has set out to do. (CLEALLS – JOHN MEDICINE HORSE KELLY)

Jacalyn Duffin. *Lovers and Livers: Disease Concepts in History*
University of Toronto Press. xviii, 234. \$55.00, \$27.50

During my medical training in the late 1960s and early 1970s, I struggled to understand diseases as the central activity in becoming a physician. The corridors of the medical school revealed a positivist, ahistoric world. There, a confusing mix of methods served to identify and label 'disease.' Some diseases were identified by their pathologic features (with these you really

knew where you stood). Others were identified because of their clinical features; for example, rheumatic fever utilized the 'modified Jones' criteria' (a less than satisfactory situation altogether). And finally, how does one deal with nebulous entities such as neurasthenia with a debated existence and neither pathology, nor clinical criteria to support its identification, much less a diagnostic test?

It is onto this arena that Jacalyn Duffin casts her historian's eye. 'Diseases,' she asserts, 'are ideas ... influenced by the tastes and preoccupations of society.' For Duffin, Hannah Chair in the History of Medicine at Queen's University, diseases are constructed in a complex interactive exchange between a medical world and the social one in which it operates, as 'medical epistemology is shaped just as much by society as it is by science, if not more.' However, Duffin is also a physician who has practised haematology, and she places salutary limits on this construction, returning us to the nature of pathologic events in biology: 'a disease is a biological "reality" interpreted or embellished by culture.'

This book evolved from the 2002 Joanne Goodman Lectures, a series of three public addresses focusing on disease concepts. It is written in an engaging and accessible style, perhaps reflecting its origins. But make no mistake, this is an insightful book which deals with a complex topic. Duffin's gift is her ability to display her material in a logical, intelligent argument that will interest and intrigue both layperson and health professional.

Duffin opens with an exploration of what we think about under the heading of disease: the illness it describes; the people who suffer from it; the diagnosis; the outcome; the treatment or prevention. She proceeds first to add an observer to this interaction of the illness and the patient and then to explore theories of disease either from the point of view of the patient – individual misfortune versus an inevitable presence in a population – or from the point of view of the cause – an external affliction versus physiologic change arising within given individuals because of who they specifically are. Duffin uses this theoretic discussion as a framework for two examples that lend the work its somewhat quirky title: lovesickness and the understanding of hepatitis C.

In the second chapter Duffin explores the history of what she defines as 'love and sex, burning desire, lust, and rest-of-your-life, self-obliterating desire.' She traces lovesickness from a metaphor in the poetry of antiquity to its slow emergence as a disease in the discourse of medicine. As a diagnosis it is attenuated over the centuries or else fastens on the tangible pathology of venereal disease. But just as we are expecting its extinction in the twentieth century, Duffin finds 'erotomania' hidden in a dusty corner of DSM-IV (*Diagnostic and Statistical Manual of Mental Disorders*, volume 4), describes positron emission tomographic similarities between people in love and people with Obsessive Compulsive Disorder, and argues that co-

dependency in women (those who tolerate and care for addicted partners) is another name for lovesickness.

The final chapter tracks the emergence of hepatitis C from a group of liver diseases through the medical breakthroughs in virology that generated the alphabet soup of hepatitides (A, B, C, D, E, F, G). It is a fine overview of the history and conflicts of medicine of the recent past. It traces our concerns about the safety of the blood supply, the politics of compensation, and the stereotyping of patients as 'guilty' or 'innocent' depending on their mode of disease acquisition. It illustrates brilliantly Duffin's thesis of disease concept.

Along the way Duffin makes brief tantalizing forays into such things as the role of the market and availability of therapies on diagnostic categories that deserve further elaboration. I await Jacalyn Duffin's future work with anticipation. (MICHAEL HUTCHEON)

Patricia E. Roy and John Herd Thompson. *British Columbia: Land of Promises*
Oxford University Press. viii, 216. \$36.95

British Columbia: Land of Promises is the fifth of six regional histories that make up the *Oxford Illustrated History of Canada*. The underlying assumption of the series is that Canadians define themselves through a number of 'limited identities.' The one explored here is region. The title of the book reflects the authors' conclusion that what has drawn so many people to British Columbia, and lies at the heart of British Columbians' sense of place, 'is not "splendour" in itself but the promise of it – the promise of wealth, the promise of a better life.' The story is organized in a traditional fashion along 'the contours of the chronology of "great events"' such as the creation of the colony, the building of the transcontinental railway, and key elections. While themes such as demographic change, racial attitudes, and resource industry cycles are woven through the text, they serve mainly to provide the economic and social underpinnings for the book's principal storyline, 'high politics.'

This stimulating overview of British Columbia history is distinguished especially by its excellent use of visual sources. Patricia E. Roy and John Herd Thomson have treated the visual component of their 'illustrated' history, including photographs, paintings, maps, and political cartoons, in a critical manner much as historians routinely do with textual documents, and the result is a carefully selected set of images that both inform the reader and, through extensive and thoughtful captions, raise important questions about the nature of historical evidence. Who produced the images selected, what explains their creation, and how we might 'read' them are some of the questions asked. The discussion of one photograph especially caught my attention. It is an often-reproduced picture from

1884–85 of a saloon at Donald in the Rockies, an image that ‘has been used repeatedly to portray a “wild west” of “whores” and hard-drinking navvies.’ The authors suggest that this interpretation takes on new meaning when we come to understand that the very next – but never published – photograph in the Glenbow collection in which the two were located is of a similar log building that served as the police detachment in Donald. In other words, a systematic examination of the larger collection suggests that perhaps the west was less ‘wild,’ and a great deal more law-abiding, than historians who have published the ‘saloon’ photo have led us to believe. As the narrative moves through the twentieth century, photographs and paintings become less prominent features of the text, replaced by excellent reproductions of political cartoons. My favourite is a Len Norris cartoon from 1966 that shows an Anglican priest explaining to the Archbishop of Canterbury: ‘our problem in BC, Your Grace, is the widespread local belief that this is Heaven.’ Yes, British Columbians are a smug lot!

This very accessible history successfully integrates a large amount of material into a concise yet engaging narrative. The balance between ‘high politics’ and other aspects of the province’s history seems right in the first half of the book, though less so in the second, especially in the final chapter when the authors’ politics-as-history approach starts to lose its way in unwelcome detail. In addition, I would have liked short but informative descriptions of some of the major trends that have shaped the province’s development since the Second World War, trends that Roy and Thomson touch upon but do not fully develop. Among these are the polarization since the 1940s of provincial politics along left/right lines, with a series of centre/right coalitions organized in opposition to the political Left becoming a distinctive feature of British Columbia’s political culture; the partial detachment of Vancouver from its hinterland as the city’s historic role in managing BC’s resource economy declined and its Pacific Rim connections expanded; and the changing place of women in BC society and politics.

Land of Promise offers both general readers and university undergraduates an informative, well-written, and visually engaging introduction to British Columbia’s past. (ROBERT MCDONALD)

Charles Blattberg. *Shall We Dance? A Patriotic Politics for Canada*
McGill-Queen’s University Press 2003. 196. \$24.95

Philip Resnick. *The European Roots of Canadian Identity*
Broadview. 128. \$22.95

En dépit de titres différents, ces ouvrages présentent des similarités. D’abord, ils abordent quelques-unes de nos obsessions nationales : non pas

celle pour le hockey, mais plutôt l'identité ou comment démontrer l'existence d'une identité distincte en dépit de notre proximité avec le géant américain. Pour sa part, Charles Blattberg traite du «mal» canadien ou de nos difficultés à modifier l'ordre symbolique canadien, notamment la constitution, d'une manière telle que les Amérindiens, les Québécois et les Canadiens anglais puissent s'y identifier. Ces ouvrages sont nés dans des circonstances un peu semblables. Ce sont des séjours à l'étranger, plus court dans le cas de Philip Resnick puisqu'il a écrit son volume lors de son passage à Paris entre 2002 et 2003 tandis que Blattberg était à l'extérieur du pays pendant sept ans. Ces séjours ont inspiré et incité nos auteurs à réfléchir, dans leurs essais respectifs, sur l'expérience canadienne.

Débutons par l'ouvrage de Resnick. Sa lecture m'a rappelé la fameuse équation, proposée par Yvan Lamonde, pour définir l'identité québécoise. Ainsi, l'identité québécoise comporte, contrairement à ce qui a été dit et écrit, beaucoup moins d'influence française et catholique et plus d'influence britannique et américaine. Sans se lancer dans un exercice similaire, l'essai de Resnick se concentre sur des éléments de l'équation : soit les influences européennes. Pourquoi a-t-il opté pour cet aspect en particulier? Ses éléments de réponse sont parsemés tout au long de son essai. D'abord, parce que l'Europe, ici la référence à l'Europe est celle à l'Union européenne, «can [...] help provide Canada with a counter-weight to American hegemony in a world where American values [...] differ from our own». Ensuite, et voilà une piste de réflexion intéressante, parce que l'Union européenne, tout comme le Canada, se questionne sur la finalité de son projet politique, économique et social. Ces doutes, questionnements et remises en cause, qui ponctuent la construction européenne depuis la Seconde Guerre mondiale, présentent des points communs avec le Canada. Comme on le sait, le Canada a vécu des crises, notamment celles provoquées par les référendums de 1980 et 1995 sur l'avenir du Québec, qui ont menacé son existence.

L'essai de Resnick insiste sur les similarités entre le Canada et l'Union européenne, notamment lorsque l'on examine les questions de la culture politique, de la gestion des relations internationales (l'internationalisme plutôt que l'unilatéralisme sied mieux au Canada et à l'Union européenne), du rôle de l'État dans la redistribution de la richesse, la protection et la promotion du secteur culturel, la réglementation des échanges économiques et la protection de l'environnement en citant l'exemple de l'accord de Kyoto. Ce dernier aspect sera révisé par l'auteur s'il publie de nouveau son ouvrage, car le gouvernement fédéral de Stephen Harper a enterré cet accord depuis l'élection fédérale de 2006.

Puisque l'ouvrage traite de l'identité, il propose un chapitre intéressant sur le multiculturalisme. Il est toutefois dommage qu'il commente peu l'expérience européenne en matière de gestion de la diversité culturelle. Enfin, peu est dit sur la question amérindienne, ce qui est dommage.

Malgré cette dernière critique, ce court essai nous incite à réfléchir sur les fondements de l'identité canadienne, et notamment l'influence européenne, qui constitue, malgré tout un des éléments de l'équation identitaire.

Dans le cas de l'ouvrage de Blattberg, la première réaction est celle de dire : oh non! Pas encore un autre livre sur le «mal» constitutionnel canadien. En effet, bien des ouvrages ont été écrits sur ce sujet et on cherche l'approche innovatrice qui permettra de porter secours au patient canadien. Dans son bref essai, l'auteur y parvient jusqu'à un certain point.

L'auteur a identifié trois groupes en mal de reconnaissance : les Amérindiens, les Québécois et les Canadiens anglais. Pour parvenir à une transformation de l'ordre symbolique canadien et de la constitution afin de reconnaître ces groupes, l'auteur prêche pour le dialogue, à la fois comme nouvelle base du contrat de citoyenneté, mais aussi une façon de résoudre les conflits. Certes, le lecteur se demande si ce que propose l'auteur est innovateur puisque le dialogue est une de nos caractéristiques de la culture politique canadienne puisqu'on l'utilise pour résoudre nos conflits et prévenir les tensions. Par ailleurs, l'auteur plaide pour un véritable dialogue fondé sur la parole mais aussi l'écoute active. Cette manière de faire, qui devrait caractériser le politique, devrait favoriser le rapprochement entre les groupes identifiés par l'auteur. La manière proposée comporte cependant des défis, comme l'affirme lui-même l'auteur puisqu'il reconnaît que sa proposition est peut-être naïve.

L'essai nous présente des groupes (les Amérindiens, les Canadiens anglais, les Québécois) comme catégorie d'analyse. Par ailleurs on sait que ces catégories gobent les différences de classe, d'ethnicité et de genre. Faire abstraction de ces différences posent un défi à quiconque plaide en faveur d'un dialogue fondé sur l'écoute. Ensuite, l'analyse historique de la naissance des communautés québécoise et canadienne-anglaise est très rapide. En fait, elle est trop rapide. Ainsi la transformation du Canada français et l'émergence des identités québécoise, franco-ontarienne et acadienne, pour ne nommer que celles-là, sont beaucoup plus complexes que ce qu'en dit l'auteur au chapitre quatre. De plus, la nation acadienne précède la disparition du Canada français dans les années 1960. Dans le cas de la naissance du Canada anglais, l'auteur attire l'attention sur les années 1960 sans trop expliquer toutefois le processus de formation. D'ailleurs, il est étonnant que très peu soit dit sur l'expérience de la Première Guerre mondiale dans le processus de formation d'une identité nationale, notamment celle du Canada anglais si l'on souhaite retenir cette catégorie identitaire. Enfin, l'auteur termine son essai en identifiant une série de réformes nécessaires : l'urgence de traiter de la question amérindienne, le fédéralisme renouvelé fondé sur la réconciliation et le dialogue pour traiter du cas du Québec, des réformes au parlementarisme, etc. Certes, ces suggestions sont intéressantes mais il faudrait reconnaître que les participants à ce dialogue ont un accès inégal aux ressources et ont des

capacités inégales d'influence. En prenant acte de ces réalités de la communauté politique canadienne, il faut se demander qui initiera le dialogue et comment il prendra forme. Voilà des questions auxquelles il faudra apporter des réponses. (MARCEL MARTEL)

John McLaren, A.R. Buck, and Nancy E. Wright, editors.
Despotic Dominion: Property Rights in British Settler Societies
 University of British Columbia Press. viii, 312, \$85.00, \$29.95

The editors of this fine collection of articles remind us early in their introduction that 'the use and regulation of property are central to an understanding of the history and culture of the settler colonies of the British Empire.' *Despotic Dominion* explores the history of property laws and rights in British settler society, and particularly in Canada and Australia from the time of William Blackstone (whose evocative description of property provides the title for the volume) to the present. The volume began as an international colloquium at which scholars from Canada and Australia explored an eclectic range of subjects – from Gitxsan history and culture, as it was and is practised in northwestern British Columbia, to the emergence of what Robert Foster terms 'colonized labour' in South Australia after the state granted pastoral rights to Europeans and continued to recognize Aboriginal rights to access to the same lands. The subject matter is diverse, to say the least. But it is all brought together with a carefully crafted introduction that places the articles within a broad intellectual context. The editors have also very effectively incorporated some of the commentary from the original colloquium and the reader is thus drawn into a number of quite intriguing conversations.

As John Weaver notes in the conclusion to his piece on the English idea of 'improvement,' 'property rights ... were not formed in a world of abstractions.' In one way or another, each article explores the debates and often conflicts that arose between competing uses of and assumptions about the right to own and control property. Sometimes, such contests were rooted in incompatible and culturally specific assumptions about tenure. At other times, property law evolved in response to particular colonial circumstances, and as Andrew Buck illustrates in his study of the law of primogeniture in New South Wales and Upper Canada, the terms of the debates and the results differed significantly from one colony to another. The first two case studies are particularly intriguing, and, for those interested in historical and contemporary issues of Aboriginal title, a somewhat jolting corrective to popular understandings. Richard Overstall's 'Studying the Spirit in the Land: "Property" in a Kinship-Based Legal Order' explains that to the Gitxsan, 'the idea of "property" arises only out of reciprocal interaction.' The Gitxsan House 'owns' and is 'owned by' a

particular territory, and this relationship is embedded in the Gitxsan world view and stands 'in sharp contrast' of the monolithic property regimes of Canada. In 'Paper Empires: The Legal Dimensions of French and English Ventures in North America' Brian Slattery persuasively illustrates that in the early years of contact and conquest, neither the French nor the English assumed that the continent was *terra nullis*. Their initial claims to exclusive jurisdiction were directed to other competing European powers, not to the Aboriginal population.

Space precludes a review of each article. What is impressive is their range and diversity. Most of the chapters offer detailed case studies. A few, including John Weaver's discussion of the idea of 'improvement,' are wide ranging in time and space, and encourage the reader to consider the questions in their broader, imperial context. It is unfortunate that the volume does not include comparable work on settler societies other than Canada and Australia. It would have been fascinating to explore how first peoples, colonists, administrators, and imperial authorities co-operated and clashed over property in South Africa or New Zealand. There is more than enough here, however, to illustrate the complexity of the issue. And it is fascinating to see how many of the debates that raged in the eighteenth and nineteenth centuries resonate today. The editors are careful to note in their brief but evocative afterword that their purpose was not to 'provide a set of panaceas for resolving unfinished business' of land claims in Canada or Australia. Many of the articles nonetheless highlight that the history of property, and how Aboriginal peoples, colonists, and imperial authorities negotiated their relationship to it and to each other, continues to influence political and legal decisions today. (JANE ERRINGTON)

Christina Bates, Dianne Dodd, and Nicole Rousseau, editors.

On All Frontiers: Four Centuries of Canadian Nursing

University of Ottawa Press. vii, 248. \$50.00

On All Frontiers: Four Centuries of Canadian Nursing is a handsome and oversized paperback, which is also available in a French edition as *Sans frontières: quatre siècles de soins infirmiers canadiens*. Organized both chronologically and thematically, this collection of essays provides a broad survey of nursing practices, not merely temporally through four centuries, but within diverse cultural, social, medical, and geographical contexts. In it, seventeen researchers (holding among them a staggering collection of over forty-five nursing and history degrees) present well-written chapters on the history of lay nursing beginning in the seventeenth century, midwifery in Canada, private duty nursing, religious nursing orders and the Victorian Order of Nursing, public health and hospital nursing, military service, outpost nursing, nursing education, and the labour history of the

profession. (Regrettably, there is no chapter on the history of psychiatric nursing.)

This book is one component of a cohesive project to increase public and scholarly accessibility to the newly created Canadian Nursing History Collection, a massive archival legacy of texts, photographs, and audiovisual material now under the stewardship of several different national institutions. In combination with an on-line catalogue of the collection and a major exhibition at the Canadian Museum of Civilization, *On All Frontiers* is meant to illuminate 'the practice of nursing, not only in the hospital, but on many frontiers: in the home, in the community, in remote outposts, on the battlefield, and in the innovation of health care practices.' This it certainly does.

Overall a well-researched and useful volume that succeeds in adding texture to traditional linear narratives in the history of nursing, this book does two things exceedingly well. First, each chapter manages to blend both the macro- and micro-history of its particular subject by combining an analysis of broad changes over time, thorough research and discussions of existing scholarship with a detailed examination of a particular person, artifact, or site of practice. Second, *On All Frontiers* is a helpful teaching tool and resource for other researchers. Each chapter moves between archival evidence and historian's narrative, revealing the work and practices of both nurses and historians. Details of uniforms, medical instruments, and photographs can be analysed and compared, and diary pages, medical logs, lecture notes, and certificates are reproduced so that each document can be read, often in its entirety. Thus the reader can contemplate the process of archival research and the relationship between primary and secondary texts.

It is precisely because *On All Frontiers* does such a marvellous job of encouraging and facilitating a closer reading of the history of nursing that those questions it leaves unexplored become apparent. The numerous and varied contexts in which nurses made undeniable contributions to community health and biomedicine are skilfully illuminated and analysed, but many of the authors seem reluctant to explore fully the conflicts (social, religious, ideological, professional, medical) that must exist in such a long history of diverse practices and complex interactions with clients, employers, patients, colleagues, superiors, communities, and, of course, other nurses. For example, in the chapter on the significance of the vast missionary network of the Grey Nuns in central, western, and northern Canada, the author stresses the benefits derived from the establishment of missions – the provision of health care to isolated communities and the transmission of medical knowledge cross-country – but leaves unexplored the relationship between mission nursing practices and issues of authority and abuse, and the mission as a site of the clash or exchange of Aboriginal and European healing practices.

As the editors themselves state, this book is a 'broad, rather than deep, treatment' of Canadian nursing history, but their promise of resources for further study is wholly fulfilled by historiographical references in the text, detailed discussions in the notes, and a comprehensive bibliography. Researchers with more specific, complex, or theoretical questions about the history of nursing will find this book an excellent overview and an invaluable resource for formulating and situating new research questions. General readers interested in the history of Canadian nursing will be rewarded with, and enlightened by, its engaging accounts, narrative prose, and striking images. (SUSAN LAMB)

Stephen J. Hornsby and John G. Reid, editors.

New England and the Maritime Provinces: Connections and Comparisons

McGill-Queen's University Press. xii, 412. \$80.00

As I write this review, controversy is brewing over a movement for greater integration of the provinces and states of northeastern North America. 'Atlantica,' the name given to this cross-border entity, is the imagined community of business leaders and think-tank gurus, who argue that free trade and globalization make such an initiative necessary if the region is to avoid being left behind in the race for economic development. While this volume is in no way linked to those promoting Atlantica – indeed the editors are careful to point out that a continental frame of reference is not necessarily a stalking-horse for a continental agenda – it stems from the same context, which prompted the Canadian-American Centre at the University of Maine in Orono and the Gorsebrook Research Centre at Saint Mary's University in Halifax to co-sponsor a conference on New England and the Maritimes, in April 2000. Eighteen of the papers presented at the conference are published here. Written by archaeologists, folklorists, historians, and geographers, they range widely across time and topic. Although they are not held together by any theoretical or methodological framework (and even the geographical boundaries are fluid), as a whole they convey the complicated and changing forces that have, for over eleven thousand years, influenced the region.

In their introduction, the editors briefly describe the long-standing academic interest in Maritime–New England relations and note the recent scholarly embrace of borderland, comparative, and transnational studies that inspire many of the essays in this volume. They also highlight the distinctions between United States and Canadian historiography that make a critical approach to connection and comparison so potentially rich in outcomes. For the most part, the essays probe specific topics: Aboriginal occupation of the region in the pre-contact period; New England soldiers in the St John River Valley following the conquest of Louisbourg in 1758;

smuggling in the Bay of Fundy; Nova Scotia's efforts to expand trade with the United States in the mid-nineteenth century; Maritime out-migration to New England. Others look at the fate of peoples on the Canadian-us border after 1783: the Passamaquoddy in southern New Brunswick and Maine; Yankee, British, and French settlers in the upper St John River Valley; the cross-border operations of the Shaw brothers' leather tanning company. Colin Howell conceptualizes a northeast region defined by a sports culture that flourished in the late nineteenth and early twentieth centuries. A few brave souls take up the challenge of comparative studies: Julian Gwynn on the comparative economic advantage of Nova Scotia and New England from the 1720s to the 1860s; Scott See on nativism and collective violence in Maine, Nova Scotia, and Quebec in the mid-nineteenth century; Robert Babcock on Portland, Maine, and Saint John, New Brunswick, in the early industrial age; Deborah Tufts on fisheries policy in the Gulf of Maine; Bill Parenteau and Richard W. Judd on game management in New England and the Maritimes. Three contributors bring a welcome global perspective on regional developments. Elizabeth Mancke examines what she calls 'spaces of power' in the early modern period and in so doing places the region at the centre rather than at the margins of historical developments where it has for so long been consigned by a historiography focused on continental and national frameworks. Reginald Stewart and M. Brook Taylor, meanwhile, survey the changing trends in Canadian and United States historiography and argue for co-ordinating time frames for periodization to achieve a better understanding of a greater North American history. In a fine essay ending the volume, geographer Graeme Wynn draws upon his wide reading in the literature relating to empires, borderlands, and regions to offer some coherence to the whole. He gently prods scholars of Maritime-New England studies to bring more theoretical rigour and inclusivity to their analyses. It would also be useful to broaden the time frame to include the second half of the twentieth century when politicians and businessmen began to meet regularly to discuss their common interests. Such a topic may well prove fascinating to those funding the Atlantica movement, as should all of the articles in this pioneering volume. (MARGARET CONRAD)

Winfred Siemerling, *The New North American Studies:
Culture, Writing and the Politics of Re/Cognition*
Routledge. vii, 210. \$24.95

This book is a thoughtful revisiting of the notion of ethnic and racial difference, identity, and assimilation in North American (predominantly Canadian) postcolonial cultural contexts. The overall argument of this book is that American literature and 'American' cultural boundaries need to be

reconceived as a confederation of North American cultures, and that 'patterns of possibilities in which to think North American culture(s) are created in stories of cultural emergence, difference, and transformation.' For Winfred Siemerling, the notion of 'doubleness' provides 'a structure of translation' through which new or minority ethnic and racial identities are introduced, reintroduced, or revealed within the majority cultures. Siemerling's paradigm for this doubleness is articulated by W.E.B. DuBois in his notion of double consciousness. This concept is analysed fruitfully as a delineation of unbreachable difference and splitting of identity but also as an opening to the possibility of new identity constructions and cultural formations.

A key term in this study is 'recognition.' For Siemerling, the processes of recognition run counter to those of double consciousness. Recognition 'depends on a stable system of reference that establishes perspective, hierarchizes foreground-background relations, and allows for pattern matching,' and thus tends to serve the interests of the dominant culture that wishes to assimilate (or fetishize) difference. Double consciousness, in contrast, 'implies continuing vacillation between at least two frames of reference, a state of doubling, doubt, and unresolved encounter.' To 'recognition' Siemerling opposes the term 're/cognition,' a reformulation of identity without reconciliation to established paradigms and without recourse to dialectical synthesis. Introducing work by Pierre Nepveu and Edouard Glissant, Siemerling contends that 'narratives of emergence' – narratives that tell of encounters between cultures and the emergence of ethnic or racial identities – first attempt recognition by contextualizing the new in terms of the old, yet they always exceed replication within the older model, in the forms of double consciousness. This is most apparent in the New World itself, which both attempted (and succeeded at) replication and recognition and also spectacularly failed to reproduce and reinscribe the Old World.

Siemerling distinguishes between United States and Canadian pluralism, particularly in the last sections of the book where he discusses the journals *Parti pris* and *Vice Versa* in relation to French-Canadian cultural emergence and statements about it by Northrop Frye, Jean-Paul Sartre, and Frantz Fanon. Earlier chapters compare and contrast DuBois's 'double consciousness' to theories of subjectivity and/or North American identity by, among others, Hegel, Sacvan Bercovitch, Henry Louis Gates, Houston Baker, Robert Stepto, Gerald Vizenor, Thomas King, Linda Hutcheon, and Charles Taylor. Siemerling is particularly good at discussing the differences between DuBois's and Hegel's theories of recognition; the book also nicely distinguishes between Gates's and Taylor's definitions of multiculturalism and contrasts them to what Siemerling sees as the more radical implications of DuBois's formulation. Yet while he addresses African-American and Native American difference in relation to assimilative North American

cultural identities, and is concerned to interrogate easy definitions of multiculturalism by revisiting the relation between racial and postcolonial identity formation, Siemerling does not address how 'double consciousness' would be applied differently in the context of Asian-American, queer, or Latino/a American identity. These are unexpected omissions, since Spanish-speaking peoples are now one of the largest minority populations in the United States and Canada hosts a large population of people of Asian descent. Siemerling also does not deal with many, now critically popular, theories of dialogism (vs dialecticism), such as those by Mikhail Bakhtin, Emmanuel Levinas, or Homi Bhabha (in a postcolonial context), or with postmodern theories of alterity; given his critical acuity, these omissions are regrettable. Nonetheless, the study is an important new contribution to discussions of dialogism and alterity in relation to postcolonial and racial identity, and the critical distinctions made here are clear and precise. (AMY J. ELIAS)

Christopher Hann and Paul Robert Magocsi, editors. *Galicia:
A Multicultured Land*

University of Toronto Press. x, 260. \$65.00, \$35.00

With the passage of time, the former Habsburg province of Galicia, which existed between 1772 and 1918 and is now divided between Poland and Ukraine, has only gained allure in the eyes of historians and social anthropologists. Once a multicultural eastern borderland in the Austro-Hungarian Empire, where Poles, Ukrainians, Jews, and other nationalities lived together for centuries, during the last hundred years Galicia saw its coexistence patterns destroyed in the fires of ethnic nationalism and totalitarianism. The collapse of the Habsburg Empire brought about an ethnic conflict between Poles and Ukrainians, the Nazi occupation regime wiped out Galicia's Jews, and for the first time in history the postwar resettlement programs made the two halves of Galicia almost homogeneous – overwhelmingly Ukrainian in the east and Polish in the west.

Contemporary nationalists and many twentieth-century historians lauded the transformation of multinational empires into nation-states. However, now that Europe is moving beyond the idea of a nation-state and its historians beyond the national history paradigm, Galicia's common multicultural past under the Habsburgs has become more interesting than the separate national histories of its various peoples. The excellent collection edited by Christopher Hann and Paul Robert Magocsi is thus at the cutting edge of European Studies.

The editors have assembled an impressive international team of experts, who focus on three main themes in Galicia's past and present. The authors of the first three articles concentrate on the history of ethnic and religious

coexistence in Galicia before the age of modern nationalism. Paul Robert Magocsi provides a helpful historical overview of the region's ethnic make-up, while John-Paul Himka surveys its confessional history. Jerzy Motylewicz discusses the ethnic make-up of Galicia's towns between the sixteenth and eighteenth centuries, including the patterns of settlement and balance of power within the guilds. Stanisław Stępień portrays the city of Przemyśl during the early nineteenth century as a vibrant multicultural locale, where a Ukrainian cultural revival was facilitated, not hindered, by close co-operation between Ukrainian, Polish, and Czech intellectuals. The next group of articles is devoted to the period when modern nationalist mobilization and religious strife destroyed the previous patterns of tolerance. Volodymyr Potulnytskyi shows how Galician identity came to be understood as a regional variant of a common Ukrainian identity. Kai Struve deals with the mobilization of Galician peasants for the Ukrainian and Polish national movements by way of patriotic celebrations. Harald H. Jepsen discusses the reintroduction of the Orthodox Church in Galicia during the twentieth century and the attendant conflicts. Anna Veronica Wendland studies the way official politics of memory in interwar Poland translated into denunciations of neighbours in the city of Lviv. Finally, the authors of the last three articles address present-day efforts to redefine Galicia as Poland's 'European' past (Luiza Bialasiewicz), as a stronghold of Ukrainian identity (Yaroslav Hrytsak), and as a land of confessional coexistence (Christopher Hann).

Written by scholars coming from different disciplines and diverse national schools, the articles in this collection nevertheless fit together remarkably well. This is partly because all the contributors share a critical attitude to nationalist mythologies and are engaged in a common project of recovering Galician diversity, which had been manipulated into cultural homogeneity. As is the case with other recent history books from University of Toronto Press, a tasteful cover design adds to the attractiveness of this thought-provoking collection. (SERHY YEKELCHYK)

Leenco Lata. *The Horn of Africa as Common Homeland*
Wilfrid Laurier University Press 2004. xii, 220. \$24.95

Leenco Lata's timely study of self-determination and state formation in the Horn of Africa (taken to include Sudan) provides the kind of fresh thinking that is sorely needed in the present era of transnational identity politics and borderless warfare. Recent conflicts in the Horn have challenged not only specific regimes but also the very existence of states, with Somalia being the most conspicuous example. Efforts to resolve the region's inter- and intra-nation conflicts have been stymied, according to Lata, by adherence to outdated views of the state's functions and capabilities. 'The elements out

of which modern independent statehood is supposedly constructed (sovereignty, people, nation, territory)' are being transformed by the forces of globalization, with the result that 'state authorities and their wannabe successors ... end up fighting over powers and principles that are steadily becoming obsolete.'

One of those principles is self-determination. In part 1, Lata reviews the various meanings of the concept over the past two hundred years, from its French revolutionary associations with ideas of democracy and popular sovereignty, through its role in the struggles to emancipate peoples subject to imperial rule in the early twentieth century (chapter 1). As applied to Africa after the Second World War (chapter 2), self-determination referred simply to the 'decolonization' of the haphazardly constructed European colonial territories, and decidedly not to the 'liberation' of distinct nationalities or language groups within those territories. One result was that many subordinated groups in the Horn continued after independence to assert their rights to self-determination, challenging the African regimes that governed them.

Chapters 3 and 4 provide very competent reviews of the literature on the post-Cold War state and on recent claims by ethnic groups around the world for recognition and political autonomy. Some of the material will be familiar to students of political theory and international relations, but it serves as an essential backdrop to the author's iconoclastic conclusions. With analysts like Pierre van den Berghe and T.J. Oommen, Lata believes 'the time has come to remove nation-building and the homogenization agenda that it entails from the functions of states,' so as to diminish conflicts stemming from identity politics.

Part 2 applies these observations to the Horn of Africa, where appeals to self-determination by many groups have been particularly strident. Following individual chapters that summarize the histories of modern state building in Sudan, Ethiopia, Eritrea, and Somalia and highlight how those histories interrelate, the author proceeds to (re)imagine a Horn where states might serve as umbrellas under which different forms of local sovereignty could be exercised. Lata also argues for a 'multi-dimensional self-determination ... that would simultaneously institute empowerment at the grass-roots level and integration at the regional level.' In this model, traditional grass-roots 'democratic' institutions like the Oromo *gada* system or the Somali *shirka guurti* (assembly of elders) would be revitalized rather than diminished.

In urging readers to think about ways of defining self-determination that are conducive to integration rather than disintegration, the author draws upon his extensive personal experience (and frustrations) with nationality politics in the Horn. A former member of the Oromo Liberation Front, Lata frankly acknowledges and occasionally vents his bias against Ethiopia's central government. On the whole, however, his is a very

tempered approach to the fiercely contested claims of separatists, secessionists, and irredentists in the Horn. One only wishes that Lata had added Islamists to the list, given the recent resurgence of political Islam in Sudan and Somalia and the tendency of Islamic ideologies to complicate our secular Western discourses about popular sovereignty and self-determination. This reader also missed seeing a reference to I.M. Lewis's edited collection on *Nationalism and Self-Determination in the Horn of Africa* (1983), which was the first volume to look at these themes across the entire region. (LEE CASSANELLI)

Eric Csapo. *Theories of Mythology*
Blackwell. xiv, 338. us \$32.95

In preparation for teaching an upper-year undergraduate class on myth and theory this year, I read several recent introductions to theories of myth. Eric Csapo's *Theories of Mythology* was streets ahead of the rest. It is lively, literate, erudite, and well versed in the theories it treats. It particularly excels in placing the theories in their historical, cultural, and intellectual context, which allows Csapo to trace not only the chronological development of theories of myth, but the cultural and intellectual forces impelling and directing that development. Csapo demonstrates throughout the ability not only to describe but to apply theory in flexible and innovative ways. His last chapter, 'Ideology,' demonstrates the fusion of mythical, cultural, and literary theory in the late twentieth century, arising from their common basis in (and reaction to) structuralist thought.

Csapo apologizes, in the preface, for being unable to read Vladimir Propp in the original Russian; every other theorist he has read in the original languages. I forgive him Propp, and frankly stand in awe. Certainly reading the theorists in the original languages is essential, to avoid the biases introduced by translation; and equally certainly, not all those writing on theory have done it. Csapo's solid grounding in the original texts, both theoretical and mythical, makes his writing at once authoritative and engaged. Nothing here is second-hand.

Csapo begins with a discussion of the definition of 'myth,' in which he demonstrates that our definitions of the term 'myth,' which are the basis for any theoretical interpretation, are themselves inextricably linked to the theoretical assumptions they condition. His chapter on comparative approaches revitalizes the elsewhere often monotonous discussion of the principal theories of myth arising from the eighteenth and nineteenth centuries, by showing their relationship to each other and to the intellectual currents of the time. He gives priority to the discovery of the Indo-European language group, and to the development of comparative anthropology and the necessity of producing a model for cultural

development that acknowledged without apparent prejudice the differences between cultures, while continuing to give the culture of the British Victorian male intelligentsia first priority. His discussion of Freud is a close and careful reading of Freud's use of myth and its association with his techniques of interpretation of dreams. The discussion of ritualist approaches begins very usefully with Émile Durkheim on religion, and only then moves to Jane Harrison and Walter Burkert. The final chapters on structuralism and ideology are a *tour de force*, useful reading for any student of literary theory. Throughout the book, Csapo is careful to draw out the hidden assumptions of each school of thought, and the consequent shortcomings of each approach.

Csapo does not discuss Jungian interpretation with myth, or the enormously popular 'Hero's Journey' model, loosely based on Jung, which was developed by Joseph Campbell. Campbell's work is not properly speaking a method of mythical interpretation and would have been out of place in Csapo's book, but I would have liked to hear what Csapo had to say about Jung. Csapo also does not discuss feminist readings of myth, except to mention them very briefly as a subcategory of Marxism. I would have liked to see a lengthier treatment of that approach. But the most thorough book can't cover everything, and what Csapo has done is lucid, illuminating, refreshing, and extremely informative. I recommend it to anyone looking for an intellectually engaging overview of theories of interpretation of myth. (LAUREL BOWMAN)

D.T. Barnard. *With Skilful Hand: The Story of King David*
McGill-Queen's University Press 2004. x, 192. \$34.95

King David has long been a source of fascination in Western culture. Poets and novelists, painters and musicians have all made him the object of artistic reflection. Nor has he been ignored by scholars, as the recent spate of studies devoted to him indicates. Now along comes the appropriately named David T. Barnard, the president and vice-chancellor of the University of Regina, who combines the approach of the scholar with the style of the novelist in this epistolary novel about the 'sweet singer of Israel' (2 Samuel 23:1).

The body of the novel is presented as a series of documents, consisting in the main of letters contemporaneous with the life of David (reigned ca 1004–965 BCE), gathered according to a frame narrative by a scribe named Zadok (known from one brief mention in Nehemiah 13:13), who has found and edited them some five to six hundred years later. These alleged primary sources are arranged around five major themes: 'preparation for rule, the founding of the kingdom, [David's] reign ... the establishment of his dynasty ... [and] a series of addresses given by David in old age.' The

individual documents are interspersed with selections from Psalms ascribed to David that have bearing on the subject matter of the narrative. In this manner Zadok becomes Barnard's alter ego, a scholar presenting and analysing primary sources. Indeed the book concludes with a series of appendices (no longer ascribed to Zadok), which provide the reader with lists and brief descriptions of names of people (and peoples) mentioned in the novel, a similar list of place names, a list of the biblical sources employed in writing the fictional letters, a list of the letters arranged according to supposed author, and finally suggestions for further reading on the subject of David, including both scholarly and literary works.

This novel in essence retells the biblical story of David. Although the claim is made that the letters will provide new information, Barnard hews very closely to his biblical sources, except in inventing new voices to augment the biblical 'cast of thousands.' There are instances in which one has to be an astute reader of the Hebrew Bible in order to notice the veiled allusions to biblical texts, which Barnard very nicely integrates into his narrative (cf the subtle allusion to Psalm 23 in letter 2.11). It is nonetheless surprising that there remains one significant character from the biblical narrative missing in this book, namely Abishag the Shunammite, who was brought to 'warm' David in his old age. Generally, however, innovation comes in the form of subjective interpretations of events; perhaps none more dramatic than Tamar's anguished expression of hatred for all who failed to protect her from – or who abandoned her after – being raped by her half-brother Amnon.

An epistolary novel is by its very nature static. Past and passing events are commented on rather than experienced in 'real time.' The success of such a novel lies to a great extent in the author's ability to give convincing voice to the putative letter writers. And it is here, in spite of some impressive insights into the psychology of the various protagonists, that Barnard's novel is weakest. Notwithstanding his attempts to differentiate between his literary creations, there is a sameness of style that is not obviated by recourse to varied opening and closing formulas depending on the letter writer and the emotions to be conveyed. Indeed, sometimes the language used can be somewhat irritating, as in the case of the abbreviations 'Ash' and 'Ish' for the names 'Ashhur' and 'Ishbaal' (two of the few examples of colloquialisms in the book), in the case of occasionally interspersed didactic comments, or in the case of trite turns of phrase such as 'When I am with him I feel truly alive.' Barnard's emphasis on confession rather than repentance is also problematic in reference to David.

It is a given that David was a significant figure. This book attempts to answer the question why. In spite of Barnard's valiant effort to present us with a conflicted man of God, particularly when he finally lets David have a voice in the final section of the book, we are left little closer to an answer. (CARL S. EHRLICH)

Richard S. Ascough, editor. *Religious Rivalries and the Struggle for Success in Sardis and Smyrna*
 Wilfrid Laurier University Press for the Canadian Corporation for
 Studies in Religion. xvi, 355. \$36.95

This volume is one in a series originating in the 'Religious Rivalries' Seminar of the Canadian Society of Biblical Studies. The seminar looked each year at different aspects or local instances of the 'coexistence, co-operation, competition, and conflict' between Jews, Christians, and polytheists in the Roman empire. It is a pleasure to report not only that the articles in this volume are of high quality throughout but also that the volume as a whole is more than the sum of its parts – always the acid test of multi-authored works.

In this as in other volumes of the 'Rivalries' project the emerging scene is one of coexistence and limited co-operation rather than of open competition and conflict, and where the latter two c-words are in play the contested issues are not always what they first seem to be. The grand narratives of religious triumph and defeat are our – or our grandparents' – constructions. On the ground it was more a matter of muddling through together in the confined spaces of the ancient city.

A general introduction to religion and its manifestations in Sardis and Smyrna by the editor, Richard Ascough, precedes studies of each of the rival groups in the two cities: Lloyd Gaston on the Jewish communities, Dietmar Neufeld on the Christian communities, Ascough on the Greco-Roman polytheistic religions, and Philip Harland on the 'voluntary associations' which are increasingly seen (thanks largely to Harland's own researches) as the vehicles for the expression of religion in the lives of ordinary people. A chapter by Michele Murray adds useful comparative material from the not far distant city of Priene.

Sardis and Smyrna were chosen as typical of the prosperous, largely self-governing Greek cities in the Roman province of Asia (the Aegean coast and hinterland of modern Turkey). The assumption of typicality is reasonable, but inevitably the record both archaeological and literary from any one city or even a pair of cities is spotty and uneven, with large gaps both in time and in type of evidence.

Particularly problematic is the evidence for Jewish-Christian relations. For the Jewish community alone, the large and well-appointed synagogue at Sardis, with its honorific inscriptions, witnesses the relatively high status of that community and the integration of its leadership on the fringes the city's elite. The literary sources, however, are Christian, and they tell a tale of enmity and malevolence between the two communities: the *Peri Pascha* ('On the Passover') of Melito of Sardis and the *Martyrdom of Polycarp*, bishop of Smyrna (chapters by Wayne McCready and Reidar Asgaard respectively). Both texts should be read primarily as exercises in Christian

self-definition. The latter tells a story of fanatical Jewish involvement in Polycarp's martyrdom; it is in this respect a fiction calqued on the passion narratives of Jesus. The former is a theological exercise in 'supercessionism,' the discarding of the old Israel in favour of the new. It is entirely possible that the much more established Jewish communities never even noticed these early Christian ankle-biters, tragic portents of worse to come.

The Christian communities in Sardis and Smyrna were two of the 'seven churches' of Asia to which was addressed what became the New Testament's final book, the Revelation of John. Three articles are devoted to it, two of which, by Timothy Hegedus and John Marshall, address the polytheistic and Jewish astrological influences on John's visions. Just what this marginal figure was smoking remains an intriguing question, and Hegedus and Marshall have substantially refined the analysis of the ingredients. The third article, by James Knight, addresses another fraught question, 'Was [the goddess] Roma the Scarlet Harlot?' Answer – in that she instantiated Rome's malignant imperial power, yes.

Space precludes all but a listing of the remaining three chapters: one by Steven Muir on "'Caring for All the Weak": Polytheist and Christian Charity in Sardis and Smyrna' – *pace* Rodney Stark, there's plenty of evidence for pagan welfare too; one by Keir Hammer and Michele Murray on the implications of the symbols of different religions found juxtaposed in the strip-mall shops of Sardis; finally, one by Jack Lightstone, an important exploration of how the Jewish and Christian communities were accommodated – or not – both conceptually and administratively in the matrix of urbanization. (ROGER BECK)

Dorothea Frede and Brad Inwood, editors. *Language and Learning: Philosophy of Language in the Hellenistic Age*
Cambridge University Press. xi, 354. \$105.95

Ancient Greek and Roman philosophy never underwent the so-called linguistic turn that so profoundly affects contemporary philosophical methods and arguments. This does not mean, of course, that philosophers in antiquity failed to reflect on the origin and structure of language or its role in thought and relation to objects. But they never came to view something called 'the philosophy of language' as a significant discipline in its own right. Nor did they believe that an inquiry into language could serve as the crucial point of entry into philosophical problems. As a consequence, their views about language are rarely elaborated with anything like the sophistication and power of, say, their views in ethics or epistemology.

Dorothea Frede and Brad Inwood offer a crisp and stimulating introduction to the volume, outlining the origins and subsequent development

of ancient philosophical reflections on language, and they offer some plausible suggestions about why so little came so late. They also claim that philosophers of the Hellenistic age should be credited with forging important new philosophical links between technical linguistico-grammatical studies and wider philosophical analyses of human communication. One problem, of course, is that any traces of what has come to be the reigning philosophical synthesis are extremely faint in the Hellenistic period because of the sorry state of the evidence. If one looks hard enough, one can perhaps see adumbrations of such crucial items as Fregean propositions, conceptions of ordinary and meta-languages, and sciences of grammar and linguistics. But the general picture is so consistently blurry that it is probably better just to take individual arguments and doctrines on their own without expecting much clarity about what these important new links actually amount to.

The ten essays on offer are what one might expect from those faced with the task of being learned guides in the museum of philosophy. The first four essays focus on Epicurean and Stoic puzzles about the origins of language. Major protagonists are introduced and scanty fragments examined in a counterpoint of paired papers. There is precious little here for the non-specialist, however. Indeed, the evidence is brought out in tones so hushed and reticent, and every claim is so variously qualified, that Tony Long, that most judicious of scholars, is made to seem like a stevedore at a ladies' tea by making the entirely reasonable assumption that the Stoics were influenced by Plato's *Cratylus* and the proto-formalist account of semantic items found there.

Ineke Sluiter, with the help of modern theories of non-verbal communication and 'impression management,' examines the Cynics in 'Communicating Cynicism: Diogenes' gangsta rap.' She plausibly claims that the Cynics made conscious use of their body for philosophical purposes, but then argues that these purposes can best be understood within the transgressive literary traditions of invective and comedy. This is unlikely. When the Cynics masturbate in public, they do so not as creatures of low comedy unable to control their desires; they masturbate in the name of nature, reason, and God. Nor is Diogenes interested in pimping his barrel. Rather than being the theatrical prop of a comedian, the barrel Diogenes lived in aids, as does his rolling around in snow and hot sand, his ascetic *askesis*. Accordingly, a better anthropological parallel would be provided, perhaps, by Indian holy men living in barrels as part of a heat purification ritual. Viewing the Cynics as gangstas, moreover, fails to explain how they could have been such an important influence on the high-minded and theologically driven Stoics.

Charles Brittain offers a spotty but important possible reconstruction of the theoretical underpinnings of what arguably passes for a conception of ordinary thought and language in Cicero. After a superbly informative

paper on ancient analogist and anomalist linguistic theories by David Blank, there follow two specialist papers on Stoic logic and a final paper by Sten Ebbensen detailing Hellenistic influence in the medieval period. As he himself notices, it is impossible to demonstrate that parallels between Hellenistic and medieval theories are based on actual historical influence, rather than being merely similar answers to corresponding problems. But the parallels he finds are instructive and when viewed against a medieval background, many of the issues raised in earlier essays in the volume take on a more coherent aspect. (PHILLIP MITSIS)

Willi Braun, editor. *Rhetoric and Reality in Early Christianities*
Wilfrid Laurier University Press. 258. \$59.95

Conference proceedings appear to be taking the numerical lead in scholarly publication. Lists of recent publications are fatted with such works. Not every volume, however, is as thoughtfully gathered and insightful as the recent collection, edited by Willi Braun, entitled *Rhetoric and Reality in Early Christianities*. Braun has collected and commissioned nine papers on the use of rhetoric in the first six centuries of Christianity. The papers range chronologically in subject matter from the Gospel of Thomas (first century) to the *Life of Saint Martin* (sixth century). The purpose of the volume is to peer through the written practices of rhetoric to the social and religious realities beyond. In his introduction, Braun notes the situation of early Christianities in the ancient world, where religious pluralism was supported (and challenged) by the many means of persuading people to embrace one form of life or another. Braun's rather labyrinthine prose introduces the reader both to the scholarly debates about ancient rhetoric and to the volume's inclusive approach. It is tough going, at first; however, once having braved the introduction, one is rewarded with nine essays that fairly bristle with clear and urgent interest in pushing past the niceties of rhetorical criticism (observant of structure to the point of losing context) to the social settings that bring the arts of persuasion to life.

Of the nine engaging essays, I can comment upon only two in any detail. The first, by Laurence Broadhurst, deals with the second-century paschal homily by Melito of Sardis. This text, renowned for its virulent anti-Judaism and novel assertion of Jewish deicide, is treated within the context of forms of rhetoric known and practised in Asia Minor. Current scholarship on Melito's sermon has reached something of a stalemate, suggesting that the homily is either directed at an imagined Judaism for purely rhetorical (hence theological) ends or at a real second-century opponent. Broadhurst, however, effectively demonstrates that the text, while indebted to the Second Sophistic 'school' of rhetoric, deals with real opponents, thus offering a nuanced understanding of rhetoric used in aid of theological

arguments. His reading of the homily makes no excuse for the latter's rhetorical excess and vituperative content; instead, Broadhurst seeks to understand Melito's discourse within a larger strategy for creating a Christian identity in the second century. His is a welcome addition to the ongoing scholarly re-evaluation of the conditions of Jewish-Christian relations in pre-modern Christianity.

The other noteworthy essay, by John Kitchen, revisits the symbols of slavery and redemption that originate in Paul's letters and populate early medieval discourse. Kitchen approaches this language first through the analysis of a sociologist of slavery and a medievalist. His essay then provides a necessary corrective to their ideas about the support for slavery in the rhetoric of saints' lives. Using the life of St Martin, Kitchen notes the subversive use of resurrection imagery in the freeing of slaves, and suggests the death and resurrection of Christ is key to understanding the hagiographical rhetoric that might otherwise appear to bolster (or, at least, not question) institutionalized slavery. Kitchen's subtle reading of medieval hagiography provides a much-needed re-examination of the value of saints' lives. Like Broadhurst, Kitchen enters a controversial field of study and creates room for new readings that negotiate between existing scholarly extremes.

The other essays in this collection offer thoughtful readings of the domestic code in Colossians, texts from the cult of Mithras, ritual responses to death, and the Christianization of Europe. In every case, the author weaves together some form of contemporary theory (e.g., ritual studies and social memory theory) with a desire to reread rhetoric in the light of social realities. The essays are of varying length, and one wishes at times for greater consistency in format. Nevertheless, they argue well for the study of rhetoric as a social, rather than merely literary practice. The volume is well worth reading, in its parts and as a whole. (JENNIFER A. HARRIS)

Katherine O'Brien O'Keeffe and Andy Orchard. *Latin Learning and English Lore: Studies in Anglo-Saxon Literature for Michael Lapidge*.

Volume 14 of *Toronto Old English Series*

University of Toronto Press. 2 vols. \$150.00

We all know what to expect in a festschrift. Usually the editors assemble a group of former graduate students and greying colleagues, who offer a gallimaufry of contributions, a dismaying number of which may be brief notes that had been gathering dust – for good reason – in file cabinets across the academic world. The two volumes presented to Michael Lapidge stand out as an exception to this (not entirely parodic) characterization for reasons that go beyond its nine-hundred-page length, although the size has its own obvious significance. A large proportion of the forty-one contribu-

tors have at one time or another collaborated with Michael Lapidge during his broad and vigorous career, which began with a PhD from the University of Toronto, so the reader is reminded again and again how much Lapidge has moved the field of Anglo-Saxon studies not by issuing learned studies from some reclusive sinecure, but by working the very warp and woof of the field. The contributors' notes of personal thanks for Lapidge's guidance and collegiality, again a conventional part of the festschrift genre, seem remarkably genuine and heartfelt. Another measure of his shaping influence can be found sprinkled throughout the footnotes. We all know (again) the opening gesture in which the festschrift contributor makes a rhetorical nod to some prior work done by the honorand before the article embarks on its real business, which may finally have little to do with what the honorand wrote. In *Latin Learning and English Lore*, however, the footnotes of article after article reveal that the very conditions for the argument presented depend on the scholarship of Lapidge. His influence has been, and will continue to be, that extensive. A third measure concerns the quality of many of the articles. It seems that to an unusual degree the contributors went out of their way to present Lapidge with their best efforts. Much of the work is original; much of it will be consulted as essential reading for years to come. Because space does not permit me to comment on each contribution, the rest of this review will group a selection of them into larger categories with brief comments.

The editors, Katherine O'Brien O'Keeffe and Andy Orchard, have arranged the essays in a roughly chronological order and end the first volume with five essays on *Beowulf* (which for the nonce was considered early). In addition to *Beowulf*, the first volume is dominated by Aldhelm, Bede, and Alfred; the second volume is more eclectic, with much attention to Ælfric and Old English prose. But Latin literature figures prominently throughout. Indeed, for his entire career Lapidge has emphasized the interconnectedness of Latin and the vernacular in medieval England. For example, Andy Orchard's survey 'Enigma Variations: The Anglo-Saxon Riddle-Tradition' reveals how perceptive such binocular vision can be as he considers not only the familiar Old English poetic riddles in the Exeter Book, but also the broader context of Latin enigmas including those of Boniface, Aldhelm, Tatwine, and Eusebius, all the way through the eleventh century. It is a fitting vindication of Lapidge's comparatist approach by one of his first graduate students.

Other essayists who like Orchard offer an up-to-date survey of a topic include Michael Fox on Alcuin's career. Michael Herren on 'Aldhelm the Theologian,' Neil Wright on Bede's metrics, Christopher A. Jones on Alcuin's protégé Wizo Candidus, David N. Dumville on ninth-century script, Jane Stevenson on 'Anglo-Latin Women Poets,' Patrizia Lendinara on 'Contextualized Lexicography,' and Rosalind Love on the literary output of Goscelin of Saint-Bertin. Essays like these may not offer much in

the way of new discoveries, but all of them synthesize complex topics in ways that will be of practical benefit to medievalists.

A significant number of contributions present editions, which correspond to an important part of Lapidge's scholarly output over the years. Of course the texts edited in this volume are short, but some of them are more than mere editions. For example, Mechthild Gretsche and Helmut Gneuss present an edition of the rhyming prayer *Sancte Sator* by Theodore of Canterbury, whose career has been of special interest to Lapidge. But the ambition of their article is greater. Tracing the poem's reception history through its extant manuscripts, Gretsche and Gneuss also include an edition of a manuscript that includes Old High German glosses, which seem to derive from Old English glosses that date back to the decades around Theodore (d 690). Among the other contributions, Patrick Sims-Williams edits a Latin letter from Boniface from the early eighth century; O.J. Padel edits a charter concerning land in tenth-century Cornwall; Paul Szarmach brings to light a part of Alfred's translation of Augustine's *Soliloquies* which is inexplicably missing from the standard edition of 1969; Thomas Hall edits 'A Palm Sunday Sermon from Eleventh-Century Salisbury'; Peter Jackson's edition of a part of Osbert of Clare's *Viat Edwardi* is notable because the Eucharistic miracle it relates seems to derive from an Old English source; Joyce Hill presents a previously unedited version of Ælfric's Latin *Colloquy*.

An even larger number of contributions take up another topic of perennial interest to Lapidge that goes hand in glove with his editing projects. They are codicological and manuscript studies. Simon Keynes demonstrates the surprising significance that far outstrips the modest appearance of three bifolia, dating from circa 810, containing primarily chronological material; Michael Winterbottom analyses a new witness to 'Faricius of Arezzo's Life of St Aldhelm'; Malcolm Godden examines a ninth-century manuscript of Boethius's *Consolation of Philosophy* with commentary in a Welsh hand roughly contemporary with Asser; Roy Michael Liuzza illuminates the use of a visual device known as the 'Sphere of Life and Death' in prognostic texts for medical conditions; Peter Baker uncovers 'More Diagrams of Byrhtferth of Ramsey' to supplement what he and Michael Lapidge provided in their joint edition of the *Enchiridion*; Richard Marsden assesses the interlinear gloss of a manuscript of the Old English Heptateuch; Donald Scragg discloses the complex history of a late Old English 'harrowing of hell' homily; Fred C. Robinson exhorts modern editors to pay more attention to the *mise en page* of manuscripts containing Old English texts; Mary Clayton offers manuscript evidence for Ælfric's authorship of an augmented version of *De auguriis*.

Some essays advance novel claims, such as Paul Remley's tantalizing suggestion of Aldhelm's influence behind, and perhaps even authorship of,

the Old English poem *Exodus*. Richard Sharpe gives more tantalizing evidence about Aldhelm – that he may have visited Ceadwalla's tomb in Rome and recorded his epitaph in St Peter's basilica. Tom Shippey's article on the allusion to Merovingians in *Beowulf* shows how much literary interpretation can still glean by revisiting well-known sources and analogues. Similarly, Roberta Frank re-examines three terms for drinking vessels in *Beowulf* and with characteristic perceptiveness (and a reference to Marilyn Monroe) defamiliarizes them to tease out latent literary and cultural connotations. Nicholas Howe provides an illuminating example of cultural detective work concerning Charles Dickens's efforts to publish a plot summary of *Beowulf* in his journal *Household Words*. Katherine O'Brien O'Keeffe, the other editor of the volume, explicates the way that Goscelin of Saint-Bertin's *Vita S. Edithae* responds to contemporary pressures behind women's choices to enter the convent in the decades after the Conquest. O'Brien O'Keeffe's essay stands out for its sharp focus on literary interpretation, which adds to the diversity in this treasure trove presented to Michael Lapidge. (DANIEL DONOGHUE)

Thomas W. Selover. *Hsieh Liang-tso and the Analects of Confucius: Human Learning as a Religious Quest*
Oxford University Press. xi, 183. \$69.95

There has been a gap, in English scholarship, between the publication of Angus Graham's work on the Cheng Brothers (Mingdao 1032–85 and Yichuan 1033–1107) in 1958 and more recent works on Zhu Xi (1130–1200) by Julia Ching, John Berthrong, and others. To a certain degree, Thomas W. Selover's *Hsieh Liang-tso and the Analects of Confucius* helps to fill up, at least partially, that gap. Focusing on Xie Liangzuo (Hsieh Liang-tso 1050–1103), the most brilliant disciple of the Cheng Brothers, this is indeed a remarkable contribution to the study of neo-Confucianism in North Song Dynasty. It is also a fascinating work on the hermeneutics of Confucius's *Analects*, the founding scripture of Confucianism, on which Selover attempts to base his vision of comparative theology. Two chapters of Xie's commentary on Confucius's *Analects*, translated into English and attached as appendices, are quite useful for English readers to check how Xie 'savors' the texts under his interpretation.

Xie has inherited and developed Cheng Mingdao's concept of *ren*, his emphasis on 'knowing *ren*,' his interpretation of *ren* as the sensitive and dynamic relatedness among human beings and all things, and the attainability of *ren* by the moral praxis of *cheng* (sincerity) and *jing* (reverence). Nevertheless, Selover has made clear Xie's originality in his own interpretation of *ren* as *jue* (sensitive awakening), arguably under the

influence of Chan Buddhism of his time. But the most interesting part of this book consists in its making explicit the hermeneutic implications of Xie's practice of 'savoring' the scripture in his commentary on the *Analects*. Although the methods of intertextuality and intratextuality he used are quite common practice in hermeneutics in the East and West, Xie's reading of the *Analects* contains a hermeneutics of savouring scripture that awakens the *ren* in one's own mind and heart, while one is reading a scripture, by pointing directly to one's own moral praxis with self-awareness. This is quite different from Western hermeneutics, such as Heidegger's, for which what one understands in a text is the 'possibilities-to-be' it reveals; or Betti's hermeneutics, which targets the objective meaning structure of a text. On the contrary, 'savoring the scripture' is essentially a moral awakening of one's sensitive and dynamic relatedness with other people and all things in the universe by way of reading a scriptural text.

In a sense, Xie is following Mencius's hermeneutic principle 'to trace the expressed intent by understanding,' applied first to the reading of *Odes*. Here is something similar to what Wilhelm Dilthey says about the function of understanding as re-enacting the process of an author's creative expression by way of empathy. Unlike Dilthey's, Mencius's empathy is not merely psychological; it is immediately ontological and involves one's moral experience.

As to Selover's own project in comparative theology, the fourfold pattern of scripture, tradition, reason, and experience constitutes indeed an ambitious conceptual framework, worthy of fuller development in the future. But this book of 180 pages is too short to unfold the project in a more satisfying way. It is also debatable whether to put God and *ren* on the same level of comparison. Matteo Ricci's Confucian Concept of Heaven seems to be a better candidate. Also, there are some minor details to reconsider for correction in the next edition. For example: all Chinese sources indicate Xie lived in the period 1050–1103, but Selover puts it repeatedly c 1050–c 1120, without any justification. Also, although this book justifiably adopts the Wade-Giles system, since all libraries in the world are now switching to *pinyin* system, it is better for publications on China to change to the *pinyin* system to be more convenient for Western readers. Note also that Confucius's disciple who asked the question in *Analects* 14.1 should be Yuan Xian, also named Yuan Si(ssu), not to be confused with Zi Si (Tsu-ssu), the grandson of Confucius. Last but not least: only two chapters of Xie's commentary are translated into English. I would encourage Selover to translate the entire text, which would bring much help to the English readers in understanding more completely this very special commentary on Confucius's *Analects* by way of savouring the scripture. (VINCENT SHEN)

Alan Shepard and Stephen D. Powell, editors. *Fantasies of Troy: Classical Tales and the Social Imaginary in Medieval and Early Modern Europe*. Centre for Reformation and Renaissance Studies 2004. 320. \$28.00

Especially before the nineteenth-century discoveries of Heinrich Schliemann, Troy haunted the European imagination because, as a lost civilization, it could only be visited in the imagination. So much is evident in the essays gathered in *Fantasies of Troy*, based on a 2002 conference at the University of Toronto's Centre for Reformation and Renaissance Studies. While covering a variety of genres and an extensive geographic and linguistic range, most of the essays converge, as the editors note, on the way the myth of Troy was used not just as an inspiration for medieval and early modern authors, but as a means to justify aspirations to national identity and imperial ambition.

Though Virgil's *Aeneid* provided the definitive model for deriving ideas of political destiny from the 'Trojan scripture,' the postclassical habit of reading the events of Homer's *Iliad* in the perspectives of history and prophecy (James Carscallen's opening essay explains) was supported by the first-century accounts of Troy by Dares the Phrygian and Dictys of Crete, both of whom influenced medieval adaptations of the myth in works like Geoffrey of Monmouth's *Historia Regum Britanniae* and Jean Lemaire de Belges's *Illustrations de Gaule et Singularitez de Troye*. Just as important was the heritage of medieval romance, which helped to transform Virgilian steadfastness into the loving constancy that plays such an important role in the sixteenth-century dynastic romance-epics of Ariosto and Spenser.

Essays by Michael Keefer, Paul Cohen, Brent Miles, and Sheila Das explore the uses of the myth in a variety of locales, from England, Germany, and France to tenth-century Ireland and cinquecento Venice. While Cohen's essay complicates the model of a lineal *translatio* from Homer to Ronsard's *Françiad*e by reminding us that Renaissance scholars like André le Favyn and Peter Ramus actually insisted that Greek letters derived from Gallic origins, Keefer, Miles, and Das remind us that the tradition was always subject to *contaminatio* by such varied influences as Gnosticism, Calvinism, monasticism, and mercantilism.

Departing from the volume's concern with national self-definition, essays by Pamela Luff Troyer, Lorna Jane Abrey, Stéphanie Bélanger, Andrew Hiscock, Stephen Guy-Bray, and Christopher Johnson take up instead the rhetorical problem of exploiting tradition for innovative literary purposes. In these essays, the myth of Troy provides the basis for such unexpected effects as burlesque in the fourteenth-century *Siege or Batayle of Troye*, the critique of chivalry in the works of Christine de Pisan, multivalent perspectivism in Shakespeare's *Hamlet*, nostalgia in the Earl of

Surrey's translations of Virgil, and artistic self-consciousness in Shakespeare's *Rape of Lucrece*.

A final group of essays on English uses of Trojan myth returns to the theme of national identity, but on a sceptical note. Elizabeth Jane Bellamy on the ironic voice of Spenser's irresponsible Paridell, Rebecca Helfer on Spenser's Ovidian sense of mutability and impermanence, Michael Ulliot on the inversion of exemplarity in elegies for the prematurely deceased Stuart Prince Henry, and Scott Schofield on the failure of historical events to conform to the idealized use of Trojan myth in a pageantry all demonstrate the extent to which authors and their audiences were aware that Troy, forever lost, could only be a place in the imagination. (LAWRENCE MANLEY)

Patrizia Bettella. *The Ugly Woman:*

Transgressive Aesthetic Models in Italian Poetry from the Middle Ages to the Baroque
University of Toronto Press. viii, 260. \$60.00

Poetry in Italian literature has long been the favoured genre of writers and scholars alike. While many of the strongest voices of the lyrical tradition followed Petrarch in his praise of the ethereal, captivating, if fragmented, beauty of the beloved, Patrizia Bettella has rightfully turned her attention to the rather neglected underbelly of woman's role in Italian poetry: the depiction of female ugliness. This careful study has merit because it enriches our understanding of the perception of woman as an aesthetic object in male discourse, and more importantly because it provides a thorough demonstration of the evolving misogynist portrayals of women in poetry. Bettella combines a feminist conviction that texts 'presenting woman as marked by various degrees and forms of physical ugliness or evil are by definition misogynist' with a rhetorical analysis of abundant examples of verse. She weaves frequent reference to secondary material throughout, which works well to frame her own interpretations, but, at the same time, a more conscientious use of this material would have allowed her own voice to sound out more clearly.

Divided according to poetic shifts in the early Middle Ages, the trecento and quattrocento, the Renaissance, and finally the baroque, a straightforward diachronic structure effectively delineates specific characteristics of female ugliness: for example, in the medieval comic realism used to identify the old hag; the transgressive roles of the guardian, slanderer, and witch; the Renaissance mock encomia of the peasant; and the baroque praise of ugliness through conceits and witticism. What emerges is a rich overview of the changing perception of female ugliness. And though the first chapter provides the historical foundation for misogyny and the

common disparagement of the older woman as an old, smelly hag (at age forty-seven, as one poet clarifies), it is in the ensuing chapters that the solid descriptive analysis leads to insightful discussions of ugliness. Traditionally masculine acts, such as looking, speaking, or seducing, are linked to physical and moral deviancy in woman. The new combination of the high- and low-poetic canon of beauty in the Renaissance gives rise to mockery. Or, as in the final chapter, praise even of blackness (*nera sì, ma se' bella*) challenges classical categories of fair beauty but all the while draws attention to the poets' unique abilities to speak of attractiveness in unusual faces. In short, there is a wealth to be discovered in this book.

I find, nonetheless, that it could have been an even stronger work had it provided greater explanation of the cultural impetuses behind the different versions of the ugly woman. While Bettella does argue that a general atmosphere of misogyny is partly responsible for the presentation of female ugliness, little else suggests what may have also been shaping the specific nuances of these verses. She analyses transgressive roles, but not why they seem to be threatening, primarily in the Middle Ages. The natural world is invoked for comparison in Renaissance paradoxical praise with only the suggestion that it served as 'a negative pole ... to ... the aesthetic values of hegemonic culture.' In the chapter on the baroque, however, which deals with the praise of physical strangeness as beautiful, much time is spent explaining why this praise is motivated less by a growing appreciation of the realistic variety of woman than by anti-Petrarchism and the joy of poetic *lusus*. Perhaps misogyny was taken too easily as an umbrella for the obvious invectives of earlier work. Last, given that the majority of Bettella's examples are from minor, occasionally anonymous sources, their impact still needs to be addressed so that the resonance these works may have had with the literary community and other circles may be properly gauged. (SHEILA DAS)

James Miller, editor. *Dante and the Unorthodox: The Aesthetics of Transgression*
Wilfrid Laurier University Press. x, 566. \$85.00

This book, a collection of eighteen essays by a number of different authors, is held together by one thematic concern: the transgressive power of Dante's poetry and vision. The editor, who himself seems to want to transgress the norms of editorial restraint and chooses to contribute rather combative pieces in every rubric of the volume, insists on Dante's will to power as he takes 'audacious steps' in his pursuit of the sacred. Accordingly, the volume is organized as a series of chapters that gloss Dante's 'oltraggio' – his poetics of excess, of stepping over, passing beyond, and, above all, transgressing gender divides. The central point is that Dante

transgresses the official authority of the Church and opens up for debate the Church's doctrines. Such a claim depends on one legitimate premise: the poetic imagination creates history and values. It follows, to say it in the language of Nietzsche, that there is nothing stable or sacrosanct in history and everything is up for grabs.

Such a view can be brought back to a common English Romantic vision (Blake and Shelley), but there is nothing transgressive, to be sure, about the idea that the Florentine poet breaks open, questions, and radically redefines the language and moral norms of his time. For years some scholars have debated the ways in which the aesthetic, visionary perspective afforded by the *Divine Comedy* changes our understanding of ethics (for instance the sins of pride and heresy), or the way the reader is meant to grasp the tragic workings of divine justice itself, or even how it alters and broadens the limitations of Pauline vision. The sequence of paradoxes scanning the last prayer to the Virgin (*Paradiso* 33) exemplifies Dante's and St Bernard's sense of the inadequacy of all linguistic conventions. Indeed, the representation of Ulysses, the Greek hero who for Dante does not remain in Ithaca after returning from Troy but sets sail past the Pillars of Hercules towards the unknown, has been viewed as the very figure of Dante himself. Like Ulysses' adventure, his imagination shatters the commonplace boundaries of knowledge. One can even say that in Dante's universe of love, to say it in the language of St Augustine (not to mention Benedict xvi's recent first encyclical letter), the foundation of the world lies in love and freedom. Love refuses commandments and is at one with freedom. Appropriately, Dante's *Paradiso* contains no ethics, in the conviction that ethics would be incongruous in the divine economy.

But it does not follow that the reader ought to identify the representations of Hell with Dante's whole vision. There is an ethics in the human world (*Inferno* and *Purgatorio*), where the poet's focus falls on suffering, on the tragic links between suffering and knowledge, on the ways of healing the wounded soul, and in acting out the difficult exercise of the virtues. The remark amounts to saying that the relation between theology (or politics or ethics) and aesthetics is more problematical than is generally believed. What needs to be explored, in effect, is the liminal nature of Dante's poetry; a poetry which, in its constitute ambiguity, forever escapes univocal determinations and counters all literalizations. Understandably, over roughly the last forty years, the hermeneutical challenges for Dante scholars have consisted in answering two key problems: establishing how Dante's fiction of order adapts the forms of transgression, and understanding the farthest-reaching implications of his aesthetic theology.

Whether or not these critical positions have been staked before or what is Dante's sense of order is in many ways beside the point. At any rate, it does not matter to the intents of this volume. What matters is not really

scholarship. In truth, however, its editor does articulate his polemical (and correct) views against those scholars (such as Teodolinda Barolini) who 'detheologize' Dante as well as those (such as Charles Singleton) who chain Dante's poem within the strait-jacket of fossilized theories of normative theology (Thomism). One cannot but agree with James Miller's implicit claim that theology, by contrast, is the most radical form of knowledge. Even more radical, of course, is fiction – Dante's fiction, for it has the power to posit reality and our perception of it. The vitality of Dante's theological-poetic vision, so runs Miller's argument, can be discerned by focusing on his political relevance to the most burning issues of our times: the contemporary Church position on sexuality. The insights provided by artists (especially Ezra Pound and Georges Bataille), movie-makers, sculptors, 'feminist critics, queer theorists, and political subversives' preside over most of these contributions.

As a political text, then, this volume is of interest to this reviewer largely because it is rooted in the unstated Vichian assumption of the logical and temporal priority of poetry over all forms of discourse. Such an assumption runs the (welcome) risk of making Dante appear as a Jorge Luis Borges, who knew that the imagination gives reality to what lacks substantiality. It also runs the (unwelcome) risk of making Dante appear as the avatar of a Dan Brown. There can be no better argument in favour of a rigorous scholarship capable of transcending the fashions of the day. (GIUSEPPE MAZZOTTA)

David N. Klausner, editor. *Wales*
Volume 18 of *Records of Early English Drama*
University of Toronto Press. clxxviii, 529. \$250.00

This volume, the eighteenth in the Records of Early English Drama series, and the first to deal with material from outside England, stands out among the other red volumes on my shelf. However, *Wales* has all the hallmarks of a REED volume: the multiple glossaries and indices are typically superb; the records to which they refer are highly interesting, and are given ample historical, social, cultural, and even physical context through David N. Klausner's excellent introductory materials and notes.

Given the size of the geographic area under consideration, this large volume might be considered slim. However, as Klausner convincingly argues, 'The scantiness of the Welsh records ... probably masks a tradition of amateur and professional drama in both Welsh and English, ranging across the principality.' There are very few records from Cardiganshire, where, despite the wealth of local mines, according to antiquarian George Owen in 1602, 'all townes in the Shire Are ruinous, poore & decayed,' and

from Brecknockshire, including the prosperous borough of Brecon, which Owen deemed 'evill for intertayⁿmente.' Some rich troves of performance records had to be excluded: 'The bulk of the surviving material describing bardic performance lies in the poetry of the bards themselves and is thus outside the range of this collection.' Still, the collection offers some dramatic treasures, including the texts of the Chirk Castle masque of 1634, in which Orpheus poetically ushers in the various courses of a meal, and the Antimasque of Gypsies that Sir Thomas Salusbury wrote for a wedding there in 1641, as well as other works and records from the Salusbury estate itself. An inquiry into a death in Wrexham, likewise in Denbighshire, yields a fascinating account of a dance involving cross-dressing, a floral garland, and a sword, at a 'byddinge spinⁿinge,' which turns out to be a sort of wedding celebration. The term is undefined in the introduction where first mentioned, and is absent from the glossary; however, the index leads one to Klausner's ample endnote, which gives not only an explanation of the term, but also a preview of a closely similar dance record from the forthcoming *Cheshire* volume, 'lacking only the unfortunate death of one of the spectators.'

I share Klausner's stated regret at the omission of 'frequent references to performers who were documented in a non-performing capacity' as well as of non-localized, datable poetic references to performance; such omissions diminish our potential sense of the lives and identities of individual performers, even as it keeps the volume to a manageable size. Still, Klausner does a fine job of indicating where the reader might find some of that additional information, and of introducing particularly important individuals with strong connections to performance. For example, Carew Castle in Pembrokeshire alone yields three, dealt with in some detail: Sir Rhys ap Thomas, whose *Life* supplies the collection's single longest record, a ten-page account of 'a solemne lust and Turnement' in honour of St George in 1507; Sir John Perrot, a 'great court favourite' under Elizabeth; and his son Thomas, who in 1581 'played ... in a pageant known as the Castle of Beauty that was staged before the queen and the French ambassadors in the Tilt Yard, Whitehall.'

The introductory section on 'Drama, Music, and Popular Customs' begins and ends with negative comparison to the English dramatic traditions with which avid REEDERS might be familiar. *Wales* offers no records of civic biblical cycles such as those of York and Chester, no Robin Hood plays, and few if any lords of misrule. 'There are ... larger gaps in this collection than in those of the English counties due to the distinctive nature of Welsh society.' However, as Klausner asserts, that society also produced distinctive 'modes of performance and entertainment' that, while 'more often musical and poetic than dramatic,' clearly have much to offer the early drama scholar. (GARRETT P.J. EPP)

John Lydgate. *The Life of St Edmund King and Martyr: John Lydgate's Illustrated Verse Life Presented to Henry VI*. Introduction by A.S.G. Edwards
British Library 2004. 240. \$100.00

When I was a graduate student working in Middle English literature, the younger contemporaries and successors of Geoffrey Chaucer were, for the most part, ignored if not downright shunned. I only remember one occasion on which it was suggested that I might read something of Lydgate, and throughout four years of Cambridge the names of Hoccleve, Usk, and Bokenham were never mentioned. Much has changed since the 1960s and most students of Middle English now have at least a passing acquaintance with all of these. The unfortunate Thomas Usk's execution for treason in 1388 has even prompted a t-shirt reading 'Usk Was Framed.'

Lydgate is now read with some frequency. The standard biography remains that of Walter Schirmer, first published in 1952 and issued in English translation in 1961, though Derek Pearsall's *John Lydgate (1371–1449): A Bio-Bibliography*, published by the University of Victoria in 1977, goes some way to remedying this neglect. Lydgate travelled in high circles. A Suffolk native, he was ordained at the large and wealthy monastery of Bury St Edmunds in 1397. While at Oxford, he came to the attention of the Prince of Wales (later Henry v) and wrote his immense 'Troy Book' for Henry. After a life substantially in royal service, Lydgate retired to Bury St Edmunds in the early 1430s, where he remained for the rest of his life. At Christmas 1433, Henry vi, the son of Lydgate's late patron, visited the monastery, and, at the instigation of the abbott, Walter Curteys, the poet composed a celebratory life of the abbey's patron saint for presentation to the king. The presentation volume now survives as British Library MS Harley 2278, and the present volume is an extraordinarily beautiful facsimile of that manuscript. Lydgate's text is enlivened with 120 superb illustrations, including wholly delightful pictures of the well-known events of St Edmund's tale: his beheading at the hands of the Danes, the protection of his severed head by a wolf, and the head's instructions to the English concerning its location. The facsimile is splendidly presented on paper of very high quality, with gilt ornamentation that appears to be gold leaf.

A.S.G. Edwards contributes a brief but comprehensive introduction, supplying the relevant information on Lydgate himself and the occasion which prompted both the poem and the manuscript, the background of the *Life* and the twelve manuscripts in which it survives. Edwards also discusses the range of medieval versions of the story, ranging from the brief entry in the Anglo-Saxon Chronicle for 870 to Lydgate's poem, some 540 years later. The volume does not contain a transcription of the text, but the hand is very readable and it is a considerable pleasure to read Lydgate's poem without the intervention of a modern editor. For those

preferring modern typography, a critical edition may be found in H.N. MacCracken's *The Minor Poems of John Lydgate* EETS ES 107 (1911), though a new edition would be very welcome. (DAVID N. KLAUSNER)

Kevin Siena, editor. *Sins of the Flesh:
Responding to Sexual Disease in Early Modern Europe*
Centre for Reformation and Renaissance Studies.
296. \$24.50

Kevin Siena's *Sins of the Flesh* is an excellent collection of interdisciplinary essays dealing with the impact of widespread sexually transmitted disease – traditionally identified as syphilis – in sixteenth-century Western Europe. The volume is divided into three sections: 'Scientific and Medical Responses,' 'Literary and Metaphoric Responses,' and 'Institutional and Policing Responses.' This tripartite division creates a dialogue between three different critical approaches: medical history, literary criticism, and institutional history.

The first section opens with an overview of early modern medical discourse on the pox by Jon Arrizabalaga. David Gentilcore addresses the role of *ciarlatini* in treating the disease in early modern Italy. And Darin Hayton analyses the astrological explanations for the disease put forward by the German scholar Joseph Grünpeck.

The second section, on literary and metaphoric responses to the pox, begins with an engaging, provocative essay by Jonathan Gil Harris, who argues passionately that early modern sexual disease should be understood primarily as a textual construction. Despite the brilliance of his analysis, which centres on a perceptive and deconstructive reading of a single, relatively obscure play (*The Three Ladies of London*, c 1580), the objections to Harris's arguments are fairly predictable. Although he is right to suggest that disease is culturally understood through linguistic discourse, it also exists (many would insist) as a non-textual, biological event. People become infected and die, whatever their understanding of their illness and however it is described and discussed. (Incidentally, the one aspect of the epidemic that comes across most strongly throughout the volume is the sheer level of suffering associated with sexual disease in early modern Europe.) Even if all understandings are culturally and textually constructed, some modes of understanding disease may well be more effective than others when it comes to treatment and prevention. The contrast between Harris's approach and that of the previous essays could not be stronger, and the stubborn contradictions between them give the volume life and resonance.

Rose Hentschell and Diane Cady both address the ways in which the naming of sexual disease functioned to blame the epidemic on alien

cultures. In almost every area of Europe the disease was given a name associating it with a foreign country: the English, Germans, and Italians called it the French disease; the French called it the Neapolitan disease, and so on. Hentschell focuses especially on the English scapegoating of the French, which she argues extended to English anxieties about imported French cloth. Cady explores the ways in which foreign language was equated with contagion in early modern England. The section concludes with Domenico Zanrè's survey of the variety of literary approaches to sexual disease in cinquecento Tuscany, from savage satire to pious lamentation.

The final section, on institutions and policing, includes Laura J. McGough's essay on the confinement of beautiful young women in Venetian religious institutions, Mary Hewlett's analysis of the relation between syphilis and sodomy in Lucca, and Kevin Siena's discussion of sexual disease and London hospitals for the poor from 1550 to 1700. Each of these essays demonstrates the complexity of institutional responses, which, as Siena writes, were shaped by the contradictory imperatives of mercy, scorn, and need. Impulses to Christian charity were countered by fear and loathing for the victims of the pox, and yet the magnitude of the crisis ensured that society was obliged to respond in some fashion, however inadequate.

All the essays in the volume are well written and argued. But the whole is greater than the sum of the parts. One is made abundantly aware of the ways sexually transmitted disease led to scapegoating and hatred of the socially marginal: women, foreigners, sodomites, and the poor. But *Sins of the Flesh* goes beyond this sadly predictable dynamic to evoke a society struggling with an insoluble dilemma and faced with a mind-numbing level of sheer misery, pain, and loss. Given our own mixed record of coping with AIDS, it is hard to feel superior to the early modern doctors, charlatans, astrologers, and patients confronted with the wretched fact of the pox. (IAN FREDERICK MOULTON)

Michael Cole and Mary Pardo, editors. *Inventions of the Studio, Renaissance to Romanticism*
University of North Carolina Press. vii, 242. \$32.95

Eugene Delacroix's imaginary portrait of Michelangelo (used for the cover of this volume) portrays a reflective, sedentary figure alone in his studio surrounded by his works of art in a moment of arrested creation. The picture is a poetic invention and reflects an idealistic fantasy of the visual artist as a creative genius who is somehow positioned both physically and mentally beyond the boundaries of normal society. The question of circumscribing the parameters of artistic activity is at the heart of a new

collection of essays edited by Michael Cole and Mary Pardo, published under the thought-provoking title *Inventions of the Studio, Renaissance to Romanticism*.

The underlying issues in this volume address the constructedness of the studio as a site of discursive and physical exchange, the artist's self-representation within that space, and the place of theory within the artist's practice. All three themes explore the different ways in which the idea of the 'studio' is invented by artists and writers from the early Renaissance to the Romantic period. While the five essays cover a broad range of personalities and historical periods, each of these studies turns towards a consideration of some shared lines of inquiry: how did the coming into being of the studio as a work space reflect the rise of a new self-sufficient art-making system? Did the intellectualization of the artist necessitate the invention of the studio or did the existence of an architectural enclosure for intellectual reflection lead to a new image of the artist? Where is the place of life-drawing within the invention of the studio?

Cole and Pardo introduce the problematic by mapping out a historical survey of the term *studio* as well as its variations (*bottega*, *scrittoio*, *studietto*, *stanza*, *studiolo*) in documents ranging from art treatises to inventories. The *studio* is shown to be a multi-purpose locale, at once a private, hermetic space for quiet reflection and a performative space in which the painter assumes his/her various identities as creative artist, melancholy genius, master, pupil, rival, self, and other. Chris Wood then considers the way time and space are inevitably out of joint in artistic production. Examining the fraught enterprise of drawing after nature in the face of a new demand for heroic manifestations of the artist's irreproducible imagination, Wood's engaging essay thinks through the shifting definitions of the studio as a place positioned in between mimesis and invention, nature and art, exteriority and interiority, phenomenological instantaneity and belaboured end products. Walter Melion's essay addresses the issue of inner spaces from a different, psychic (rather than physical) point of view, considering the way the soul is represented as a virtual 'studio of the heart' in Benedictus Arias Montanus's devotional publications from the 1570s. The scriptural emblem books in particular fashion the internal space of the book study as a space where the altered heart both resides and from which it journeys forth. H. Perry Chapman picks up the theme of the studio as a stage for self-fashioning and self-awareness. Focusing on the rise of the *schilderkamer* genre from early Renaissance depictions of St Luke painting the Virgin to Rembrandt's *Artist in His Studio*, Chapman considers the paradox of how the 'studio picture puts the solitary artist on display.' The final chapter in the book examines the Romantic mythopoesis of the artist's studio as a dramatic site for social exchange and creation, on the one hand, and disappointment and destruction, on the other hand. In his analysis of Romantic representations of the artist in his studio, Marc Gotlieb looks at

the way painters used art as an attempt to work through (although often unsuccessfully) their anxieties of failure.

In the final analysis, the studio is shown to be as much an architectural space in which the physical and intellectual labour of art occurs as a discursive place in which the image of the artistic persona is inscribed. The most engaging issue raised in these essays is the liminal nature of the studio. The artist's 'studio' that emerges from this book is a site of contestation and exchange between public and private, theory and practice, art and nature, real and virtual, self and ego. (MARIA H. LOH)

Nancy Lindheim. *The Virgilian Pastoral Tradition:
From the Renaissance to the Modern Era*
Dusquesne University Press. xiv, 378. \$60.00

Nancy Lindheim's new book on Virgilian pastoral and the distinguished tradition that descends from it joins a host of famous and sophisticated studies of the pastoral genre, which has received much attention over the years, from ancient commentaries to Renaissance critics to some of the greatest scholars of modern times. I recommend Lindheim's book as among the best on the subject since Paul Alper's splendid *What Is Pastoral?* appeared in 1996. Alpers suggested that we draw back from the long history of pastoral commentary and examine the genre from a social perspective. Basically, pastoral is about shepherds and what that occupation or station in life represents. Likewise, Lindheim draws back to look anew at what Virgilian pastoral actually does. Her book does not represent a return to the practices of the New Criticism, because her approach is not so much formalist as cultural and historical. But she does return to one of the chief virtues of the New Criticism: close reading of the text, to inquire what it actually has to say for itself. As a result, her book genuinely illuminates the primary sources, making no attempt to deconstruct, diminish, disparage, or build a career on them, as has too often been the case in the criticism of the past several decades.

The weakness of New Historicism, postmodernism, and various current theoretical approaches – trends that have dominated or entirely displaced literary criticism for the past several decade – is that they too often fail to respect the text or to read it in the light of its own cultural, historical, and authorial assumptions. Lindheim's book marks a welcome return to the fundamental principles of literary criticism, the close reading and unfolding of texts in their own terms, and by doing so manages to find a great deal that is new and original to say about a very old subject, commented on for millennia. As she writes in her opening sentence, 'This book is engaged in examining pastoral practice rather than in distilling pastoral theory.' The promise of that approach, truly realized, is Lindheim's great strength.

Another strength is her style. Readers will find that her book is as well written as it is thoughtfully considered. It is proper that a book about pastoral should partake of some of the graces of its subject. Potential readers should include those interested in classical, Renaissance, seventeenth-century, and Romantic literature, those interested in genre theory, but especially those who have fallen in love with the timeless pains and pleasures of Virgilian pastoral, or who would like to know why the Eclogues have held such an honoured place among gifted writers for two thousand years. Unlike so many recent scholarly monographs, it is pleasantly written, avoiding fashionable jargon and postmodernist academic pretensions. As critics once recommended, the style fits the subject, and thus helps Lindheim to reveal pastoral for the major genre that it is, against those who would diminish it as weak and trivial, romantic and outdated, as well as those who have more recently deplored it as primarily a means used by effete or power-drunk kings and aristocrats to exert control over their subjects by political mystification. Lindheim's book deserves a wide audience. It is recommended to amateurs (that is, lovers) of literature, who enjoy the pleasures of reading good books, as well as those who are committed to working in the field.

After some preliminary discussion of Virgilian pastoral, especially in the light of the First Eclogue, Lindheim begins with a chapter on Spenser's *Shepherd's Calendar*. Among other issues, she discusses the relation of Spenser's ecclesiastical satire to Virgil's consideration of political injustice, his incorporation of georgic themes and attitudes, and the persistent presence of winter, death, and loss in Spenser's cycle of the seasons. Two chapters examine Milton's *Masque* and *Lycidas*. She finds the *Masque* a rich mixture of allegorical Neoplatonism and pastoral sensuousness. Paradoxically, it celebrates both chastity and natural abundance, as Henry Wotton seems to have understood in his preface, where he speaks paradoxically of being 'ravished' with the 'Dorick delicacy in your Songs and Odes, whereunto I must plainly confess to have seen nothing parallel in any language: *Ipse mollities!*' *Lycidas*, like Spenser's *Calendar*, combines pastoral with georgic, touches on the pervasiveness of injustice, disease, and death, and dwells on *labor improbus*. A brief chapter returns to Spenser, with his use of the Daphnis and Chloe myth in book 6 of *The Faerie Queene*.

The first of two chapters on Shakespeare considers *As You Like It* as a pastoral comedy, in which Shakespeare transforms love from its traditional pastoral role as a painful intruder and disturber of shepherds' peace into a natural source of happiness and fulfilment. In *The Winter's Tale* Shakespeare has created a pastoral tragicomedy, in which the cruelties of love, loss, and political injustice are transformed into a pastoral version of rebirth and recovery. This chapter is outstanding. A final chapter considers Wordsworth's Romantic transformations of pastoral in his poems, and Beckett's modernist revision of the pastoral tradition in *Waiting for Godot*.

Although Beckett is an iconoclast, like Eliot and Joyce before him he relies on the ancient traditions while transforming them. A brief appendix considers *King Lear* as pastoral tragedy. The special virtues of Lindheim's book are in its detailed realization of its thesis, something that can only be glanced at in a brief review. But it is hoped that readers will search out Lindheim's book for themselves. (ANTHONY LOW)

Bronwen Wilson. *The World in Venice: Print, the City and the Early Modern Identity*
University of Toronto Press. xvii, 408. \$70.00

That Renaissance Venice is well known both as an important centre of print culture and as a republic that excelled in crafting and projecting its own self-image makes the city of the lagoon serve as a poignant example of how print and identity merged, both reflecting and informing each other. In a fascinating and well-written study, Bronwen Wilson investigates the mutually constitutive relationship of print and identity in Venice by examining the visual strategies of constructing a consciousness of place, society and individuals through the media of maps, costume books, event depiction, and printed portraits. Other kinds of image production, such as pageantry, painted portraits, tapestries, coins, legends, and histories, have gained serious scholarly attention in the last several decades. What makes Wilson's work noteworthy is her unusual focus on printed visual material. First of all, it provides an uncommon perspective through which to assess Venetian self-fashioning. And furthermore, owing to the relative rapidity of their creation and the ease of their distribution, printed images foster a dual psychological effect of patriotic consciousness, seeing and being seen – an effect that Wilson's reference to Lacan fleshes out nicely with the aid of modern theory.

The four chapters are all solidly researched, thoughtful and stimulating. For example, starting with the conflation of chorography and cartography of Jacopo de' Barbari's immense woodcut of Venice (1500), the combination of temporal and eternal existence, human and divine perspective, and natural and mythical origins emerges to show Venice, flanked by Lido and the terraferma, with many qualities consonant with the utopian myth of Venice: integration, stability, favour, and self-defence. Wilson interprets those within the framework of the woodcut's intended distribution in the dominion. Changes in map-making – including text, legends, procession scenes, and representations of the doges – are investigated in a sensitive way as to how they influence the conception of Venice as a *metropole*. Later, printed costume books are shown to classify the inhabitants according to profession and status, and Wilson turns fruitfully to modern theories of semiotics to underscore the demand for a true connection between the signified and signifier. Thus costume was used to differentiate among the

seemingly universal contour of the human form in order to effect modes of classification that parallel botanical identification. Then she proceeds to discuss how the meaning of singular events – specifically, the battle at Lepanto and procession of the dogaressa to the Palazzo Ducale – were used to assert splendour in Venetian identity, precisely when the city was losing its economic and political power. Lastly, facial features and race come to the fore through quick sketches and portraits of foreigners (Japanese, Turks, Indians), together with the burgeoning enterprise of mirror production in Venice that prompted establishing identity as learned through difference: the dawning awareness of unique physiognomies and colour of the Caucasian Venetian in contrast to the Other. Each segment demonstrates the particular complexities involved in each example of image-making through print. Perhaps because of this, the book remains a little disjointed, as the separate chapters do not present the overarching argument as forcefully as this reader would have liked. In the end, *The World in Venice* makes a welcome contribution, as a rigorous, engaging exploration of print media and self-awareness of the city before the world. (SHEILA DAS)

Edith Snook. *Women, Reading, and the Cultural Politics of Early Modern England*
Ashgate. x, 188. us \$89.95

Edith Snook's *Women, Reading, and the Cultural Politics of Early Modern England* offers a compelling reassessment of women's participation within the history of reading. Grounding her analysis on the assertion that the writing and reading practices of early modern women represent crucial models for gendered intervention within religious, political, racial, and class discourses, Snook examines the 'cultural negotiations' enacted by women's representations of reading. She concludes that writing about reading functioned as an important vehicle for 'authoritative self-invention' for women that influenced power struggles and social relationships in the English nation, church, and household.

The excellence of Snook's carefully constructed study owes much to her methodology. Each chapter develops an intertextual dialogue between selected female-authored texts and contemporaneous writings to illustrate the impact of women's representations of reading on wider cultural discourses. The first three chapters highlight the role of a feminine 'rhetorical stance' – primarily as unlearned readers and mothers – in cultivating Protestant and Catholic scriptural reading practices. Aware that her argument could risk defending an essentialist female 'voice,' Snook rather points to the strategic potential of feminine self-construction. In chapter 1, she argues that Anne Askew's self-representation as a skilled biblical interpreter in her *Examinations* and Katherine Parr's self-portrayal

as an authoritative 'grace-filled reader' in *Lamentacion of a Synner* help to negotiate the conflict over vernacular Scripture reading in sixteenth-century England. John Foxe, John Bale, and Thomas Bentley incorporate both stances into their influential defenses of Protestantism. Focusing on Dorothy Leigh's *The Mother's Blessing*, Snook contends in chapter 2 that Leigh elucidates the relationship between domestic reading practices, literacy, and good governance within church and state through the gendered trope of domestic labour. Situated outside the public sphere, the maternal voice offers Leigh a position from which to question government and to advocate religious reform. Ventriloquizing the maternal voice, Nicholas Breton's *The Mother's Blessing* similarly 'perform[s] femininity' in order to challenge institutional authority. In chapter 3, Snook explores the function of the maternal voice within the commonplace tradition, reading Elizabeth Grymeston's *Miscelanea Meditations Memoratives* alongside a manuscript compiled by Thomas Chaffyn, one of Grymeston's own readers, and a miscellany owned by Anne Campbell. Snook argues that Grymeston relies on citation and a maternal voice to build 'a stance of public loyalty to England and private faith in Catholicism.' In each case, Snook's readings are persuasive and insightful, while the intertextual relationships she develops between her chosen texts reinforce the politico-religious impact of gendered depictions of reading.

The final two chapters of the work shift to address the relationships Aemilia Lanyer and Mary Wroth create with their chosen audiences through representations of reading. In chapter 4, Snook argues that Lanyer 'recuperates women's eyes as instruments of knowledge' in *Salve Deus Rex Judaeorum*. Lauding her aristocratic dedicatees as skilled readers, Lanyer grants them the authority to desire and to understand Christ. Snook reads Lanyer's poems alongside Elizabeth Middleton's *The Death and Passion of Our Lord Jesus Christ*, a text displaying a similar defence of 'affective knowledge' that pushes women beyond the private sphere to public action. Finally, Snook provides a judicious analysis of the secret and ciphered writing and reading practices pervading Wroth's *Urania* and her epistolary exchanges with her readers. For Wroth, texts represent 'a site of social, as well as linguistic struggle.' Her ciphers underscore her fear of readers' misinterpretation or violation of exclusive coterie texts even as they validate aristocratic women as the 'true interpreters' of coded writings. While Wroth is more hesitant to grant authority to her readers than the other writers featured in Snook's study, she, like Lanyer, strives 'to engender better readers of women's texts.'

By calling attention to the varied ways in which early modern women writers engaged with and affected 'cultural politics' through their written representations of reading, Snook's study stands as a valuable contribution to the history of reading in sixteenth- and seventeenth-century England. Carefully negotiating the potential pitfalls of autobiographical experience

and essentialism common to critiques of early modern women's authorial 'self-expression' to foreground the intertextuality and performativity of feminine voices, Snook demonstrates that 'women's writing about reading' enabled women – and men – to participate in public debates concerning vernacular literacy and to defend the authority of women readers.
(KATHERINE R. LARSON)

Patricia Demers. *Women's Writing in English: Early Modern English*
University of Toronto Press. x, 363. \$65.00

In her superb monograph, *Women's Writing in English: Early Modern English*, Patricia Demers notes the need for a 'thick, layered, and inclusive' study of the writing of early modern women, where 'markers of class, literacy, religion, and race demarcate significantly different opportunities and restrictions.' Displaying immense learning, deep sensitivity to language, and passionate commitment to history, Demers has produced precisely such a study.

Demers begins with the material circumstances and conditions under which women wrote in the early modern period, including legal status, marriage, childbirth, and the ways in which the 'discourses of women's education and household economics were inextricably intertwined.' She goes on to examine the major genres in which women wrote, arranged in rough chronological order. The opening section on translation does justice to the artistry of writers like Margaret Roper, Anne Vaughan Lock and Mary Sidney Herbert (among others), largely owing to Demers's ability to move between languages and evoke the subtle meanings of the translator's word choices. In the next section, women writers are demonstrated to have contributed in a number of ways to theological debate, the literature of romantic intrigue, and classical tragedy. A section on meditations, testimonials, and prayers demonstrates the 'reciprocal early modern relationship between cognition and spirituality.' Demers then considers private yet expressive forms like letters and diaries, followed by a powerful theoretical and formal consideration of women's poetry. As one example of the 'composite discourse' of women's poetry, the work of Aemelia Lanyer, Bathusa Reginald, Rachel Speght, and Lady Mary Wroth is described as 'dramatizing emotively ideas about friendship, sex, class, the pursuit of learning, gendered bodies, and state bureaucracy.' A section on 'Drama and the Dramatic' presents a fascinating spectrum of writing – through 'closet drama to the maternal monologues of advice manuals and the cultural critique of prophecies and polemics.'

Demers offers powerful theoretical perspectives in addition to historical and generic analysis. For example, she views the poets 'Eliza,' An Collins, and Elizabeth Major through Julia Kristeva's ideas of abjection. She

compares Margaret Cavendish's 'focused sensibility of atomistic motion' to the postmodern reader 'so inured to theories of doom, entropy and deterioration.' Demers is also wonderful at giving an authoritative yet concise summary of the main threads of an author's critical reception, as when a strong reading of Aemilia Lanyer finds that critics have found her work to be 'abundantly important: passionate, bold, deeply faith-informed, and transgressive.' Demers has a number of important comments in the book about the need to avoid aesthetic and generic uniformity in studying early modern women. She notes, for example, that critics should be open to both the incisive rationality of Mary Cary and the more untrammelled writing of Anna Trapnel, without closing off aesthetic possibilities. Likewise, Demers argues that when considering early modern dramatists, it is critical not to concentrate on professional or public theatre to the exclusion of other forms of dramatic production (like closet drama). For a specialist in the writings of early modern women, the book's remarkable combination of wide scope and keen detail provides new insights on well-known figures, and adds to our knowledge of lesser-known writers of the period. For people new to the field, the book will serve as a lucid, comprehensive, and appealing introduction to a wide spectrum of women's writing. (CARRIE HINTZ)

Elizabeth Sauer. *'Paper Contestations' and Textual Communities in England, 1640–1675*

University of Toronto Press. viii, 200. \$55.00

In this suggestive addition to the rich scholarship on mid-seventeenth-century English literature, Elizabeth Sauer sketches a series of the print controversies of that day, with the episodes chosen to illustrate how 'the performative text' might generate 'interpretive' or 'textual communities.' In a prologue, five short chapters, and an epilogue, Sauer also pursues her aim of resurrecting 'populist' literature of that day against the renewed emphasis on higher culture by 'revisionist scholars.' The whole is less than the sum of its parts, but it is easy to share Sauer's fascination with these materials, not least their relation to the writings of John Milton, both as controversialist and poet. 'Communities' are not easy of analysis even in much fuller case studies and the critical inferences drawn here from more limited evidence are of some value.

Sauer applies her method to some telling episodes. *Areopagitica* is productively read in the context of contemporary concerns about monopolies: this has become a familiar move, but Sauer sets an ethical limit to Blair Hoxby's exaltation of Milton's advocacy of the free market. Next emphasized is the role of reader as judge with reference to reports on the Earl of Strafford (Thomas Wentworth) and William Laud's show trials. Sauer is

ever alert to the stagecraft of these occasions, not least with reference to the staging of Charles I's trial and execution, as well as the 'self'-representation projected for Charles in *Eikon Basilike* and contested by Milton in *Eikonoklastes*. Well-attuned to links between Milton's prose and his poetry, Sauer connects iconoclastic motifs in *Eikonoklastes* with those in *Samson Agonistes*. She also finds continuity in the ways 'textual communities' were generated by radical religion in the Interregnum and by later Dissent. Her epilogue revisits *Samson Agonistes* to good effect as a 'final theatre of judgment' at a remove from the later Restoration stage that it repudiated, not least when that work was published in 1670–71.

An emphasis on 'community' distinguishes Sauer's response to the challenge scholars face in developing the empirical norms of Anglo-American historiography with accounts of reading that draw on European phenomenological tradition. Examples of the two in productive combination are few and far between: for the early seventeenth century, Peter Lake's *The Antichrist's Lewd Hat* (2002) comes to mind; for the later seventeenth century, Mark Knights's magisterial *Representation and Misrepresentation in Later Stuart England* (2005). The diversity of print publication in the mid-seventeenth century and its often less 'literary' or learned content have invited many attempts to make sense of it all. In such a competitive field, decisive theoretical or empirical breakthroughs are not easily achieved and the lack of more systematic exposition in *Paper Contestations* limits the book's significance. The term 'community,' for instance, remains loosely figurative here; in particular, the differences between theatrical and textual communities seem too easily collapsed. The book's prose also can do disservice to the interest of Sauer's materials and her argument: it is not uncommon to encounter the mixed metaphors, proliferation of clauses, and multiplying abstractions of such sentences as 'Here, in this palimpsest of communicative actions and utterances emerges a new nexus of the oral and literary traditions and a new stage and crucible for the formation of interpretive communities.' Nor has her press done Sauer any favours by allowing a number of printing errors, including two in the opening epigraph, as well as the persistent retitling of William Prynne's *Histrion-Mastix* as *Historiomastix*, however suggestive that may be.

Fundamental to this study is its assumption that 'The mass production and dissemination of printed materials was unparalleled in England in the 1640s and 1650s.' This claim deserves qualification but the qualification should assist Sauer's larger case. However many more titles issued from the press after the loss of government controls, the overall volume of material printed was still limited by controls internal to the press owing to the monopoly of the Stationers' Company (this was the argument of the late D.F. McKenzie, dean of book history for this period). What changed radically was the average length of each work. Complaint was made that

anything over a sheet or two became very hard to place. So readers did encounter a great proliferation of titles, but they also met with far fewer substantial publications that in thoroughness, system, and elaboration might have been experienced as stabilizing readings. The restraints on the market thus transformed by the proliferation of short and often ephemeral publications deserve a place in Sauer's discussion. Because the resources of print were limited, and the theatres closed, Sauer's 'paper contestations' did indeed become one of the only shows in town. And where there is a show, there is community of some kind. (NICHOLAS VON MALTZAHN)

Evonne Levy. *Propaganda and the Jesuit Baroque*
University of California Press 2004. 353, 103 illus. \$55.00

It would be splendid to have a fearless book on the arts of totalitarian propaganda in the twentieth century, and a history of the intellectual and visual antecedents of those dark arts. It would also be fascinating to have a book on how – making use of every literary, visual, musical, festal, and pedagogic medium – the early Society of Jesus conducted its propaganda campaign to establish itself as a central force of Catholic Christendom despite being new, socially fluid, and internationalist within a society which prized ancient precedent, social stability, and familiar and local networks of power. Unfortunately, this book attempts to discuss totalitarian propaganda and Jesuit visual arts together, without taking account of the intellectual or architectural history of the intervening centuries.

In its opening pages, this work reveals the problems which attend its whole conception. The reader is invited to look at the Nazi architect Albert Speer's 1930s *Reichskanzlei* and to consider it as a work of propaganda. The next page offers another Speer project (with a dome this time) in juxtaposition to Carlo Maderno's façade of St Peter's in Rome. The problem is that these illustrations *do* lead the informed eye to a set of highly relevant architectural and artistic precedents, to a troubling continuity rather than an isolated aberration. The visual language is precisely that of Bertel Thorvaldsen's Museum in Copenhagen and the grandiose (and seldom realized) architectural projects of the French Revolution, rather than that of early modern Rome. But the names of Thorvaldsen (who designed unequivocally sinister neoclassical propaganda for Napoleon), Etienne-Louis Boulée, and Claude Ledoux are as absent from the text and index of this book as is that of Karl Schinkel. Indeed the idea that twentieth-century totalitarian regimes of all kinds troped visually to 'Enlightenment' neoclassicism is striking here by its absence. To trace the visual roots of totalitarian propaganda to the coercive arts of the French Revolution would have been an action of audacious historical imagination. The connections

are there to be found, and the contradiction is a fascinating one: a movement which at least thought of itself as born in a renewal of civic innocence created the visual vocabulary used by the most oppressive regimes of the twentieth century. (In short, how innocent is the innocence of the Enlightenment?)

With the early modern material there is a different problem. Evonne Levy is absolutely right to identify much of the effort of the Jesuit arts as being directed to the promulgation of propaganda, but she has inexplicably elected to focus only on architecture and decoration, rather than considering these as part of a whole involving written controversy, emblemata, festival, drama, and the arts which accompanied education. This, simply, is a false apprehension of the past. The Protestant ascendancies of Europe or America barely noticed the Jesuit visual arts as distinct from the general run of Catholic image-making. But there is no doubt that the most powerful rulers and thinkers of the Protestant world were quite literally losing sleep over Jesuit education and the controversial literature which it generated two centuries after the foundation of the Society.

While this book contains real discoveries and much writing of great value, its essential premises remain problematic as much for the author as for the reader. It ends up being, in all senses of the word, a *partial* account. With so much of the historical middle ground omitted, this book falls into the trap of its title. Vehemence is not a substitute for scholarship, nor is anger a substitute for careful reflection on contexts. Academics who forget this themselves do much to damage and undermine the liberal academic community whose protection they claim.

That being said, there is much in this book which is worthy of praise. Levy has made excellent use of her researches in Poland as well as in Rome. The material here on the Jesuit architect and designer Andrea Pozzo's work in Rome is of the first interest and is clearly presented. The real revelation of this book for me was the section on Poland and on adaptations of Western European influences in the churches of that country. Discovery succeeds discovery, culminating in a breathtaking addition to the corpus of surviving baroque ephemera—the wooden church at We³na decorated by Adam Swach: baroque magnificence achieved with plywood and *trompe l'œil*, a priceless analogue to those temporary structures for festivals and commemorations which were a central focus of international propaganda in the early-modern world.

It is much to be hoped that Levy might undertake a work tracing the influence of Pozzo worldwide: on the strength of her excellent material on Poland it would be a work of compelling interest and originality and also one which would advance radically our understanding of the baroque arts. In this area, she clearly has the knowledge, range and ability to produce work of outstanding quality. (PETER DAVIDSON)

Marsilio Ficino. *Platonic Theology*. Volume 3: *Books IX–XI*.
Translated by Michael J.B. Allen with John Warden,
edited by James Hankin with William Bowen
Harvard University Press 2003. viii, 376. us \$29.95

Marsilio Ficino. *Platonic Theology*. Volume 4: *Books XII–XIV*. Translated by
Michael J.B. Allen, edited by James Hankins with William Bowen
Harvard University Press 2004. viii, 372. us \$29.95

Renaissance art experts, intellectual historians, mystical theologians, wizard headmasters, and other cultural missionaries whom Harvard University Press has targeted as likely readers of its six-volume edition of Marsilio Ficino's *Platonic Theology* may well be surprised to learn from the great Florentine magus that studious training of the mind 'weakens the body and prevents us from living a comfortable life.' It is a warning they will probably not heed. Nor should they. Modern scholars can routinely be seen strengthening their bodies on university-supplied treadmills, the latest models of which, I've noticed, are equipped with convenient book rests. A comfortable life indeed, compared with the rigours of the academic past.

From the third and fourth volumes of the new edition, spanning books 9–14 of the Latin treatise, we can infer that Ficino's original target readers must not have been very fit – at least not if they took to heart his dictum that 'the mind will be most perfect when it has soared completely away from the body.' Poets must have had an especially hard time keeping their bodies in shape because their high-performance souls were frequently shaken by *furores*, violent Platonic 'frenzies' for which there was no talismanic cure and no rehab centre specializing in Ciceronian prose therapy. So, if you were seeking to maintain a high research profile at the Florentine Academy, you just had to brace yourself for an out-of-body sabbatical. The academic soul aspiring to an eternity of tenure under Ficino's direction was simply expected to 'scorn the body's assistance like someone who is able to live at some point ... who may begin to live even now ... without the body's help.'

To the eyes of the body volumes 3 and 4 will naturally appear as discrete physical entities, but to the eye of the mind – ever the Platonic theologian's preferred mode of vision – their philosophical contents mystically coalesce into a single stream of argument addressing two erroneous doctrines and a doubt. The doctrines are both Epicurean. The first is universal materialism, the belief that the soul is composed of matter like the body and everything else in the world. The second is its psychological corollary, a heresy now known as 'mortalism,' which denies that the soul lives after the body dies. Ficino devotes books 9–11 of his treatise (volume 3) to the refutation of both errors, and though he musters a host

of high-flown arguments from the Platonic and Patristic traditions to eradicate Epicureanism from his belief system, a lowly doubt lingers in his mind, a nagging legacy of the Sceptics. To demonstrate that the soul is essentially matter-free and therefore *more itself* after the death of the body is, alas, not quite to prove that it is 'an undivided and immortal form.' Who's to say that the soul, even if it should escape the body at death, might not lose its individual unity, its formal wholeness, in the eroding course of time?

To overcome that spirit-sinking doubt, the Platonic theologian channels all his buoyant intellectual energy in books 12–14 (volume 4) against the Sceptics' attack on the anagogic model of higher education. In case the first three volumes in the *Platonic Theology* should fail to convince you that independence from your body is good for your soul, the fourth provides a multitude of proofs: (a) that despite your vacuous worldly desire for more wealth and power you do in fact have a soul; (b) that despite your insane ambition to live forever your soul is perfectly rational; and (c) that despite your absurdly short life-span your rationality is a miraculous sign of your immortality.

Though contemporary philosophers may find these old arguments and much else in the *Platonic Theology* rather mouldy, the look of the new volumes themselves could hardly be fresher. 'Penitus priscior' would do nicely as a humanist blurb for their back covers. Facing each page of James Hankins's cleanly emended Latin text of the treatise is its corresponding English translation by Michael J.B. Allen, whose fountain of prose is so clear and vigorous that Ficino himself (who died in 1499) seems to be miraculously revived by it just as he would have wished Plato to live again through his Latin translations.

These internal signs of renaissance are aesthetically matched by the external covers of each volume: a rich lapis-blue cloth stamped with 'The I Tatti Renaissance Library' in gold letters on a black scroll-shaped label is revealed when you discreetly remove the pale della-Robbia-blue dust jacket bearing the double-B monogram and quaint apian device of Bernard Berenson. How Ficino would have appreciated these little touches of the Golden Age! For wasn't his intellectual mission to reveal the signs of Divine Beauty stamped on even the dullest matter, through which his disciples were encouraged to see (as Gerard Manley Hopkins would declare in a fine poetic frenzy) 'the dearest freshness deep down things'?

The elegant design of the volumes almost seems to revive the Gilded Age of Berenson himself, whose dauntless standards of connoisseurship are enshrined at his legendary villa which lives on in our gritty Silicon Age as the Harvard University Center for Italian Renaissance Studies. Compared with the drab olive and garish scarlet covers of the pocket-size volumes of Greek and Latin texts in the now strangely plebeian-looking Loeb Classical Library, the tasteful blue-on-blue packaging of the I Tatti

Ficino reads distinctly patrician. Fortunately any monogramless reader who picks up the *Platonic Theology* (or better yet, buys it on Amazon at only \$34 a volume) can feel mystically connected to the high-end World of the Forms to which, in Berenson's day, as in Ficino's, only a better class of readers would have had the means to aspire.

The packaging of Allen's translation speaks volumes about the promising future of Florentine theurgy under the ceaselessly advertised *imaginaire* of Late Capitalism, which markets a variety of virtual power-fantasies remarkably similar to those of Renaissance Neoplatonism. Ficino's mystical science of self-advancement through insider trading with distant intelligible hierarchies uncannily accords with the ethos of our 'knowledge-based economy.' Ironically, any reader who refuses to judge a book by its cover – and there should be a few more after me who prefer the literary quality of Allen's prose to the litanizing quantity of Ficino's arguments – will find the I Tatti translation so accessible that the Florentine purchase on the World of the Forms will no longer seem as unimaginably out of reach as Tuscan real estate on the Internet.

The chief pleasure in reading the *Platonic Theology*, for me, is the discovery of literary links to English literature on almost every page of Allen's translation. On page 21 of volume 3, for instance, Ficino's humdrum Plotinian observation that the 'pure light' of the One is more splendid than the 'polychrome light' of the Many 'dyed with the endless variety of colors' needs only a slight Romantic tweaking to resonate as a world-shattering lamentation in Shelley's elegy for Keats:

Life, like a dome of many-colour'd glass,
Stains the white radiance of Eternity,
Until Death tramples it to fragments. (*Adonais*)

More tranquilly, on page 91 of volume 3, Ficino's description of the transcendent capacity of the human mind to embrace all possible objects of thought ('It has nothing outside itself by which it can be destroyed, because in a way it includes all things within itself') reminded me of Marvell's post-Epicurean meditation on mental expansiveness:

The Mind, that ocean where each kind
Does straight its own resemblance find;
Yet it creates, transcending these,
Far other worlds, and other seas ... ('The Garden').

On page 277 of volume 4, moreover, I came upon this highly charged political description of the physiological onset of what psychologists would now diagnose as a major depression preceding a psychotic episode: 'Often too, if some vapor of black bile, which the Greeks call melancholy, besieges

and then storms the body's citadel, we immediately experience the sensation of our queen, the reason, being dethroned as it were, and of [her] subjects being gripped by manifest insanity.' My response to this passage was not to gulp down an anti-depressant but to Google up Donne's *Holy Sonnets*, which contain these resonantly Ficinian lines:

I, like an usurped town, to another due,
Labour to admit you, but Oh, to no end.
Reason, your viceroy in me, me should defend,
But is captived, and proves weak or untrue.

The black bile of incipient psychosis has evaporated from this microcosmic quatrain, but the panicky feeling of a soul besieged by madness stirringly remains. Like Ficino's dethroned queen 'ratio,' Donne's impotent viceroy Reason belongs to the psychodrama of a very worldly soul who is looking for an escape from insanity through – of all things – the disembodiment promised by mystical theology.

Initiation into the Platonic theologian's world of wonders requires faith in the supernatural powers of the imagination or 'phantasia,' which Allen precisely renders as 'phantasy' (avoiding the more common English spelling 'fantasy' because it denotes a wispy dream or false vision rather than a truth-seeking faculty of the mind). Sceptical readers of the I Tatti Ficino may test their capacity for incredulity with respect to the operations of this faculty by considering whether the following passage from volume 4 belongs in a rational meditation on the mind/body problem or in a fantastically lucrative children's book:

The phantasy of a sorcerer, hostile as it is to an infant's tender little body, gives a child a fever. His imagining the fever arouses his febrile, that is, his choleric spirits, just as imagining intercourse arouses our seminal spirits and genitalia. This aroused choleric and feverish spirit in turn arouses whatever fetid and fever-causing vapors dwell in the sorcerer's body. As soon as these vapors are aroused, like arrows they speed with the spirit to the spot the evil phantasy had intended as its mark ... For these sorceries, the most potent men of all are those in whom the malign aspect of Saturn at their birth, the earthly seed of their parents, and a correspondingly earthly sustenance have produced a complexion that is melancholic and laden with fetid vapors.

Was Ficino's Saturnine sorcerer at the back of J.K. Rowling's mind when she dreamed up her evil wizard Voldemort? The lightning bolt magically branded onto the forehead of the baby Harry Potter is surely a contemporary example of the *signum* left at the precisely targeted and feverishly imagined spot where the rays of malignant vapour darting from the sorcerer's eyes were supposed to have penetrated 'an infant's tender little

body.' Attention Freudian psychoanalysts. Beneath this voodoo scenario lurks a fantasy of sexual penetration and ejaculation more potent than the ectoplasmic zap linking Harry to Voldemort. We are left to imagine the transgressive chill running down the spines of Ficino's original Catholic readers when they learned how the sorcerer's fetid vapours rise to his eyes with the same reflexive response to erotic imaginings that commonly cause seminal fluid to spurt up through a *membrum virile*.

Clearly, if the I Tatti Ficino fails to sell beyond the usual tiny market of university libraries and kabbalah centres, the smart business solution would be to repackage the whole set as a children's fantasy series with an e-e-e-vil wizard having an attack of the vapours on the cover. Surely anyone who cried at Dumbledore's death will cheer at Ficino's rebirth. Savvy marketers up on the latest trends in Neoplatonic self-help books might recommend a new title too – *Marsilio Ficino and the Dark Mark*, perhaps? For the deluxe Hogwarts edition in tooled dragon-leather, a reversing spell could turn the translation back into spooky old Latin: *Marsilius Ficinus et signum Saturni*. (JAMES MILLER)

Erasmus. *Controversies with Edward Lee*.

Volume 72 of *Collected Works of Erasmus*.

Edited by Jane E. Phillips. Translated by Erika Rummel

University of Toronto Press. xxxviii, 450. \$150.00

Volume 72 of the *Collected Works of Erasmus* (CWE) contains the first English translations of Erasmus's responses to the attacks of the English theologian Edward Lee, one of the most vehement critics of Erasmus's biblical scholarship: the shorter, initial response *An Apologia in Response to the Two Invectives of Edward Lee*, and the much longer, point-by-point refutation *A Response to the Annotations of Edward Lee*. Erika Rummel's translation closely follows her Latin edition in the modern critical *Opera Omnia* (ASD). The quarrel with Lee was part of the barrage of controversy provoked by Erasmus's 1516 Greek and Latin New Testament, the *Novum Instrumentum*, which implicitly challenged the authority of the Latin Vulgate. At the peak of anti-Erasmus sentiment, he was identified as the Antichrist in the pulpit, and conservative theologians, fearful of threats to ecclesiastical and social order, unleashed blasts of criticism that Erasmus unflaggingly countered.

Marked by dogmatism, peevishness, and frequent triviality, Lee's attacks are unlikely to garner sympathy with the contemporary reader. While Erasmus's responses are stamped with those rhetorical features that modern enthusiasts perceive as reflecting a distinctive resistance to dogma, proto-Enlightenment rationality, and admirable capacity for toleration, the occasional brusqueness and arrogant dismissals in these particular writings

reveal Erasmus's waspishness in the face of criticism. Despite his attempts to portray himself as an exemplar of moderation, he actively co-ordinated attacks against Lee in print. The dispute between the two men quickly encompassed a number of other humanists and theologians, becoming so impassioned that Lee began fearing that Erasmus's particularly zealous German defenders were threatening his physical welfare.

The central contention between the two men was whether or not Erasmus made use of Lee's comments on the *Novum Instrumentum* when revising it in the 1519 edition. Lee claimed that his *Annotationes* on Erasmus's work, which he published in 1520, constituted a significant but unacknowledged contribution to Erasmus's biblical labours. Many of Lee's *Annotationes* focus on Erasmus's own annotations accompanying his New Testament, which defended editorial decisions using philological, patristic, and manuscript evidence. Erasmus's comments on Luke 1:28, in which he suggested that the angel Gabriel approached Mary like a wooer during the Annunciation, outraged Lee, who proclaimed, 'It would have been characteristic of a lover or suitor to address the Virgin by her name first and to use some flattering opening.' Erasmus responded by mocking the English cleric for 'teaching the art of love.' While such complaints on Lee's part may seem comical to the modern reader in their combination of primness and fatuousness, many of his attacks got to the heart of the radical implications of Erasmus's biblical scholarship. After all, Erasmus's philological treatment of Scripture appeared to many as a reduction of the Word of God to the status of literature. Erasmus's disparaging remarks about the apostles' Greek in his note to Acts 10 infuriated Lee: how dare Erasmus suggest that the apostles learned Greek from ordinary human means rather than from the Holy Spirit? Erasmus's historicizing approach to divine revelation and the text of Scripture presented potentially subversive challenges to theology and the status of the Vulgate, and, by extension, the authority of the Catholic church.

Erika Rummel's introduction to volume 72 only briefly mentions these issues at the heart of Erasmus's and Lee's disputes, but she has treated the content of the controversy at length in volume 1 of her *Erasmus and His Catholic Critics*. Instead, volume 72's introduction outlines the chronology of the quarrel, supplies a textual history of the exchanges between the two men, and provides biographical information on Lee. The CWE uses footnotes rather than endnotes, enabling readers to navigate the vast textual network surrounding Erasmian controversy with ease. The volume also contains a helpful index of the biblical passages that Erasmus refers to. Location references at the top of each page refer the reader to the other major editions of these texts: Wallace Ferguson's *Erasmi Opuscula*; the eighteenth-century *Opera Omnia* edited by Jean Leclerc; and the ongoing, modern edition of the *Opera Omnia*. (TRAVIS DECOOK)

Erasmus. *Erasmus's Controversies*. Volume 84 of *Collected Works of Erasmus*.

Edited by Nelson H. Minnich and Daniel J. Sheerin.

Translated by Daniel J. Sheerin

University of Toronto Press. 792. \$175.00

Volume 84 of the prestigious *Collected Works of Erasmus* series provides a clear, readable translation with abundant notes and apparatus of Erasmus's controversies with Alberto Pio (1475–1531), a conservative and influential Catholic layman. Daniel Sheerin enriches each page of his translations of the four works with on average a half-page of notes, in which he compares texts, situates passages in the larger historical context, and offers updated bibliography for further readings. Nelson Minnich provides an exhaustive introduction (126 pages) on Alberto Pio and Erasmus. This will be an essential starting point for anyone working on Pio, High Renaissance Rome, Catholic reform, Erasmus, and the early Reformation.

Unlike other critics of Erasmus, Alberto Pio was a layman, who was a relative and confidant of popes and emperors. After reading *In Praise of Folly*, Pio accused Erasmus of impiety, of supporting Luther, and preparing the ground for the Reformation. While most critics had limited their attacks to a single topic and received single responses from Erasmus, Erasmus and Pio debated over twenty major questions discussed in at least fifteen of Erasmus's works. Erasmus's replies often descend into invectives against Pio's character and, according to Erasmus, his questionable sanity; Erasmus even mocks Pio's funeral – not even death spared him!

Alberto Pio had an excellent education. The legendary printer Aldus Manutius trained him in Greek and Latin, and his uncle, the even more famous Giovanni Pico della Mirandola, gave him a grounding in scholastic philosophy. As prince of Carpi, Pio tried to establish a learned court by buying Giorgio Valla's library and hiring the humanist Marcus Musurus to be librarian and Greek tutor. So, Erasmus's opponent was no narrow-minded cleric, but a sophisticated man with humanist learning and pretensions. Pio worked as ambassador in Rome from 1512 to 1527, and it was during this time that he encountered Erasmus's writings. In particular, he was disgusted by the anticlericalism in the *In Praise of Folly*. While he respected Erasmus as a humanist, Pio thought he was a bad philosopher and theologian. The similarities with Luther were too close, and Pio agreed with Zúñiga's accusation that 'either Erasmus lutherizes or Luther Erasmusizes.'

Erasmus's responses to Pio's attacks are lengthy and not always clear. He tends to follow the structure of his accuser, and his responses follow in the order given. Because he is writing an apology, Erasmus's text is necessarily defensive rather than a coherent articulation of a philosophical

position. In book 3 of his *Apology*, for example, Erasmus defends the supposed blasphemy in his *In Praise of Folly*. When Folly says that the cult of the Virgin Mary and the saints is insane, Erasmus says that she is criticizing the many superstitions surrounding the saints and pilgrimages, the magical prayers, and the belief that Mother Mary was greater than her Son. Folly similarly attacks the improper use of indulgences, not indulgences themselves. Folly, he says, does not condemn clerical wealth but only criticizes popes, cardinals, and priests who try to imitate secular monarchs rather than Christ.

Erasmus did not always deign to reply to his critics. This volume of his responses is especially important for understanding the reception of his works, his polemical purpose behind a work of satire like the *In Praise of Folly*, his strong support of church reform, and his own assertion of his orthodoxy in the face of Catholic and Protestant critics. (ANTHONY F. D'ELIA)

Ian Gadd and Alexandra Gillespie, editors.
John Stow (1525–1605) and the Making of the English Past
 British Library 2004. xiv, 192. \$60.00

This beautifully produced collection of essays on the life and work of the Elizabethan editor and antiquarian, John Stow, grew out of a conference held in 2001 at Corpus Christi College, Oxford. The editors have assembled a range of inquiries by both leading senior scholars and young researchers at the start of their careers, and the papers move between highly technical accounts of books and printing to general narratives of history, biography, and culture. The portrait that emerges from this book is of a man situated at the very heart of Renaissance English literary society. The chapters by Ian Archer, Oliver Harris, Ian Gadd and Meraund Fergusson, and Alfred Hiatt locate Stow among the antiquarians, booksellers, and historians of the mid-sixteenth century. From Harris, in particular, the reader can learn much about the larger antiquarian sensibility at mid-century – a blend of humanist philology and local archaeological and archival obsession. From Alexandra Gillespie, Anthony Bale, Andrew Gordon, and Helen Moore, the reader learns much about the shifting techniques of historiography in Stow's age. Emerging from these discussions are such large questions as: What is a valid source? How can one truly be the author of a history? Where does one draw the line between incorporation and 'counterfeiting' of material? These questions help shape writing about the past, from the annals and chronicles of the late medieval world to the more modern-looking histories of the Renaissance.

I learned a great deal from this book about such matters. I learned less about Stow's role in English letters. A.S.G. Edwards and Derek Pearsall are largely content to rehearse approaches they have offered elsewhere, or

simply to direct the reader to previous scholarship. Martha Driver offers an essay that will be of interest only to the most technically adept of bibliographers. Joseph Dane seeks to survey the nature of 'Stow's Chaucer,' the 1561 edition of Chaucer's works which survives in copies so different in detail, either due to editorial intention or printer's error, that professional bibliographers have a hard time deciding just what these copies represent – different editions, different issues, different artifacts. Emerging from the copious details of Dane's inquiry is, nonetheless, the characteristic sceptical tone that marks the best chapters of his earlier books, *Who Is Buried in Chaucer's Tomb?* and *The Myth of Print Culture*.

For me, the most distinctive and surprising essay in the volume is Bale's on the relationship of Stow's study of medieval history and attitudes towards Judaism in sixteenth-century England. This is an essay that should be of interest not simply to scholars of Anglo-Jewish history, but to those concerned with typography (the printing of Hebrew letters in English books deserves a chronicle of its own), the institutions of the English church, and the idea of historical narrative itself.

Each essay in this volume is quite short (the longest is no more than a dozen pages), and the authors may have more to say in later publications. I hope so, because many of them represent the best of a new generation of book historians. Perhaps, in that future work, they may be able to answer some long-standing questions of my own: what was Stow's role in the assembly of British Library Manuscript Harley 78 (a weird pastiche of fragments running from Wyatt's prose, through Chaucer's poetry, bits of alliterative verse, and pieces of history)? What was, in detail, Stow's relationship to John Shirley's manuscripts and how can we compare Stow and Shirley as collectors and filters of the Chaucerian inheritance? How can we assess Stow's overall relationship, not just to individual playwrights of his day, but to the idea of Elizabethan theatricality and, in turn, to the culture of political performance that has generated, in our own time, nearly thirty years of New Historicist criticism? It will be worth following the work of many of this volume's contributions to find the answers, not just to these specific queries, but to the larger questions motivating Early Modern English studies in what is emerging as our own, post-New Historicist era. (SETH LERER)

Thomas Lodge. *A Margarite of America*. Volume 17 of
Publications of the Barnabe Riche Society. Edited with introduction and
 annotations by Donald Beecher and Henry D. Janzen
 Toronto Centre for Reformation and Renaissance Studies. 206. \$17.50

A Margarite of America was Thomas Lodge's last work of imaginative writing, aptly described as a 'horror novella.' It was composed while the

author was on a privateering voyage to South America with Sir Thomas Cavendish (1555–92), written, according to his own testimony, while sailing through the Straits of Magellan, where ‘many wondrous isles, many strange fishes, many monstrous Patagones with drew my senses.’ A reader unfamiliar with the Italianate horror fictions of Matteo Bandello and Cinthio, not to mention recent English works such as Thomas Nashe’s *The Unfortunate Traveller* or Robert Greene’s *Planetomachia*, might suppose that the circumstances of Cavendish’s failed and dreadful colonialist voyage do much to account for the generally dark tone of this curious work. But as Donald Beecher points out in his thorough and helpful introduction, Lodge needed to look no further than the traditional sources of Renaissance romance which he had drawn on already for earlier fictions, the growing body of Elizabethan romance, including of course *Arcadia*, and Senecan style revenge tragedy such as the recent *Titus Andronicus*, for imaginative inspiration. He also drew extensively on motifs and characters from his own earlier works, such as the villain-hero in *Robert, Second Duke of Normandy*, and the suffering lady in *The Complaint of Elstred*. Despite critical attempts to capitalize on the work’s title to connect it with the New World and colonization, Beecher is convincing in his view that the *Margarite* ‘is merely the romance brought back from America because found or written there,’ and the heroine, always called Margarita, has no American associations, but belongs entirely to the Europe of romance. Along with invented place-names such as Volgradia, Tamirah and Macarah, there are references to Macedonia, Moravia, various ancient classical locations, Hungaria, Bohemia, and ‘the deserts of Russia.’

This comparatively short novella is a composite of all the modes and styles that contemporary readers of romance looked for, but organized in a disruptive rather than a harmonious fusion. The basic story is of faithful love betrayed. Margarita is a heroine of such spotless virtue that a wandering lion recognizes it and rests his head in her lap. Lodge enjoys describing her beauty and sufferings, but otherwise is much more interested in Arsadachus, her lover, a man of corrupt inclinations. He is an Iago-like figure, cunning and devious: ‘His cruelty he shadowed with a kind of courtly severity, his lust under the title of love, his treasons under the pretext of true meaning.’ Arsadachus is also a figure of the tyrant, given to acts of sadistic cruelty, bloodthirsty revenge, and ungovernable rage; among other things this novella is a study of the psychology of tyranny. He mutilates his father, cutting out his tongue, chopping off his right hand, and jeering at the old man’s speechless agony. In a frenzy of madness he batters his infant son to death, not before he has cut open the child’s mother’s body with a carving knife, and ‘seizing on her heart ... tore it to pieces with his tyrannous teeth, crying, “*Sic itur ad astra*.”’ This gives some flavour of the bizarre wit with which Lodge characterizes his hero. He also heartlessly manipulates and betrays the guileless Margarita. But in addition

to all this, Arsadachus is an accomplished poet, and after the atrocities on his father, he writes a number of love poems, which, the narrator tells us, 'as the most excellent for variety sake, after his so many villainies, I thought good to set down in this place.' This self-conscious transition is typical of Lodge's narrative mode. *A Margarite* contains numerous poems inserted into this sort of manner, a long episode of *questioni d'amore* in which the characters debate the role of the senses in sustaining of love, a lavish description of a tilt in the Sidneian manner, and much sententious wisdom, as well as episodes of love and horror. It is hugely various and nothing is sustained for long.

The text is well presented, with the amplest annotation one could wish for. It is a pity that the editors' excellent work is presented in a paperback volume which tends to fall apart rather readily, and does not match up to the format used when the series was published by Dovehouse Editions. (SANDRA CLARK)

Alexander Leggatt. *Shakespeare's Tragedies: Violation and Identity*
Cambridge University Press. ix, 328. \$75.00, 28.99

This gracefully and impeccably written study argues that seven Shakespeare plays share central thematic motifs concerning personal violation and the ravaging of identity. Many of Leggatt's specific analyses offer fresh perceptions founded on close observation; there are particularly subtle readings from *Hamlet*, *Troilus and Cressida*, *King Lear*, and *Macbeth*.

The plays discussed (*Titus Andronicus*, *Romeo and Juliet*, and *Othello*, in addition to those already mentioned) span the first three quarters of Shakespeare's writing career. Reference is made also to plays as late as *The Winter's Tale*. That career is often viewed as naturally dividing into phases, each having distinct characteristics of theme, style, and genre. In addition, those Shakespeare plays usually labelled his 'mature' tragedies – which encompass the second half of Leggatt's list – are themselves often viewed as more diverse in tone, construction, and outlook than are other frequently distinguished clusterings, such as Shakespeare's second history cycle, his mid-period 'problem plays,' or his late 'romances.'

Leggatt's claims for Shakespearian themes widely in common are therefore bold, exceeding in reach classic studies by the likes of Northrop Frye and G. Wilson Knight. This approach has a potential for opening critical vistas. Yet one must ask if the patterns alleged are convincing and consistent.

Consistency is clearly achieved, for each chapter compares a new play with a pattern established in the first chapter. This initial paradigm, happily not a platitude based on currently favoured critical attitudes, arises from a close reading of the the rape and mutilation of Lavinia in *Titus Andronicus*.

Occasionally it may seem that uniformities are forced onto texts. One instance is in a proposal that the carrying off of Lavinia by her precontracted husband Bassianus, called by Saturninus a 'rape,' sets a pattern for Lavinia's subsequent sexual violation and her mutilation by Chiron and Demetrius. Leggatt is well aware that 'rape' had a double meaning. So is Bassianus, who says, "'Rape' call you it, my lord, to seize my own – / My true betrothed love, and now my wife?" while invoking the protection of 'the laws of Rome.' But Leggatt does not identify this linguistic doubleness as highlighting a contrast in the play's first scene between an act defending marital faith and Titus's vindictive hewing the elder brothers of Chiron and Demetrius to pieces, or his peremptory slaying of his own son Mutius. Leggatt also elides the violent patriarchalism imaged in Titus's choosing later to exterminate Lavinia.

I find odd also a repeatedly made assertion that Romeo and Juliet's attitude to love excludes its procreative functions. The reverse is true of the Nurse; and all others in the play have variously blinkered views of sexual love, but the tragedy is surely that the young lovers do not.

My final examples are repeated assertions that Edgar 'manipulates,' 'tortures,' and even 'kills' the blinded Gloucester. Rather than evidencing such an 'undercurrent of cruelty,' Edgar's actions might better be viewed as a son's attempts to heal or preserve his desperately injured father, despite the cost to himself of his continued disguising.

A speculation upon Leggatt's arguably forced readings reveals a possible undercurrent of the whole study. Often its phrasing resembles that seen in the 'object relations theory' of depth psychology. Examples include Leggatt's 'identity created by splitting himself off from his father'; 'projected his own split reality on to Cressida'; 'can only deal with what he has done by splitting himself in two'; and 'on the basis of suffering ... the play's relationships are slowly and painfully reconstructed ... [but this] restoration is infused with memories of the damage it is trying to cure.' I am not suggesting either unconscious or unacknowledged borrowing (I suspect independent discovery). My point is that all the phrases just quoted except the last focus on what object relations theory calls the 'paranoid-schizoid position,' a phase of psychic development characterized by 'splitting' and involving powerful fantasies of torture or mutilation. Only the last locution alludes to the so-called 'depressive position' in which a reintegration of identity and relationship is achieved at the cost of the pain of realizing the damage done in the other position. Using such terms, I would propose that Leggatt's book tends to overemphasize the splitting processes and de-emphasize the integrative ones. Sometimes this seems to me to impair its generally excellent responsiveness to Shakespeare's textures, nuances, and dramatic tenor. This book is very well edited and produced. There is a let-down, though, in the apparatus. The absence of a bibliography makes second references hard to trace; at least one back

reference is faulty; sharp critical differences are glossed over in some endnotes, and some may seem cursory. (B.J. SOKOL)

Brent Nelson. *Holy Ambition:
Rhetoric, Courtship, and Devotion in the Sermons of John Donne*
Arizona Center for Medieval and Renaissance Studies. xiv,
306. us \$38.00

The juxtaposition of terms in the title (a phrase beloved by Donne) 'transforms our notions of both holiness and ambition,' writes Brent Nelson in a defining statement near the midpoint of his highly detailed rhetorical study of Donne's sermons. This simple noun phrase (a 'discordant conjunction') is a bridging term that extends the divine to the human and draws the human towards the divine, and, we are told, it reflects Donne's concern for courtship and hierarchy, which are fundamental to the rhetorical construction and development of his sermons.

Nelson's densely written study considers the rhetorical occasions in which Donne applies his homiletic skill. We are carefully led towards an understanding of how any given sermon achieves its purpose. That end may be clarified by exploring 'courtship,' a universal force tending towards our discovery of authority and completeness. Donne is thus courting his auditory through the inevitable and forward unfolding of his sermons. In order to develop his argument, Nelson appeals to the rhetorical theories of Kenneth Burke, frequently citing his work and analogizing his ideas with the management of Donne's sermons. Nelson believes that Burke's understanding of 'the rhetoric of courtship' is very similar to Donne's own purpose and function in his sermons, and provides a significant means for illuminating them. Nelson's thesis is complex and unusual – perhaps unique. Although persistently developed, that thesis remains elusive; and for some readers, the Burkian underpinning of the book may seem tendentious and unhelpful.

Donne, like most early modern preachers, was adapting classical epideictic oratory to his own homiletic purpose. The five stages in the construction of an oration, which Donne of course followed, were *inventio*, *dispositio*, *elocutio*, *memoria*, and *pronuntiatio et actio*, with the opening *exordium* and the closing *peroratio*. Nelson particularly investigates 'Donne and Courtship as a topic of Inventio,' and 'Courtship and the Dispositio of Form' in the opening chapters and first half of his book, situating his study within Burke's theoretical paradigms, while setting the other oratorical stages to one side. They are not nearly, he supposes, so well or so easily discussed – yet I think we can infer much about Donne's presentation of his sermons from the written compositions that we have (one need only read them aloud).

The second half of *Holy Ambition* provides careful textual analysis of three sermons – a chapter devoted to each one, with detailed application of the theoretical principles previously elucidated. Nelson studies Donne's first extant sermon, of 30 April 1615 (on Isaiah 52:3, 'Ye have sold your selves for nought, and ye shall be redeemed without money'), which reveals especially well his *inventio*, his finding and amplifying available material. The final chapters take up one of Donne's favourite themes: death – for Donne a state that provides an abundance of rhetorical material suitable for many occasions. Donne visits death as 'a courtship *topos*, as a means of evoking conditions of "estrangement" that can be used to move his audience toward identification with God.' Accordingly, Nelson examines the Easter Sermon of 1619 (on Psalm 89:48, 'What man is he that liveth, and shall not see death?'); and finally he explores the rhetorical treatment of death-as-courtship in 'Deaths Duell,' Donne's last sermon (on Psalm 68:20, 'And unto God the Lord belong the issues of death, i.e. from death'). Nelson writes persuasively in this final and climactic chapter of his book; he shows Donne's devotional ambitions for his auditory well, and 'the purifying effect of bringing [their] motives in line with a proper courtship.'

This is a difficult, sometimes repetitive book, scrupulously documented and tediously allusive (no critic of Donne's prose remains unnamed). But Nelson certainly repays close attention, for he is approaching Donne in a way less common than from the usual cultural, political, or theological standpoints. His serious and thoughtful work is one of the first of its kind: a deeply engaged textual and rhetorical study of the sermons themselves. (P.G. STANWOOD)

Rony Blum. *Ghost Brothers: Adoption of a French Tribe by Bereaved Native America: A Transdisciplinary Longitudinal Multilevel Integrated Analysis*
McGill-Queen's University Press. xii, 448. \$80.00

As its second subtitle and its nearly two hundred pages of notes and bibliography suggest, this volume is exhaustively researched and rather imposingly written. Blum's basic argument is that the Wendat (Huron) – and to a lesser extent eastern Algonquians – and French immigrants in the seventeenth century were able to identify with each other far more easily than has commonly been thought. The immigrants, predominantly from northwestern France, still identified with Celtic mother deities and Norse tricksters, which allowed them a religious frame of reference more sympathetic than ultramontane Parisian Catholicism for comprehending Iroquoian and Algonquian spiritual practices. The immigrants themselves

had been in many ways colonized by the centralized French state and, like the Wendats, chafed against control. The fur trade required the nativization of its French practitioners, and their acceptance of Wendat beliefs became a matter of survival. The French, bereaved by immigration, and the Wendats, bereaved by smallpox and Haudenosaunee (Iroquois) attacks, saw each other as potential fictive kin. Rony Blum attempts to illustrate this through pairings of 'unlike twins' – indigenous and European – who illustrate similarities and differences as well as metaphors of brotherhood. Blum also uses instances from the European Holocaust of the Jews to illustrate the spiritual psychology of survival and catastrophic bereavement.

Blum builds on the work of her mentor, Cornelius Jaenen, to indicate the complexity and the two-way traffic in ideas and beliefs between the European and Iroquoian systems. Her work also fits into the North American ethno-historical paradigm of blending archival, oral, and physical culture sources to interpret cultural exchange from a point of view that accepts Indigenous ways as normative. Blum clearly sees Indigenous people neither as in need of change, as the missionaries did, nor as 'vanishing,' as did various nineteenth- and twentieth-century administrators and historians.

Nevertheless, *Ghost Brothers* is not entirely successful. The title and introduction imply that the 'unlike twins' will be the central trope of the book, but it seems instead to be a kind of 'Eureka moment' that set the study into motion and then receded from importance. Blum's story is far more intricate than can be figured from the 'ghost brothers,' read either literally or figuratively.

Blum's passion for her subject also may lead her to attribute too much to the Native-French collaboration. For instance, the iconic Quebec hero Ti-Jean she constructs as a buffoon based partially on the ignorant mistakes of the greenhorn French, fused with Indigenous figures such as Nanabozo. Twice she suggests that it is the narrative influence of Ti-Jean that makes Indigenous trickster characters 'less regal' or 'comic rather than archetypal.' Yet the both/and of the creator-fool seems to be central to virtually all Indigenous North American trickster figures. The fool is not an overlay, and his influence is found among people as diverse and as far from Ti-Jean's influence as the Okanagans, the Navajos, the Kiowas, and on and on. There are also occasional confusing lapses in editing and copy-editing, such as when a sentence seems to say that Wendats are Algonquians, or that the women of New France managed to produce babies only five or six months apart.

Ghost Brothers is ambitious and truly excitingly conceived, but it succeeds with its convincing and exhaustive discussion of the possibilities for both 'bricolage' and 'metisage' among the French and Wendats rather than in an actual examination of 'unlike twins.' (FRANCES W. KAYE)

Allan Pritchard. *English Biography in the Seventeenth Century: A Critical Survey*
University of Toronto Press. viii, 298. \$60.00

For the past decade or two, few critical treatments of biographical writing have failed to include remarks decrying the lack of contemporary attention to the genre by literary scholars, even as such analyses have continued to appear regularly. Occasionally, when versions of this critical canard are carefully qualified, the observations actually turn out to be valid, as they are in the case of Allan Pritchard's claims in his study of seventeenth-century English biography. Pritchard is correct that this formative area has long been neglected because of the tendency to focus on the eighteenth-century achievements of James Boswell, Samuel Johnson, and others. Aside from some treatments of individual seventeenth-century biographers, Donald Stauffer's *English Biography before 1700*, published in 1930, has by default remained the major overview, and Pritchard's study is a welcome addition to fill this scholarly gap.

The case for the formative role of the seventeenth century in the development of English biography emphasizes the impressive growth in biographical output over the period: 'A complete list of sixteenth-century English biographies would be short, but a complete list of seventeenth-century biographies would be so long that no one has yet ventured to compile such a bibliography.' Along with this numerical increase, the range of figures deemed worthy of biographical treatment expanded significantly – no longer were kings and saints the major candidates – and new formal options emerged. Pritchard's eleven chapters focus on the major inherited traditions (religious biography, the numerically dominant form throughout the period, and the lives of political and military leaders); on the newer types of biography that appeared, particularly in the second half of the century (the lives of intellectual and literary figures and brief lives); and on the major writers in both the older exemplary traditions (Izaak Walton) and the emerging more realistic modes (John Aubrey and Roger North).

The terrain of biography, seemingly one of the most accessible and open of genres, actually offers a number of potential critical snares, most of which Pritchard avoids. The radical differences between early English biography and our own biographical expectations and practices make teleology a constant temptation. Pritchard's refreshing honesty about the difficulties confronting modern readers of seventeenth-century biographies – the abstraction and the focal problems of the texts, for example – means that critical judgments are seldom skewed in terms of future developments. Moreover, unlike its currently more glamorous sibling autobiography, which tends to dominate wherever it is textually grafted, biography has historically functioned as a host rather than a parasite among genres. As a result, it can sometimes be difficult, particularly with early biography, to separate it from the historical, devotional, polemical, and even satirical

writings in which it is often embedded. In such cases Pritchard consistently avoids over-readings of the kind which have marred previous treatments.

Books like this one are not flashy; they lack the theoretical or critical pyrotechnics necessary for 'shock and awe.' This study offers the comprehensiveness, the illumination of larger generic and subgeneric patterns, and the judicious deployment of detail that mark the best examples of its own genre, the critical survey. Critics often complain that biography lacks a poetics. If one is ever to be developed, it will come after, and depend on, thorough and careful studies like this one. Pritchard has provided a solid scholarly grounding for future studies of early English biography. In addition, at a time when too many publishers are turning out books that look like candidates for the recycling bin before they have even reached their first readers, the University of Toronto Press deserves everyone's gratitude for continuing to produce books of the highest quality that are a pleasure to read. (MARTINE WATSON BROWNLEY)

Patricia Simpson. *Marguerite Bourgeoys and the Congregation of Notre Dame, 1665–1700*

McGill-Queen's University Press. 292. \$34.95

In 1653 Marguerite Bourgeoys left Troyes, France to sail for Montreal, a dangerous missionary settlement astride Iroquois trade routes. She decided to go because a tall woman clad in white appeared in a vision and urged 'Go, I will not abandon you.' After setting up a school for settlers' children in a stable, Bourgeoys recruited other devout laywomen to go out and teach across New France. By 1760 a dozen schools had appeared, and female literacy rates were about the same as male ones, atypical for the eighteenth century. Commentators past and present attributed this to the Congregation of Notre-Dame, which Bourgeoys founded. During her lifetime the founder was a model of heroic sanctity, rejoicing at the new resolve required after fire engulfed the community house, and making an Atlantic crossing sleeping on a coiled rope on deck. Such feats, combined with the requisite number of certified miracles, resulted in her canonization in 1982. A biographer's challenge is to satisfy the scholarly and the sceptical while remaining true to her subject, who clearly heard the beat of a supernatural drummer. In this second volume of her biography of Bourgeoys, Patricia Simpson, research co-ordinator of Montreal's Marguerite Bourgeoys Museum, bridges the two worlds commendably.

Simpson shows mastery of accounts written over the centuries. By comparing them, she involves the reader in making sense of disputes and rivalries, discouragements, and possible naturalistic explanations for miracles. The book covers the Congregation's role in housing early immigrant brides, in teaching sewing and other needed skills, in develop-

ing farms. The author resolutely humanizes Bourgeoys while still conveying her truly uncommon trust in providence. Simpson points out that the Congregation of Notre-Dame now thrives best in Latin America and Cameroon, where conditions bear some resemblance to those of seventeenth-century Canada.

It will be the task of others to integrate this new biography into the wider historiography of the period. A next step will be fuller analysis of the importance of female mystics, of secular orders, of popular education. Simpson's findings can find a place in frameworks provided by historians such as Roger Magnuson, Elizabeth Rapley, Dominique Deslandres, and Marie-Florine Bruneau, and by studies of *filles séculières* in France.

Apart from producing a tempered biography of the saint, the author's familiarity with early Montreal permits fresh glimpses of daily lives, particularly those of women that often remain in the shadows. There was the mother of a hyperactive daughter who imprisoned her periodically in a barrel, leading to tragedy when the little girl strangled herself trying to get out. There was the famous wealthy recluse Jeanne Le Ber, who had a hermit's cell built astride the Congregation's church and whose skeletal remains still tell the tale: worn knees from all the hours at prayer, marks on her teeth from snapping so many threads while sewing gorgeous chasubles and altarcloths. We join Montrealers for the potluck suppers provided for people arriving with news from France, and accompany early Superior Marie Barbier on her trip to Quebec to receive Canada's first known breast cancer surgery from Michel Sarrazin in 1700 (surprisingly, a success). Lastly, photographs of seventeenth-century artifacts and an essay on changing iconography also do their part to bring the life and times of one of Canada's founding mothers into clearer view. (JAN NOEL)

Carrie Hintz. *An Audience of One:*

Dorothy Osborne's Letters to Sir William Temple, 1652–1654

University of Toronto Press. ix, 204. \$60.00

A recuperative approach to the correspondence of Dorothy Osborne to Sir William Temple has long been needed, both to counteract the retroactive application of modern standards to her attitude towards publication and to read her letters as the compelling achievement that they are. This valuable effort has now been undertaken – and signally accomplished – by Carrie Hintz. In examining this trove of letters, so rich in social history as well as personal psychology, Hintz is unfailingly sensible. Some scholars have wished to supplement the scanty facts of Osborne's life after marriage with speculation and fiction. Hintz prefers to focus on what we actually have: seventy-seven letters from a significant two-year period in the Osborne-Temple courtship.

As Hintz's title emphasizes, Osborne's letters were truly private communications, intended for 'an audience of one,' the man she loved. Their courtship faced serious difficulties – first and foremost, each family's desire to marry its offspring to a bigger fortune. As a mid-seventeenth-century gentlewoman, one who did not wish to rebel against her family, Osborne was constrained from playing an active part in her own destiny; she could only react and attempt to shape her future subtly and indirectly. The letters that have been preserved record her diverse efforts to sustain her relationship with Temple through this prolonged time of adversity. Hintz quotes amply to illustrate Osborne's epistolary strategies, and she also engages a wide range of criticism from Virginia Woolf's impressionistic admiration to the analytic observations of numerous academic critics.

The external trials that Osborne endured in the form of other suitors and her brother's possessiveness constitute one ongoing subject of her epistolary dialogue with Temple; another, one that especially interests Hintz, is Osborne's attempts to influence her future husband to live up to an ideal conception of the role in a world where husbands had absolute power over wives and 'misogynistic visions of marriage' abounded. At the same time, Hintz observes, Osborne's letters were designed to construct herself as an appealing personality, a fitting spouse for an enlightened husband. Her project was to create a couple out of two individuals. Hintz writes memorably, 'The solitary beauty in which Osborne found herself needed to be transformed into a shared garden, and the letters allowed the space for that imaginative transformation.'

Hintz examines the letters under a number of illuminating rubrics that reveal Osborne's concerns and her means of addressing them. 'Triangularity' is her term for the presence of third parties whom the lovers had need of as go-betweens: Osborne's companion Jane Wright, for example, was 'both a blessing and a curse,' a helpful facilitator for the couple who was also resented by Osborne for her freedom to act independently towards Temple – as Osborne herself could not. Hintz concludes that Osborne employed the triangularity brought about by the presence of other people such as Wright to energize the courtship, turning 'a formerly disempowering situation' to her advantage. Elsewhere, Hintz identifies Osborne's constant effort to overcome an unpalatable situation and use it to increase her lover's commitment as 'the lasting legacy of the letters.' As the world knows, there was, finally, a happy ending to the long and frustrating courtship: Osborne became, in Jonathan Swift's words, 'the best companion for the best of men.' (LOUISE BARNETT)

Graeme Hunter. *Radical Protestantism in Spinoza's Thought*
Ashgate. 196. us \$89.95

One knows that a long-dead philosopher is still being taken seriously by living philosophers when there is controversy among them about the meaning of his or her work for some contemporary philosophical questions. Baruch Spinoza (1632–77), until quite recently, was considered to be a period piece by most philosophers; Harry Wolfson in 1934 deemed Spinoza ‘the last of the mediaevals.’ However, of late, Spinoza has become the subject of live philosophical discussion, especially within current debates about the meaning of modernity at a time when ‘postmodern’ thinkers have proclaimed modernity’s demise as a normative idea. In response to this ideological obituary, many philosophical defenders of modernity have come to appreciate that Spinoza is a progenitor of the idea of modernity as much as is Descartes or Hobbes – perhaps even more so.

But what sort of modernity is to be defended? One’s answer to that question will largely determine how one reads Spinoza and what one wants to take from him. Postmodern thinkers and anti-modern thinkers desiring a return to pre-modern thought, conversely, usually want to overcome Spinoza and his influence past and present. Most modernist defenders of Spinoza and his legacy have concentrated on what he teaches about the role of religion in a largely secular society. What Spinoza called the ‘theological-political’ question, and what we now call the ‘church-state’ question, is still at the heart of much public discourse, and it shows no sign of going away, however much some contemporary ‘secularists’ wish otherwise.

The Canadian philosopher Graeme Hunter has entered the current Spinoza debate by challenging the views of such well-known Spinoza scholars as Jonathan Israel, Yirmiyahu Yovel, and Steven B. Smith, who have argued that Spinoza’s treatment of public religion in his *Tractatus Theologico-Politicus* is a subtle attempt to get beyond religion in the fully secular society he envisions as an imminent political possibility in seventeenth-century Holland. While accepting the view that Spinoza has totally abandoned Judaism, Hunter is convinced that Spinoza ‘was religiously radical, but still very much under the umbrella of Christian thought.’ But, if that is the case, why was Spinoza taken to be an atheist and an enemy of Christianity even while alive, let alone after his death? Hunter’s answer to that obvious challenge to his thesis is meticulously set forth in this book, employing arguments historical, theological, and philosophical.

Historically, Hunter argues that Spinoza can be taken as a participant in what might be termed the ‘radical reformation.’ There is good evidence to show that Spinoza, upon leaving Amsterdam (and its orthodox Jewish community), became involved with a group of dissident Protestants known as the ‘Collegiants’ in the small town of Rijnsburg, where he spent the last years of his rather brief life. This group eschewed almost all rituals and were very concerned with a relationship with God that centred on what

they called the 'inner light.' Although Scripture, in both the Old and New Testaments, was authoritative for them, it took second place to the inner light, which they identified with the spirit of Christ. But, even that much 'Christology' did not assert the two most important christological doctrines of orthodox Christianity: the literal and unique incarnation of God in Jesus Christ, and the literal resurrection of Jesus Christ. Moreover, since the Collegiants did not require baptism and its creedal affirmations of those participating in its non-clergy-led, non-sacramental, meetings, Hunter sees Spinoza's connection to the Collegiants as being consistent with his more philosophical understanding of what constitutes true, universal religion.

Theologically, Hunter challenges the widespread opinion that Spinoza was a Deist. By a precise analysis of both the content and the logic of *Tractatus Theologico-Politicus*, Hunter shows that Spinoza affirmed scriptural revelation and its authority, the only proviso being that one must not derive from scriptural revelation texts, teachings, whether practical or theoretical, which are not explicit in Scripture or that clearly contradict what is known by the light of natural reason. Unlike some modern atheistic thinkers (one thinks of Nietzsche, Marx, Max Weber, and Freud), Spinoza was wise enough to realize that revelation could never be refuted. What Spinoza wanted from revelation was authoritative teaching that bolsters political justice and philosophical truth. As such, by today's standards, secularists cannot really claim Spinoza as one of their own.

Philosophically, Hunter argues that Spinoza's mature philosophical position (what some postmodern thinkers now call 'onto-theology') in his *Ethics* is not an overcoming of his more theologically formulated position in the *Tractatus Theologico-Politicus*. Here Hunter is especially astute in his use of some current logical theory to show that what appears to be a contradiction between what Spinoza says in one place and another place should be taken as a 'both/and' relation rather than an 'either/or' non-relation. Hunter can thus argue for Spinoza having a 'Christian philosophy' (thought by many philosophers to be an oxymoron) and not just a Christian (however heterodox) theology.

The question I raise to Hunter is: Do you think liberal Protestantism can make good use of Spinoza when attempting to have a more influential political and philosophical voice? Is that not what you yourself as a Protestant Christian philosopher (and not just a historian) want to do? Surely, Protestant Christians have a greater stake in the modern project than do Catholics or Traditional Jews. Yet take this word of caution. Some modern, liberal Jewish thinkers, both religious and secular, sharing your own stake in the modern project, have attempted to do something similar with Spinoza. They have not succeeded among the Jews. That is because Spinoza is too radical for those who want a coherent and Jewishly authentic theology, and he is too conservative for those who want a secular 'Jewishness' without Judaism as a religion. One of the few things Jews and

Christians in seventeenth-century Amsterdam could agree upon was that Spinoza and his legacy had to be overcome for the sake of their respective communal integrity. Is there anything we know now that we didn't know back then to change this common Judeo-Christian verdict on Spinoza, namely, that for both communities he is not 'blessed,' whether his first name is *Baruch* or *Benedictus*? Wasn't Leo Strauss correct when he said that 'Spinoza was both a Jew and a Christian and therefore neither'? (DAVID NOVAK)

Allan Greer. *Mohawk Saint: Catherine Tekakwitha and the Jesuits*
Oxford University Press. vii, 249. \$35.00, \$19.00

In *Mohawk Saint*, Allan Greer unfolds the life of Catherine Tekakwitha, the Mohawk, Algonquin, and Christian virgin and saint, currently up for canonization in the Catholic church. Greer masterfully constructs the inner world of a woman who has stood as a symbol of power and purity to French nationalists, Native, and Catholic Americans for three hundred years. In telling Tekakwitha's story, Greer inhabits the perspective of literary critic, anthropologist, archaeologist, and historian. Moving with grace and eloquence across disparate analytic frameworks, he retells the colonial encounter through a micro-history of Christianity as rich and nuanced as Menocchio's in Carlo Ginzburg's *Cheese and the Worms*. Greer shows that to understand Catherine's inner world we must also understand those of her Jesuit biographers, Claude Chauchetière and Pierre Cholenec. Juxtaposing Jesuit missionary and Mohawk saint, Poitiers and Gandaougué, Christian asceticism and Iroquoian torture, *Mohawk Saint* traces the formation of new selves and new worlds on the 'edges of empire.'

Mohawk Saint presents Kahnawake, 'a Christian Iroquois Community' on the St Lawrence River, as a place where Christianity was not simply imposed but rather reconfigured. Mohawk saint and Jesuit priest mutually sought to reconcile the flux and transformation of the external world through an inwardly directed spiritual journey. Catherine Tekakwitha turned to extreme ascetic practices in an attempt to transcend the contradictory categories of Iroquois, Algonquin, Christian, and feminine. A French Jesuit, Claude Chauchetière, wrote about his own spiritual experience and that of others 'to determine what came from God and what did not.' He writes Tekakwitha's life by transforming the Catholic hagiography in order to bridge the worlds of the saint and the savage, the virgin and the cannibal, the disempowered and those with transcendent power to heal. Tekakwitha and Chauchetière formed identities through encounters with 'images of an "out there"' and the 'strangely attired, dangerous "not me."'

To see these stories as coterminous, Greer proposes that historians learn to read as anthropologists, for it is 'much harder than we usually care to

admit for scholars ... to understand either Iroquois or European people of the seventeenth century.' To address this commensurate difficulty, Greer treats Tekakawitha and her biographers equally as objects of analysis. Chapters move from Jesuit college in west central France to longhouse in northern New York, from a literary analysis of hagiography to the archaeological artifacts that comprised Mohawk society, and from the psychology of Christian stoicism to Iroquoian practices of self-making.

Juxtaposition proves an effective method for tracing the intricacies of the colonial encounter. Greer represents France as increasingly affected by 'exotic locales and alien cultures' and New France as a site of flux and transformation. With an Algonquian mother who was captured and converted to Mohawk, Tekakawitha emerges from an Iroquoian society that is already hybrid and conducive to displacement, adaptation, and transformation. Chauchetière finishes college with a desire to travel beyond the structure of academic study and conformity. In Kahnawake, both individuals import cultural distinction into a syncretic middle ground. Tekakawitha employs Iroquoian techniques of burning into Christian mortification of the flesh; Chauchetière resolves his spiritual crisis of the 1670s through 'a deeper acquaintance with the Iroquois Christians of Kahnawake.'

Mohawk Saint exemplifies the methodological innovation and versatility needed to tell the stories of New World encounters. A few of Greer's provocative conclusions invite further investigation. First, there is a contrast in power embedded in Tekakawitha's and Chauchetière's respective practices of self-making: the latter wields a pen to narrate the former's acts of self-flagellation. Alongside Tekakawitha's search for 'knowledge and empowerment' through asceticism, what power and satisfaction did Chauchetière feel in recording it? Second, while Greer alludes to a connection between Catherine's asceticism and parallel practices among European women, there is a tension between the particular and universalizing aspects of this phenomenon that stems from an under-explored power hierarchy at the nexus of gender and race. But a book as expansive in its analysis and as careful in its claims as this one could not possibly exhaust every dimension of these worlds on the 'edges of empire.' Bearing the mark of a path-breaking book, *Mohawk Saint* establishes the questions and tools of analysis that we must call upon to continue to do precisely this. (SARAH RIVETT)

Christine Mason Sutherland. *The Eloquence of Mary Astell*
University of Calgary Press. xxii, 202. \$44.95

Spare and elegant, Christine Mason Sutherland's *Eloquence of Mary Astell* shifts Astell from 'first feminist' to 'first feminist rhetorician,' disclosing

Astell's pioneering development from private, conversational discourse (*sermo*) to fully engaged vituperative contests (*contentio*) and suggesting an affinity between Astell's theorization of *sermo* and modern feminist 'rhetoric of care.' Best known today for her *Serious Proposal to the Ladies* (1694) on behalf of women's education and *Some Reflections upon Marriage* (1700, 1706), occasioned by the dreadful marriage, scandalous life, and pathetic death of the Duchess of Mazarin, Astell also wrote *Letters Concerning the Love of God* (with John Norris, 1695), *The Christian Religion* (1705), *A Serious Proposal (part II)* (1697), several pamphlets against Occasional Conformity (1704–9), and early poems.

Sutherland sets Astell's life (1666–1731) and context briefly before us. Educated in Newcastle by an Anglican clergyman uncle, who died when she was thirteen, she struck out inexplicably for London alone at twenty-one. Archbishop William Sancroft rescued her from destitution and put her in contact with a bookseller and a circle of female patrons, who sustained her until her death from breast cancer at sixty-five. (A Reynolds portrait of a young woman makes an attractive but misleading, because unidentified, frontispiece.) As rhetorician, Sutherland argues, Astell's – and any woman's – principal problem was *ethos*: for a Renaissance woman to speak publicly was to destroy the character, *ethos*, that bent audiences in the speaker's favor. (Webster's *The White Devil* is a notable instance: Vittoria complains that the more ably she defends herself, the more her audience condemns her as a whore; yet Vittoria is a whore.) The extrinsic *ethos* of reputation being unavailable or counter-productive, Astell, like other women, was forced on to intrinsic *ethos*: the testimony of reason, integrity, and goodwill within the work itself. Publishing anonymously, yet as 'a lady,' laid claim to reason through the work's merits, to integrity and goodwill by veiling the authoress's name.

With admirable dexterity and economy, Sutherland sets out women's loss of ideological status in the Reformation and Renaissance. Equality of souls and preference for virginity in medieval Christianity gave way to subordination in marriage, the manly active life, and new national bureaucracies that excluded the feudal lady. In spite of Christian humanism, the ideal of the silent wife militated against women's studying rhetoric, the arts of public speech. A dominant philosophical tradition, from Aristotle, Jerome, and Aquinas, to Vio and Luther, held women to be defective in reason and morality, the basic elements of intrinsic *ethos*, and accorded women's public speech – indecorous by definition – no good will. Yet Astell could draw strength from Christian Platonists like her uncle, and Cartesians, the former holding the masculine imperfect without the feminine, the latter dissociating mind from body and thus freeing women from their traditional dominance by the body and its passions. Once man becomes machine, no gendered body dampens women's minds with its cold humours.

Sutherland analyses each of Astell's major works, including the pamphlets, for their logical argumentation, establishment of ethos, treatment of audience, and theorization of the discursive project. By publishing, Astell obtruded her gender, but concealed her name. Although acquiescent in most women's exclusion from the world's public business (saving the queen, Anne), she drew from exclusion a potential advantage – the greater contributions women of leisure could make to 'Sciences' and scholarship.

One puzzle Astell presents has been that high Tory conservatism seems an odd place to find a withering account of the tyranny exercised over women in marriage, particularly when Astell evidently believes in the divine right of both husbands and kings. Sutherland's account of Astell as rhetorician provides the necessary clue. Because Astell was not a Lockean or a Whig, she could use Whig arguments against husbands with their full force. Not bound by realistic social constraints, the full implications of Lockean reasoning, or hobgoblin consistency with an argument she did not espouse, she could launch absurd whiggish arguments against even more absurd institutions and attitudes. Ultimately, as it so often has in the course of time, absurdity came to seem simple logic and right reason. (REGINA JANES)

Lilian H. Zirpolo. *The Sacchetti Family, Their Art Patronage and Political Aspirations*
Centre for Reformation and Renaissance Studies. 256. \$24.50

In this book, Lilian H. Zirpolo examines the patronage interests of the Sacchetti family after their transfer from Tuscany to Rome. The trajectory of the study follows this family's rise and decline in fortune and political importance from the seventeenth to the early eighteenth century. The result is a far-reaching work that explains the progress and ambitions of leading members of the family as shown through highly self-conscious commissions and displays of art.

The book is divided into five chapters and a conclusion. In chapter 1, the construction and decoration of the Sacchetti Chapel at S. Giovanni dei Fiorentini opens the investigation, framed by its commission, which the committed but inexperienced Giovanni Sacchetti had left in his will. A detailed inventory of selections, an analysis of these works, the arrangements, and the artists follows, so as to lead to an assessment of the rhetorical effect the chapel promised for the benefit of its patrons. Zirpolo focuses on the significance of choosing the promising painter Giovanni Lanfranco in order to assure that the family's chapel stand out in inventiveness while at the same time having the images conform to and therefore satisfy criteria of the Counter-Reformation church. From this is teased out the Sacchetti's allegiance to the church's policies together with their hopes to climb the papal ladder. A similar rigour reappears in the ensuing

chapters. In chapter 2, Marcello Sacchetti's role as patron of artists and art adviser to Pope Urban VIII takes the focus. Chapter 3 explores the domestic arena of art display in the villa at Castelfuoco, where less accomplished artists were employed to produce a program harmonious with Renaissance theory of appropriate decoration insofar as it should reflect the status of the patron. As Zirpolo writes, however, the gallery frescoes imply more, indicating the Sacchetti's wish for advancement, specifically by Cardinal Giulio in his ecclesiastical career. The language here occasionally leans towards conjecture, as some unsupported claims and conditional phrases crowd together ('the idea ... was undoubtedly Marcello's'; 'while Marcello may have provided the incentive'; 'in fact, it was his knowledge of the subject that most likely prompted Alexander VIII ... to appoint him Prefect of the Congregation of Rites'). In the next chapter, the author studies Giulio's successful career hand-in-hand with his patronage, notably marking a new stage in which the Sacchetti begin to commission established masters for family aggrandizement. For example, patronage of the Bolognese school is linked to a desire to furnish the Sacchetti family collection of Bolognese art reform whereas Giulio's construction and decoration of the Villa del Pigneto, being similar to the Palestrinian sanctuary owned by the Barberini, is linked to demonstrating his allegiance to the pope and so too his papal aspirations. Chapter 5 charts the decline of the family, occurring with the second generation in Rome, during which patronage of the foreigner, Van Wittel, and the lending of the family's collections for exhibitions signal both a persistent and restricted commitment to the arts of their times.

It is in the tightly woven and persuasive conclusion that Zirpolo brings together all the connections between political status, financial resources, fashion, and art commissions that surfaced at every turn. Great changes in artistic taste and patronage ability are clearly marked out by historical differences, site, and audience. Thus the study finishes with a flourish, presenting a greater understanding of the Sacchetti's art patronage evolving as a whole. The changing face of this patronage is a challenging subject, given the many divergences in the patrons' artistic understanding, patriotism, ecclesiastical concerns, resources, and sites. Zirpolo's thoroughness and clarity at each stage elucidates these particulars meaningfully, illuminating the passage of the Sacchetti as patrons of the arts and the significance of art display in self-presentation and propaganda from the early modern period to the Enlightenment. (SHEILA DAS)

Brian Cowan. *The Social Life of Coffee: The Emergence of the British Coffeehouse*
Yale University Press. ix, 364. US \$40.00

High on the top ten list of most successful ideas of the last half-century must be Habermas's concept of the public sphere, the notional space where

citizens meet to exchange views on matters of common interest, and public opinion comes into existence as a factor in the government of nation states. For historians interested in the actual spaces where such exchanges took place, the coffeehouse has been a prime exhibit. Here is a kind of social space that came into existence in the middle of the seventeenth century, just at the right time and in the right places to bring the urban professionals and merchants together to discuss public affairs. To Brian Cowan, however, it presents a problem. Why should coffee, a bitter drink made from a plant only grown in places remote from Europe, and associated culturally with the Ottoman Empire, the greatest power in the Western world, still an active threat to Christian Europe, have become so popular? His answer is the substance of this fascinating book.

It was the *virtuosi*, those members of the aristocracy and gentry who wanted to know more about the material world, who are the heroes of Cowan's story. They wanted to try coffee (and tea, and chocolate, but those are other stories). The East India Company would have continued its profitable shipping of coffee from Mocha in Yemen to Surat in India and never sent a single bean back home had there not been gentlemen in England, persons of rank and influence, who wanted to find out what this commodity tasted like. The coffeehouse, too, owed its existence to the *virtuosi*, gentlemen who cultivated their intellectual interests through association with other like-minded persons. On one level, visiting the coffeehouse was like visiting another gentleman's home, except that the company was more various and the exchange of ideas therefore probably more lively. It was no accident that the first English coffeehouse opened in Oxford in 1650, for at Oxford at that time harboured numerous *virtuosi*, including several who became founding members of the Royal Society. The first London coffeehouse followed two years later, and, despite some resistance to the novelty, their number soon increased.

Following the Restoration of Charles II in 1660, coffeehouses, especially those in London, broadened their scope. As a fairly large space with readily reorganized furniture, the coffeeroom was often converted into an auction room, attracting *virtuosi* in their capacity as collectors, as well as a broader public. As a neutral space, the coffeehouse lent itself to business activities, sometimes becoming associated with a particular kind of business, like Lloyd's with marine insurance. Soon city folk joined the gentry in the coffeeroom, and governments of every political stripe fretted at the rapid and unofficial dissemination of news and the discussion of public affairs by people of the meaner sort. But occasional efforts at suppression met with effective resistance, and by the early eighteenth century the coffeehouse was an accepted part of English culture.

The coffeehouse was an innovation, but not an alien intrusion into English life. Cowan shows how the licensing system already in effect for alehouses was rapidly extended to include coffeehouses, and how quickly

coffeehouses, and their proprietors, became incorporated into the existing social and legal structures of urban life. Originally a gentry-dominated institution, the coffeehouse opened its doors to the citizen and merchant without losing its respectability, as new codes of behaviour shaped a new understanding of civility that allowed the mixing of ranks. Gender, however, remained a barrier; women served in, might even own, coffeehouses, but except for special events like auctions, ladies did not go into them. They stayed home, at their tea-tables.

No summary can do justice to the richness of Cowan's study. Based on extensive archival research, illuminated by critical engagement with the current historiography of the period, and written with a stylishness that is as self-effacing as it is elegant, copiously illustrated and beautifully produced, this first book is a dazzling accomplishment. It deserves, and will reward, a wide readership. (JOHN D. BAIRD)

William Hay. *Deformity: An Essay*. Edited Kathleen James-Cavan
English Literary Studies Monograph Series Volume 92.
ELS Editions 2004. 64. \$14.00

What was it like to be visibly deformed or disabled in eighteenth-century Britain? William Hay's *Deformity* (1754) provides a unique glimpse into this lived experience, at a time when cultural attitudes were rapidly changing. Older superstitions about physical anomalies (as divine punishments or signs of evil) were by the mid-eighteenth century giving way to modern scientific explanations. At the same time, an increasingly humanitarian sensibility was making it problematic to laugh at the deformed and disabled. Hay's memoir offers by far the most detailed record of these changing beliefs and practices as they affected an individual life. Born into the Sussex gentry, Hay (1695–1755) was well educated and led an energetic life as Whig politician and topical author; he was also a self-described hunchback and stood less than five feet high. *Deformity* is the product of his old age and records, with striking candour, a lifelong struggle to deal with and make sense of these physical misfortunes. Kathleen James-Cavan's new edition, scrupulously edited and accompanied by exhaustive explanatory notes, now makes this invaluable text available to modern readers. Her introduction provides the important biographical and cultural contexts and refers the reader to relevant work in the new field of Disability Studies.

James-Cavan rightly distances herself from one common tendency among historically oriented disability scholars – the tendency to fault Hay and others for not going far enough, for perpetuating the ideologies that condemned them. In distinction, she stresses Hay's determination to prove that a deformed body did not suggest an evil mind, to demonstrate that he,

at least, possessed an honest heart. James-Cavan may overstate the 'boldness' and confidence of this argument (above all when she claims that Hay not only refutes contemporary perceptions about deformity but successfully establishes its advantages or 'virtues,' both to the individual and society). *Deformity* is surely a record of exertion more than one of triumph: a testament to the wretched, unceasing struggles that Hay must have shared with countless contemporaries forced 'to attone,' as he puts it, 'for an ill-turned Person.'

Thus the jarring tonal shifts at every point in this text. At times Hay is capable of jokes at his own expense: maybe he should have called it *Beauty: An Essay*, he quips in a postscript to the second edition, now that Hogarth had demonstrated the beauty of curving lines. He seems buoyant enough when listing the 'Advantages arising from Deformity' (deformity made people careful with their health and prolonged their lives; it forced them to improve their minds and so on). But even these passages are streaked with painful resignation. Deformity helped one live a virtuous life, he argues, and certainly made it easy to avoid sexual sins. But then the deformed really had no choice: their appearance excluded them from the mainstream sexual economy, and any immoral conduct would only confirm inherited prejudices.

And so it goes on: confident assertions alternate with melancholy doubts; righteous anger is followed by resignation. Bacon was wrong to argue that the deformed developed vicious or defiant personalities. But then again, this might often be the case; all Hay can do is return to his own sentiments and show that it was 'not universally true.' At times the consolations are clearly hard to maintain: the mob did laugh at a hunchback more than any other deformity, he tells us, but at least he wasn't blind or deaf and could still move about. He scorns his tormentors ('Shall I be angry if an Ass kick at me? It is his Nature so to do') but then admits that their laughter is a 'natural' response. Finally, Hay is stern: as ridicule was a 'certain Consequence' of deformity, one must learn to 'bear it like a Man; forgive it as a Christian, and consider it as a Philosopher.' This cannot have been easy to achieve. (SIMON DICKIE)

Betty A. Schellenberg. *The Professionalization of Women Writers in Eighteenth-Century Britain*
Cambridge University Press. x, 250. \$107.95

Frances Sheridan, Frances Brooke, Sarah Scott, Sarah Fielding, and Charlotte Lennox are the subjects of this book. If the reader only knows a title or two of any of these authors, Betty A. Schellenberg provides a compelling case for deeper reading in their oeuvres. This book addresses a problem in the recovery of female authors from the eighteenth century

that resulted in the championing of subversive proto-feminists and the dismissal of apparently domestic, passive, and didactic writers. Schellenberg's point, however, is not that her set of writers, who have generally been cast into the domestic sphere, ought to be credited in those terms. Rather, she offers each as a case study of the ways critics have been blind to the actual complexity of the authors' literary histories. Instead of the now outdated model of separate spheres, Schellenberg explains their significance in terms of literary professionalism that opened up in the burgeoning print world of the middle eighteenth century.

This study draws on recent work on the literary professional of the late eighteenth century, including Clifford Siskind's *The Work of Writing*, and Frank Donoghue's *Fame Machine*, while it revises their views with respect to women writers. Like Harriet Guest's *Small Change*, Schellenberg insists that critics need to avoid making gender-based generalizations that obscure the importance of politics, class, and geographical location of the writers. The book nudges the discussion of the 'rise' of professionalism back several decades to the careers of authors publishing as early as the 1740s. She accomplishes this by establishing a useful set of sociological criteria for professionalism: in addition to earning financial remuneration for work, professionalism also involves 'structural and institutional aspects' such as the critical reviews and the Royal Literary Fund, 'as well as the professional's claims to offer a specialized set of skills to meet a defined need of society at large, and to be deserving of certain status and economic rewards as a result.' Schellenberg charts how this subset of female writers achieved respectable incomes and professional authorial identities through their own social, political, and literary negotiations.

The slender book covers a considerable range of information delivered with a light hand. Schellenberg situates Sheridan in the heady politics of patronage and patriotism of the Seven Years' War, arguing convincingly that *Sidney Bidulph* is not a story of extreme passive female suffering but an argument for disinterested, public female virtue. Similarly, Schellenberg places Brooke, often considered Canada's first novelist, in the political worlds of colonial government and the London theatre. By reading the nuances of Brooke's brand of 'Country Ideology,' Schellenberg traces the implications of the pastoral in a wide range of genres, from her novels and periodicals to her plays and operas. Scott provides an interesting contrast in her decision to use the various modes of anonymity available in the 'republic of letters' to shield her personal identity while she nonetheless strategically developed a professional career, moving up the literary hierarchy from novels to history. Schellenberg contrasts the careers of Fielding and Lennox, perhaps the two best-known writers of the set, in order to demonstrate the effectiveness of completely different strategies of professional development available to women at this unique point in

history: while Fielding chooses a more traditional path of patronage and social networks in the remote centre of Bath, Lennox contrives through professional strategies in the literary culture of urban London.

These case studies lead Schellenberg to consider how the different strategies of women writers might effect their placement in literary history at the moment of their success and in the succeeding generations of what Siskind calls 'the Great Forgetting.' In her analysis of such influential women intellectuals as Catherine Talbot and Elizabeth Carter, as well as Clara Reeve and Frances Burney, Schellenberg raises the provocative possibility that women were not simply victims of the nineteenth-century erasure of female fame; they contributed directly to it.

This book exemplifies the benefits of revising the critical categories inherited from previous generations of feminist critics; Schellenberg scrutinizes each author carefully and fully and brings a healthy scepticism to received 'truths,' such as viewing these writers as passive imitators of male authorities like Richardson and Johnson. The result is insightful and persuasive. (LAURA RUNGE)

Noel Elizabeth Currie. *Constructing Colonial Discourse:
Captain Cook at Nootka Sound*

McGill-Queen's University Press. xvi, 212. \$75.00

In *Constructing Colonial Discourse: Captain Cook at Nootka Sound*, Noel Elizabeth Currie examines, in the context of postcolonial theory, textual and visual representations of Captain James Cook's 'often-overlooked' month at Nootka Sound on the west coast of Vancouver Island during his third and final Pacific voyage. In particular, she compares the portrayal of this month in the 1784 official published version of his journals edited by John Douglas to the 1967 scholarly edition published by the Hakluyt Society and edited by J.C. Beaglehole to demonstrate the extent to which the narrative of Cook's voyage, like other travel writing, ought not to be read as unproblematic non-fiction, but rather as 'mediated, consciously shaped, and literary.' Currie focuses on the projection of specific eighteenth-century British cultural values onto the Pacific Northwest (and Cook) through editorial alterations made by Douglas, and emphasizes class and gender nuances within those values.

In the first chapter, 'Travel and Exploration Literature: Constructing the New World,' Currie situates the narrative of the third voyage within eighteenth-century generic conventions of travel and exploration literature, emphasizing that the multiple stages involved in the transformation from log book to journal to published account, in consideration of an audience, encourage the reworking of narrative events around a desired result.

Currie argues that in his task of editing Cook's text to suit eighteenth-century notions of decorum and propriety, 'so as to present and confirm Cook's status first as a gentleman and then as a national hero' and representative of the Enlightenment, Douglas made stylistic and other changes to elevate Cook from self-made man to gentleman-traveller. In 'Approaching Sublimity: Aesthetics, Exploration, and the Northwest Coast,' Currie demonstrates how Douglas employed the vocabulary of the sublime and the picturesque as well as the 'assumptions of universality, disinterest, and autonomy' central to eighteenth-century aesthetics when editing Cook's account to make him appear 'a gentleman-scientist engaged in the disinterested pursuit of knowledge.' In contrast, John Webber's anti-heroic landing-paintings positioned the voyage itself as history-making and highlighted the commercial considerations underlying the expedition. In 'Science and Ethnography: The Field of Vision,' Currie illustrates the influence of the discourse of Linnaean natural history on the narrative of the third voyage and traces the translation of the traditional Western gendering of culture and nature (with nature being feminized) into racial terms.

Chapter 4, 'Cook and the Cannibals: The Limits of Understanding,' is perhaps the most important chapter in *Constructing Colonial Discourse*. In it, Currie engages in the current debate about whether cannibalism as a cultural practice has ever existed, or whether its attribution has rather served to legitimate dispossession and enslavement, and to sell books. Convincingly arguing that the depiction of the inhabitants of Nootka Sound as cannibals in the narrative of Cook's voyage is entirely the work of Douglas and was never even hinted at by Cook, Currie suggests instead that cannibalism might be read as a metaphor for the 'voracious appetite' of empire; the 'transculturation' that threatens to dissolve boundaries between parties in what Mary Louise Pratt has designated 'the contact zone'; and the act of reading in the context of sensationalism and marketing. In her final chapter, 'Reconstructing Cook,' Currie explores various histories of Cook, both those constructions that have served the ideological purposes of British imperial culture and the settler cultures that followed from his voyages, as well as deconstructions, histories that tell versions of the negative effects of the encounter.

Constructing Colonial Discourse is a thoroughly researched, multi-disciplinary, and highly readable study of how various aspects of eighteenth-century British culture are intertwined in the 1784 publication of Cook's exploratory voyage. Currie's study is valuable as a reminder of the need to continue to challenge racist assumptions embedded in, and perpetuated by, textual accounts of the New World because the impact of expeditions like Cook's, and their published versions, continues to have very real consequences, not only in British Columbia, but elsewhere in Canada and around the world. (JAN PURNIS)

Jessica Warner. *The Incendiary: The Misadventures of John the Painter, First Modern Terrorist*

McClelland and Stewart. xiv, 298. \$32.99

James Aitken (1752–77), a Scot better known as ‘John the Painter,’ achieved a brief notoriety for his attempts to burn down Britain’s six royal dockyards in 1776–77 in support of the American revolutionary war. An unlucky and not particularly competent arsonist, he managed to do no more than set fire to the ropehouse in Portsmouth, although he did put the commercial port of Bristol in fear by lighting fires along the waterfront that caused greater damage. Substantial rewards were offered for his capture and Aitken was soon tried and executed for his crimes. The progress of the war then diverted public attention from his exploits, and he was largely forgotten. In *The Incendiary* Jessica Warner has rescued him from the obscurity he so loathed.

Warner’s biography is in part a work of imaginative reconstruction: when Aitken ‘vanishes from sight,’ she draws on social history and accounts written by contemporaries to fill in the gaps. But *The Incendiary* is not merely biography. Aitken’s story – the picaresque adventures of an anti-hero, a failure – is an interesting one, but in the course of telling it Warner also offers those unfamiliar with eighteenth-century life or criminal justice history a glimpse into a different world, introducing her readers to policing, trial, and punishment, as well as the life of the labouring classes, at the time of the American Revolution.

Precisely why Aitken was drawn to the American cause is unknown. Warner casts him as a ‘Romantic revolutionary,’ a figure who united Enlightenment ideas with a Romantic determination to refashion them ‘in his own image.’ In the title of her book he is also identified as the ‘first modern terrorist,’ but this seems little more than a marketing ploy. There is no sustained engagement with the issue of terrorism in her text, nor does Warner attempt to substantiate the claim that Aitken was first in the field.

If the terrorist link seems contrived, *The Incendiary* succeeds in revealing the frustrated ambitions of someone born into the ranks of the poor who glimpsed, through books, another, more desirable world to which he was denied entry. Aitken was educated at Heriot’s Hospital in Edinburgh, where he acquired a love of books; but at age fourteen the school authorities decided that he had not distinguished himself sufficiently to be sent on to university. He was instead apprenticed to a house painter, an occupation that consigned him not merely to intellectual boredom but to continued poverty, ill health (most painters succumbed to lead poisoning), and an early death. Warner compares Aitken to Jude the Obscure; I was reminded of a nineteenth-century criminal, Hilda Blake. Gender and geography divide their experience: Blake, a Norfolk working-class orphan fostered in Manitoba, murdered her mistress in the hope of assuming her place as wife

and mother rather than attempting to burn down towns; Blake's reading material consisted of nineteenth-century romantic novels rather than Enlightenment philosophers and political tracts. But like Aitken she was restless and dissatisfied with her lot; she too craved attention and resorted to force to achieve it, and like Aitken she was hanged. No one would help me, Blake raged in an autobiographical poem written while she was in prison. Nor had anyone helped Aitken. He was never able to earn a living as a painter and always had to supplement his income by theft. His consistent attempts to dress above his station earned only mockery. He longed to become a commissioned officer, but a commission was out of the question for someone of his social status. Aitken was 'an ordinary man, and a poorly behaved one at that.' Yet in Warner's version of his life he also epitomizes the wasted potential and blighted hopes of so many of his class.

The Incendiary was written for the general public rather than an academic or specialist audience, and it suffers from minor but unnecessary repetition of information (often in almost identical wording) which should have been caught and corrected at the editing stage. But it is a good story, one told with humour as well as sensitivity. (ALLYSON N. MAY)

Cara Camcastle. *The More Moderate Side of Joseph de Maistre: Views on Political Liberty and Political Economy*
McGill-Queen's University Press. xvi, 280. \$85.00

This book is based on Cara Camcastle's PhD dissertation in political science at Queen's University. The main theme may be traced back to François Vermales's *Notes sur Joseph de Maistre inconnu* (1921), but this work is not mentioned, nor does it appear in the bibliography. The idea is that far from being an extreme or radical thinker, Maistre is a moderate: he 'exemplifies how economic liberalism could accompany moderate political conservatism and not necessarily be associated with political liberalism.' In short: he is a conservative for our time.

Maistre (1753–1821) is easily recognized as a spokesman for classicism, monarchy, and the church: a kind of Savoyard *doppelgänger* for Burke. His thought, consequently, was long seen as so rooted in the old order as to be merely interesting rather than important. His relevance, however, 'as a remarkable, and terrifying, prophet of our day,' was resurrected in the 1960s by Isaiah Berlin, who claimed that Maistre not only provided a reactionary defence of the political stability of the old order, but also recognized that this order was dying, and at the same time discerned 'the terrifying contours' of the new order that was to replace it. Therein lay his interest and his importance.

Therein too lies his complexity, for Berlin's Maistre was not only ahead of his time, he was also multi-faceted and difficult to discern: both

moderate and reactionary, sinner and saint. Ultimately for Berlin, however, Maistre was a dogmatic thinker, more radical and more sinister than Burke could ever be because his philosophy was rooted in a teleology of evil – his famous vision of the violent tenor of the world, governed by a law of destruction which rules till the end of time. Maistre, like the fascists, elevated war, irrational sacrifice, and destruction into a ‘terrible and eternal law.’

The significance of this radical, enigmatic, and metaphysical Maistre seems to be lost in Camcastle’s study, and while she is astute enough to pick up on the link between Berlin and Maistre’s ideas of positive liberty, she misses the connotations of this link for our understanding of totalitarianism – which is what makes Maistre so prescient. To do justice to Berlin, Camcastle needs to explain the connection between irrationalism, positive liberty, the teleology of evil, and the doctrine of absolute authority; and this requires that she discuss ‘The Decline of Utopian Ideas in the West,’ which does not appear. Furthermore, it is unclear whether Berlin felt that Maistre’s political thought ‘is not devoid of its own conception of liberty,’ or if he ‘suggested that Maistre had no appreciation for liberty.’ The complexity of Berlin’s argument – and Maistre’s thought – is not well served.

‘There is only one Maistre,’ Camcastle writes, and that appears to be Maistre the bureaucrat, the servant of the House of Savoy. (But then why the title?) As Berlin points out, this dynasty was considered by many to be mildly progressive, as well as conservative, mainly because it was governed by a cautious bureaucracy, anxious to preserve peace and avoid complications with its neighbours. Camcastle’s Maistre is cut from this official cloth, and her analysis explicitly focuses on texts arising from his bureaucratic role – which explains the subsequent temperate image. The Maistre that speaks to Camcastle is thus a moderate, yet brilliant, government official with apposite insight into the theory of money, free trade, the slow pace of reform, the balance of international power, and the balance of interests within the state – so his views on the aristocracy as a kind of unelected second house may have relevance for the debate over the Canadian Senate; curiously, however, she remains silent as to how his outlook on language and nationalism might affect the Quebec question.

Overall, the work is well organized, but at times Camcastle’s argument could be tighter, and there are some embarrassing errors: e.g., ‘Vico whom René Descartes considered the originator of modern classical philosophy.’ Her historical material also lacks documentation, while her understanding of absolutism is over-simplified. In the end, her argument about Maistre’s economic liberalism is somewhat tendentious, for this position is usually grounded in a rights-based liberty that Maistre unequivocally rejects. Moreover, a defence of an economics of the market and private property – if it can actually be found in Maistre’s writings – is at best discontinuous

with a defence of the *ancien regime*. Friedrich Hayek argued that the two are incompatible, so that Maistre's 'moderate' economics would be a splinter, not a 'side' – but Camcastle never addresses this. If she is right that Maistre was an economic liberal then it is indeed instructive to be reminded that such moderation can be defended by an advocate of absolutism, cruelty, and irrationalism. (DARREN HYNES)

Daniel O'Quinn. *Staging Governance: Theatrical Imperialism in London, 1770–1800*
Johns Hopkins University Press. xi, 412. US \$60.00

The evolution of British national identity in the last three decades of the eighteenth century was the result of a series of 'crises in governance' caused not only by the loss of the American colonies but also by the constantly fluctuating economic and administrative predicaments of the East India Company. There is no better way to study the crises, Daniel O'Quinn argues, than to locate the 'shifts in governmentality in the theatricalization of imperial affairs.' Economic instability, political turmoil, and the resultant social anxieties created the need towards the end of the century to re-examine the constitutionality of Empire and the contingencies of maintaining an imperial stance in the face of overwhelming evidence of corruption and chaos in the colonies. This is a conscientious – and commendable – attempt to understand the ways in which the task of nation-building relies upon orchestrated performances of national identity. By transcending disciplinary boundaries and asking the questions that involve radical realignment in several overlapping fields, O'Quinn has made a valuable contribution to eighteenth-century studies.

Divided into three parts – 'Ethnographic Acts,' 'Women and the Trials of Imperial Masculinity,' and 'A Theatre of Perpetual War' – this book does not claim to present a linear narrative that conjoins parliamentary, imperial, and theatrical history into one cohesive trajectory; but rather, it selectively points to specific moments in the British cultural imagination when the business of empire, the anxieties of financial strain, and the immediacy of intercultural engagements create ideal settings for self-reflexive dramatizations, both in the theatre and in Parliament, which becomes a battleground for rehearsing foreign policy, and the philosophy of empire.

The first part of *Staging Governance* is divided into two chapters, the first of which situates Samuel Foote's *The Nabob* not only in the context of anti-nabob discourse but also amid a complex web of sociopolitical anxieties linked to the East India Company's rapidly changing status – from a commercial enterprise to an imperial organ. The strength of this chapter lies in its strategic juxtaposition of several dramatic events that frame

Foote's satire: the passing of the Regulating Act; Parliament's new role as guardian of the company; Robert Clive's frequently cited speech defending British actions in Bengal; and the volatile nature of Britain's economic reliance upon a company with dubious dealings with Indian rulers and Indian bankers, creating a system of credit that was perceived as being shaky at best. O'Quinn extends his analysis of 'ethnographic acts' with a careful consideration in the next chapter of *Omai; or, a Trip round the World*, the spectacular pantomime that celebrates the protoanthropological instincts of the time and explores the theatrics of sexual and racial clash when Britain's Pacific fantasies encounter the real Omai. As museological elements interact with pantomimical strategies in *The Apotheosis of Captain Cook*, the spectator witnesses 'the theatre as an exhibition space,' O'Quinn contends, where Britannia is variously represented.

The book's strongest arguments lie in 'The Theatre of Perpetual War' – the third part of *Staging Governance*. The purpose of the chapter in this segment titled 'Starke Reforms' is to present a reciprocal equivalence between Cornwallis's military reforms and Marianna Starke's *The Sword of Peace* in which the 'proliferation of "brown families" poses a threat to the stability of Britain's distant sovereignty.' The next chapter in the same segment, 'Tipu Sultan and the Allure of the Mechanical Display,' outlines the role of military spectacles at a time when Cornwallis's establishment of the Permanent Settlement in Bengal and his decisive victory over Tipu Sultan called for the mobilization of dramatic narratives that endorsed these significant steps towards consolidating the British empire in India.

O'Quinn has repeatedly and appropriately cited Foucault, but this study does not embrace the ferocity of Foucault's oppositional discourse, nor does it claim to address the incommensurability of the fundamentally disjunct performative instincts that define the colonizer and the colonized. Thus the tortured historiography of the cheyla battalions, the staged *Siege and Storming of Seringapatam*, and the advertised 'death of Tippoo Saib,' for instance, continue to function as British archives that remain steadfastly rooted to the perspectival imperatives of an imperial subjectivity. (MITA CHOUDHURY)

Frank Mackey. *Black Then: Blacks and Montreal, 1780s–1880s*
McGill-Queen's University Press 2004. xii, 228. \$65.00, \$24.95

Popular historian Frank Mackey chronicles, in *Black Then: Blacks and Montreal, 1780s–1880s*, the remarkable adventures and misadventures of representative and notable African persons in colonial and post-Confederation Montreal. Mackey pens these narratives in an accessible, journalistic, and lightly humorous style, thus rendering them invitingly educational

for a wide range of readers, from high school level on up. While his thirty stories (these little histories are, really, truthful tales) are easily digestible 'entertainments' in a Graham Greene mode, they also correct ignorance about the early history of Montreal's black community.

Black Then is a fresh contribution to African-Canadian and Afro-Québécois letters because it recovers many unknown personages and uncovers many ignored documents, while opening up their narratives to a lay readership. By scouring Quebec court documents and newspaper pages (especially those of the *Gazette*), Mackey turns up notable instances of slavery, liberation, fraud, skullduggery, and licentiousness. But Mackey's research also allows him to resurrect a vivid parade of characters, heroes, heroines, and scoundrels (white and black). Thus, *Black Then* establishes the abiding presence of blacks in Montreal as well as the persistent (but not indefatigable) racism to which they have been subjected.

Finely conducted research and masterful writing blend to introduce readers to memorable black *Montréalais* like Caesar Jonhnot, an ex-slave from Boston, who, in 1789, became the manager of the city's first distillery. Although the literate Jonhnot served to establish Montreal as a liquor capital of North America, his name has been lost to us until now. Mackey notes, 'You'd think there'd be a monument [for him], a plaque somewhere, a street name, a brand of whisky, a word slipped in a book, something, anything.' But there is nothing; or, rather, there was nothing, until Mackey discovered this history.

Other important 'finds' include the slave narrative of Lavina Wormeny, published in the *Gazette*, in 1861, under the heading 'Narrative of the Escape of a Poor Negro Woman from Slavery.' Wormeny escaped from a particularly brutal plantation in Texas, gave birth in the wilderness, slipped out of handcuffs, swam a river full of alligators, and eventually arrived in Montreal by train. Mackey also recovers abolitionist writings by Paola Brown (1832), Alexander Grant (1834), and the tricky Israel Lewis (1846). Thus, Mackey has single-handedly enlarged the canon of early African-Canadian literature.

Black Then tells us much that we simply have not known before about black life in colonial Montreal. Mackey omits, deliberately, because it has been discussed by other historians, the story of the torture and execution of Marie-Josèphe Angélique, in 1734, for having allegedly torched a good swath of Montreal. However, the omission is noticeable.

More problematic is Mackey's failure to examine his historical methodology. He does not consider, though he should, the ramifications of Prince Edward Island historian Jim Hornby's argument in *Black Islanders* (1991) that reliance on court documents, while necessary to obtain a sense of black life in colonial Canada, may result in a skewed vision of their reality because of the biases inherent in prosecutions and in testimony itself.

Although Mackey exercises due diligence and expresses doubt, where necessary, scrupulously, he should have interrogated, openly, his own approach to the once-hidden histories he relates.

Other books treat *les Montréalais noirs*, especially Dorothy Williams's scholarly work *The Road to Now* (1997), a twentieth-century-oriented history. In addition, Mairuth Sarsfield's novel *No Crystal Stair* (1997) recalls life in black community Montreal between roughly 1925 and 1945. Uniquely, however, Mackey's work offers a 'novelization' of a century of obscure – but intensely fascinating – history.

Black Then may be read, profitably, by everyone – from high school students to doctorate-wielding researchers. It is 'Canadiana'; it is 'Black Studies'; it is excellent writing. The general reader will find this work as compelling and strangely moving as will a 'professional' student of literature and history. (GEORGE ELLIOTT CLARKE)

Barbara Messamore, editor. *Canadian Migration Patterns from Britain and North America*

University of Toronto Press 2004. viii, 294. \$24.95

All Canadians – even our First Nations – are immigrants with varying degrees of seniority, since they crossed the Atlantic and Pacific, and the forty-ninth parallel. Indeed, the profound political sensitivity of Canada's immigration policies and public attitudes to them require us to be better informed of diversity in our encounter with our modern diasporas and trans-national connections. But despite this volume's overarching claim of 'patterns,' it is really a collage of vignettes; the focus on 'Britain and North America' signals a myopia regarding the full global context of the Canadian immigration experience.

But if it is a somewhat biased Anglo-Celtic potpourri, most of the contributions are excellent in their own right. Marjory Harper's opening essay presents a historiographic survey of migration studies in British-Canadian and Scottish-Canadian contexts, highlighting the themes of recruitment, cultural continuity, mechanisms of transfer, and future developments. This is followed by a series of case-studies: post-1812 'loyalists' from the U.S. (Peter Marshall); the 'romantic myth' of post-1837 Rebellion emigration from Upper Canada to the United States (Ronald Stagg); a rigorous analysis of the 'invisible' English immigrants overshadowed by the 'historical high drama' of Acadian expulsions, Highland Scots Clearances, and Irish famine victims (Bruce Elliott); the phenomenon of parish-assisted immigration from England in the 1830s (Wendy Cameron).

Several of the studies address the importance of information flows, decision making, and the reaction to the migration experience: the

manipulation of emigrants' correspondence from Upper Canada as a 'sleight of hand' to support emigration as a solution to poverty and unemployment in Wiltshire and Somerset (Terry McDonald); temporal linkages that contributed to one family's migrations to Canada over time (Kathleen Burke); the use of letters to reveal the social and economic circumstances of a Highland cotter family and how their migration experience was shaped by previous migrations in the United Kingdom aimed at sustaining independence and overcoming declining economic prospects (Duff Crerar); a feminist exploration of the loss of 'significant others' in the lives of two sisters who migrated from Nova Scotia to British Columbia (Joan Bryans); a genteel family's encounter with freedom from Old World concepts of status and new ways to make a living in frontier British Columbia (Donald F. Harris); the power of exhibitions, lectures, and newspapers in influencing emigration from East England to Western Canada (John Davies).

But the emigration-immigration nexus is more than facts and information fields: the power of ethnic and social factors is also considered in this study: immigrants' encounter with stereotyping and stigmatization in the slums of early twentieth-century Toronto (Richard Dennis); the complexity of emigration decision-making in Ireland in the 1950s (Tracey Connolly); the importance of sexual orientation, human rights, and social justice for Mexican emigration to Canada (Sebastian Escalante) and of wage rates on the brain-drain from Canada to the United States in the 1990s (Gary Hunt and Richard Mueller).

Finally, one of editor Barbara Messamore's operating assumptions is that given current diasporic patterns and trans-national linkages, new Canadians are 'unlikely to embrace a chauvinistic nationalism' and more likely to adopt 'a genuinely global perspective, born of kinship with all the world.' This tension between global networks and local identities is also addressed: the lens of literature is focused on the representation of the role of migration in the cultural imaginary of the Atlantic and argues that both regional and national identities are solidifying in the face of global linkages (Christopher Armstrong); a similar conclusion is reached by a study of voice and emotion in migration songs that represent the complex role of longing for both roots and new homes, a sense of 'places-lost' and 'places-found' (Karen Clavelle).

I concur with Messamore's proposition that the history of Canada is essentially a history of migrations, that these have shaped the nation's culture, and that migration – both international and internal – is an essential component of most Canadians' life-experience. I also agree with the claim that this collection, despite its geographic focus, 'adds depth and clarity to our understanding of Canadian identity.' It is a most welcome and provocative new addition to my library of migration history. (BRIAN S. OSBORNE)

Roderick MacLeod and Mary Anne Poutanen. *A Meeting of the People: School Boards and Protestant Communities in Quebec, 1801–1998*
 McGill-Queen's University Press 2004. xxxvi, 508. \$85.00

This important book offers the first comprehensive history of Protestant and English-language schooling in what is now the province of Quebec. Lavishly illustrated with a large number of maps and charts, it helps the reader through the labyrinth of provincial educational history with a detailed chronological table. The work begins with the abortive early efforts of the Anglican Royal Institution to establish a system of parish schools on the English model. It follows the development of locally supported rural elementary schools in Protestant communities before the passage of common school acts in the 1840s and examines the conditions by which those communities found themselves bound to establish 'dissenting' schools when their attempts to offer inclusive schooling failed. The early history of urban schooling is also outlined, although far more attention is paid to Montreal than to other provincial cities, before the authors discuss early attempts at secondary school organization and rural school consolidation. A particularly interesting chapter examines the fate of Jews – 'honorary Protestants' – in a school system divided between Protestants and Catholics. Other chapters deal with some of the staples of educational historiography, such as the role of the schools in the twentieth century as agencies of public health and their fostering of loyalty to a vision of the British Empire. Attention is paid to the schooling of Aboriginal peoples in the far north.

The core and perhaps much of the motivation behind the writing of this book lies with its account of the decline of rural Protestant communities in the postwar period, the democratization of the Protestant School Board of Greater Montreal, and its adaptation to challenges posed by immigration, ethnic and religious diversity, and increasingly hegemonic French-Canadian nationalism. The authors paint a progressive and tolerant anglophone community being undermined culturally despite having assumed its civic responsibilities by sponsoring French immersion schooling before it was pressured to do so and whose approach to what is called Moral and Religious Education promoted an inclusive civic humanism, in contrast to the dogmatic superstitions of its Catholic counterparts. There is a strong sense of loss and anger at the 1997 amendment of British North America Act Article 93, which abolished religious-based school boards in Quebec, and at the subsequent organization of linguistic school boards. Apart from the administrative and social confusion involved in reclassifying schools and school populations, such initiatives are seen as further steps in the undermining of the English fact in Quebec by fragmenting what was united as 'Protestant' while leaving what was 'Catholic' largely intact. 'Protestant,' again, is portrayed as

secular/democratic, 'Catholic' as illiberal and dogmatic: a familiar story, but one that could profit from more evidence and critical scrutiny. The authors seem to find a glimmer of hope in the recommendations of the 1997 Proulx Report that school boards not provide any sectarian religious instruction.

Roderick MacLeod and Mary Anne Poutanen have undertaken an ambitious research effort, locating and basing much of their account on the scattered and elusive minute books of rural and urban school commissions. Theirs is an important work of recovery and preservation. While the minute books are supplemented by local histories and occasional press reports, in this case they yield an administrative history which presents little of the texture of schooling or of educational politics beyond language and religion. The period before the organization of school commissions in 1841 receives less attention than it might, and the authors have not used earlier state paper collections, which present a detailed picture of local schooling matters. As well, educational change is read from the point of view of administrators: it occurred because it was necessary, or because it 'made sense' administratively in the face of some social change, or from the fears and anxieties of the groups administrators served. Schooling as political discipline or as population government (with the exception of health) is absent. Access to a different set of sources and more systematic consideration of the processes of social change could produce a different and richer history.

MacLeod and Poutanen have provided an invaluable work of synthesis while raising the bar for educational and political historians. (BRUCE CURTIS)

P. Wallace Platt, editor. *Dictionary of Basilian Biography: Lives of Members of the Congregation of Priests of Saint Basil from Its Origins in 1822 to 2002*. Second Edition
University of Toronto Press. xxvii, 715. \$125.00

Biographical dictionaries are useful tools for historians, social scientists, and students. Recognizing this need, Father Robert Scollard in 1969 published the first *Dictionary of Basilian Biography: Lives of Members of the Congregation of Priests of Saint Basil from Its Beginnings in 1822 to 1968*. Seven years later, Gaston Carrière published the three-volume *Dictionnaire biographique des Oblats de Marie-Immaculée* (Éditions de l'Université d'Ottawa, 1976), and fifteen years after that the Canadian Institute of Jesuit Studies published the *Dictionary of Jesuit Biography: Ministry to English Canada, 1842–1987*.

The new edition of the *Dictionary of Basilian Biography* brings up to date the competent and thorough work of the former editor, Father Scollard. In the second edition of the *Dictionary of Basilian Biography*, P. Wallace Platt

and his team weave together the threads of Basilian, Canadian, French, and mission history. They enjoyed the advantage of accounts of early members from French archival sources which the first edition did not have. They offer concise stories of healthy, ambitious, and talented Basilians who were educated to make a difference. The biographical subjects are persons of singular dedication to the cultural, educational, and pastoral well-being of the communities they served. Educated in both religious and secular learning, they carried with them their special skills of education, administration, athletics, music, drama, and art. Some candidates entered the Basilians after working in business or serving in the military. The entries are a microcosm of personal growth and development, disabilities and failures. The work Basilians shared involved them in an international world which touched the diverse populations of Canada, the United States, France, Algeria, Mexico, England, and Ireland.

Of special interest to Canadian scholars are the university administrators, Henry Carr and Norbert Ruth; the hierarchs Archbishop Denis O'Connor and Cardinal George Flahiff; the well-published scholars, William Marceau and Walter Principe; the historians and educators, Laurence Shook and Michael Sheehan; the coaches, David Bauer in hockey and Jimmy Martin in baseball and football; the agricultural missionary in Africa, Gerry McGuigan; and the first Catholic priest to join the CCF, Eugene Cullinane. These entries include information, analysis, historical judgment, and a unique theme for each Basilian.

The personal biographies make frequent references to the cultural and political history of countries in which the Basilians served. For instance, how the anti-religious measures of the Third French Republic affected individual Basilians is discussed. In Canada, the complexity of Catholic colleges being federated with provincial universities is explored in the entries on Henry Carr, John Teefy, and John Kelly. Conflicting views in the union of Assumption University with the University of Windsor are explored. Nicknames, anecdotes, and personal happenings are incorporated to make the text lively and the characters colourful. From the stories, one learns that Basilians do not retire but, when aging occurs, they are eased from positions of high responsibility to pastoral ministry and spiritual support to the aged.

Personal struggles are included in these personal stories. One Basilian is said to have 'enjoyed saying Mass in Latin, even after the liturgical changes inaugurated by Vatican II,' and another's 'long periods of depression and personal suffering' are sensitively revealed in the volume. Religious politics are also allowed to surface – for example, when the Basilians resisted Bishop Fallon's earnest desire that they move their college from Windsor to London, or when Archbishop Lynch rebuffed Michael Ferguson over the latter's request that he dampen down the anti-English attitudes of the Toronto clergy.

The second edition of the Basilian Dictionary is enriched with new and updated entries which are injected with drama and life. As one reads through the articles, one becomes acquainted with a great number of exceptional individuals who share a common intellectual and spiritual commitment. This biographical dictionary reveals a multicultural community which is able to overcome cultural differences and put together an amazing number of successful enterprises in the university, high school, and pastoral world. The *Dictionary of Basilian Biography* will be on all library shelves for students, alumni, and friends of Basilian schools, and for scholars in the humanities and social sciences. (TERENCE FAY)

Wendy Roy. *Maps of Difference: Canada, Women, and Travel*
McGill-Queen's University Press. xiv, 288. \$44.95

Paul Fussell's 1987 anthology of travel writing included fifty-two men but only four women as most women failed to meet his criteria for the genre. The fields of postcolonialism and women's studies, however, have been quick to address this imbalance and a number of influential works have appeared that have considered the differences in the reasons for and modes of women's travel. An important contribution to this growing field is Wendy Roy's *Maps of Difference*, which explores the intersections of race, gender, and imperialism in the works of three writers.

The first, Anna Brownell Jameson, travelled to Canada from England to reconcile with her estranged husband, who had accepted a post in Toronto with the government of Upper Canada. When the marriage failed, she set off on a nine-month trip, as she says, 'to see with my own eyes, the condition of women in savage life.' Her three-volume *Winter Studies and Summer Rambles in Canada* (1838) considers politics and education in Upper Canada; describes trips to such places as Niagara Falls and Manitoulin Island; documents her encounters with First Nations, particularly Anishinaabe women; and includes sketches of people and landscapes. The second writer, Mina Hubbard, a white middle-class Canadian, travelled through Labrador in 1905 with four male (Métis, Cree, and Inuit) guides. Her husband's own failed voyage to Labrador, which had resulted in his death from starvation two years earlier, prompted Hubbard's trip. In *A Woman's Way through Unknown Labrador: An Account of the Exploration of the Nascaupée and George Rivers* (1908), she writes of the Innu people she encountered and includes photographs and maps of her travels. In keeping with colonial practice, she assumed the North to be a blank space and named places, many of which remain today, effacing Inuit names. The third writer is Margaret Laurence, who travelled to the British Somaliland

Protectorate in the early 1950s and wrote about the experience in *The Prophet's Camel Bell*. Accompanying her husband, who was an engineer working for the British colonial government and was in charge of reservoirs, Laurence lived in a Bedford truck in the desert and wrote about her unwanted but inescapable complicity in imperialism, her difficulties in negotiating a feminist position in the context of cultural differences (such as child brides, genital excision, and veiling), and her interest in Somali literature.

Roy's attentive and thorough study of these works notes the difficulties for women travellers who must self-consciously perform for an audience that expects of them proper feminine behaviour even in the wilds; who must negotiate their second-class status as women even as their white skin and class position them as superior; and who are necessarily complicit in even as they are resistant to the colonial project, transformed as they are by their travels. The strongest aspect of Roy's book is its consistent attentiveness to these complicated positionings and performances. Her excellent discussions of the use of photography, maps, and sketches refuse any reading of them as authentic. As with all travel narrative, the worlds encountered in these ones are always to some extent textual, whether acknowledged or not. Her comparison of private letters, journals, and accounts of the same events by others that often contradict the official version continually foregrounds the ways in which the final publication is reflexively crafted. Resisting the simplistic readings of travel literature as an 'objective' account, she thus focuses on mapping in both its literal and figurative sense.

The theoretical material is not always as thoroughly worked through in her book, and quotes from secondary sources sometimes seem to be dropped in unnecessarily and at random. Moreover, the distinctions between, for instance, the different stakes involved in the representation of First Nations in the 1830s and the early 1900s might have been more carefully historicized, and the distinction between postcolonial and Native studies could have been more sharply delineated. In making grand theoretical claims, Roy sometimes misses nuances as when she suggests that Gayatri Spivak 'calls on North American and European feminists to speak out on behalf of women who cannot speak for themselves,' when what Spivak argues is just the opposite, as both 'speaking for' and 'listening to' the other continues a legacy of cultural imperialism. Western feminists, Spivak argues, should instead 'learn to speak with the other,' a subtle but crucial difference. While some of the more general and declarative statements about women, travel, and colonialism prove irritating and inaccurate, overall Roy's careful and extensive readings of the primary material have produced a highly readable and engrossing book. (TERESA HEFFERNAN)

David Peters Corbett. *The World in Paint: Modern Art and Visuality in England, 1848–1914*
 Penn State University Press. xviii, 318. US \$75.00, US \$35.00

The World in Paint is an ambitious study that takes the standard formalist account of modernism to task for its geographical prejudices, and social history for its dismissal of purely visual concerns. Like Jonathan Crary's *Techniques of the Observer*, David Peters Corbett's book dates the origins of modern visuality prior to the emergence of Manet and the Impressionists and, in the English context, prior to the 'Manet and the Post-Impressionists' exhibition organized by Roger Fry in 1910. Identifying a 'new climate of possibility for the visual' in the 1840s in England, Corbett proposes a rethinking not only of the development of English modernism, but of modernism and the registration of modernity in painting more broadly.

The book is divided into chapters on the Pre-Raphaelites, Aestheticism, the relationship of Oscar Wilde and his illustrator Charles Ricketts, Walter Sickert, and Vorticism. In each case study Corbett analyses how his artist-protagonists tried to negotiate the difficult questions of whether and how pigment could or should register modern experience. His discussion of Wilde's *Portrait of Dorian Gray*, for example, highlights the story's mockery of painting's truth-claims through its literalization of 'what it would really mean to impress experience directly onto the surface of a canvas.' Corbett explores a wealth of different painterly responses to these vexing questions, including scepticism about, repudiation of, or belief in 'the visual's access to the real.' In each instance, artists' concerns with pigment's potential for embodying, mediating, or disclaiming reality and modernity are examined in light of wider ongoing debates, such as the commodification of art, the experience of the modern city, and the different representational capacities of word and image.

The larger problem the book addresses is 'how to connect historical circumstance with the physical surfaces of paintings.' Corbett's analyses of the ways pigment and facture were understood in each period he discusses are thoroughly researched and draw convincingly on a broad range of published and unpublished sources. His textual citations give a compelling sense of how paint, in all its materiality, was culturally perceived. Corbett, however, rarely treats the surfaces of specific paintings in much detail. The book, then, doesn't entirely fulfil its promise of returning to the visual. The exception to this is the chapter on Walter Sickert. Corbett's detailed treatment of Sickert's music-hall scenes, particularly *Gatti's Hungerford Palace of Varieties: Second Turn of Katie Lawrence*, is stunning in its visual sensitivity and eloquent unfolding of the complexities of layers of fiction and reality, reference and self-reference in the work. Sickert's 'nuanced investigation into paint's adequacy as a vehicle' for describing modern

experience is also compellingly, if not as thoroughly, explored through the haunting *Camden Town Murder* paintings.

The World in Paint is a welcome contribution to the history of English art, its complex weaving together of diverse agendas refreshing and admirable. If Corbett doesn't always provide as much formal analysis as one would like, he offers a rigorously historicized framework from which to begin. (ALISON SYME)

Deborah Heller, *Literary Sisterhoods: Imagining Women Artists*
McGill-Queen's University Press. xii, 182. \$65.00

Literary Sisterhoods takes as its subject one specific sort of sisterhood: the links between women writers and the representations of women artists contained in their work. With reference to one work apiece by Madame de Staël, George Eliot, Anna Banti, and Alice Munro and several works by Grace Paley, Deborah Heller maintains that, whereas earlier writers somehow had to manage the strangeness, even monstrosity, of their artist figures, recent writers like Munro and Paley are able to let their women artists 'naturalize' themselves more seamlessly in their fictions and in the social tapestry created in those fictions. In some ways, as a thesis, this is unsurprising; references to the woman artist as monstrous are strewn through earlier literature still – in early modern women's poetry, for instance. But the progressivism described by Heller's thesis may end up flattening out women's literary history and underestimating the other, subtler ways in which women who create art are still ostracized.

In Munro's texts, for example, it is true that there is a strong thread of celebration of the ways in which storytelling is taken up by a wide range of characters, not all of whom explicitly identify as writers. And Heller seizes on an intriguing insight into the story 'Friend of My Youth' when she notes that the story is 'a site of competition between mother and daughter for narrative (and hence, moral) authority.' But this does not adequately account for the scores of Munrovian female artists who are made to feel awkward, ostracized, or unnatural because of their capacity to create art or, more generally, to regard life artistically.

Part of the reason for this somewhat limiting thematic frame for this study is, I suspect, a need to connect five chapters that are quite disparate. No rationale is offered for the selection of texts and these five authors, besides the fact that they, like myriad others, explore the female artist figure. Theory does not provide an organizational rationale either: the study is straightforwardly textual and thematic, with little theoretical inquiry into women's creativity and its textual representations. There is also little sense of other, more theoretically engaged studies that have been

written on women artist figures, so the book seems, overall, more a collection of discrete essays than an ongoing, cumulative critical project. This impression is reinforced by the lack of a summative conclusion at the end of the book that would have offered an opportunity to tie together the various narrative threads and representations that have been explored in the preceding chapters.

There are, to be sure, moments of insight in the study; in addition to the observation about competitive narration in Munro that I have already mentioned, there is Heller's discussion of how, in her depiction of the Alcharisi (Princess Halm-Eberstein) in *Daniel Deronda*, 'by using the Jew as other, Eliot allows herself to express an anger about woman's subordinate position in society that she expresses nowhere else.' I'm not as convinced that this anger is as softened in Maggie Tulliver as Heller believes, but the larger point about ethnicity and gender frustration is intriguing, and it could have been more thoroughly connected to the discussion of Paley's work, which conjoins a vivid social activism that Paley herself links to the legacy of American Judaism and her patent anger at continuing discrimination against female citizens in contemporary America.

In summary, then, *Literary Sisterhoods* will be of interest to scholars working on these discrete authors and their texts, but it does not fully or consistently engage with larger issues and debates involving women, creativity, and representation. It might better have been conceived as a book of collected literary essays, though current publishing and academic exigencies tend to discourage such a format. (LORRAINE YORK)

Jason Haslam and Julia M. Wright, editors. *Captivating Subjects: Writing Confinement, Citizenship, and Nationhood in the Nineteenth Century*
University of Toronto Press. 270. \$55.00

Captivating Subjects: Writing Confinement, Citizenship, and Nationhood in the Nineteenth Century is a collection of essays about discourses of 'various forms of captivity' in the nineteenth century. The volume is divided into three sections: 'The Subject of Captivity,' 'Captivating Discourses: Class and Nation,' and 'Captivating Otherness.' Texts under consideration include Russian serf narratives, American slave narratives, Barbary captivity texts, and prison narratives written by prisoners and wardens in the United States, England, and Ireland.

Many of the individual essays in the volume are interesting, informative, and represent important works of scholarship. Jason Haslam's examination of the prison narrative of suffragette Lady Constance Lytton, for example, is careful, compelling, and well informed by the existing scholarship; he traces Lytton's complex attempts to 'transmute her privileged individual identity into membership in the suffragette collective

identity.' John MacKay's consideration of the rhetorical strategies employed by writers in the genre of Russian serf narratives to establish a voice and identity is similarly rich. This essay draws explicit contrasts between the serf narrative and the slave narrative, noting in particular the turn for the serf away from religion (in contrast to slave narratives) and towards 'the myth of the Tsar' as father/protector; the essay also explores the rhetorical manipulation of the Other (Jews, Muslims) as alien, non-Russian, in order to solidify for the serf his Russian identity. Also notable is Frank Lauterbach's interesting if less surprising discussion of the prison in late Victorian discourse as 'an emblematic, totemic boundary between respectability and "savage" forms of criminality ... expressed through the notion of *class*.' For the largely 'gentleman writers' who form the subject of this essay, what is central is not a concern with the reality or abuses of the prison but the need to dissociate from the ethically unacceptable, socially different, and racially disparate populations that form the criminal subculture. The prison can 'emblematically be used both to accept the existence of this subculture and to displace it: criminals were literally and rhetorically contained in prisons in a way that allowed them to serve, to be colonized, and to be repressed as a social and moral Other.' One of the most compelling essays in the volume is Jennifer Costello Brezina's exploration of the narratives of Barbary captives, white Americans captured into slavery in North Africa. Brezina argues that these narratives allow the new United States nation to define itself 'through conflicts with an Orientalized Other' and through narratives of 'captivity and insurrection' which, unlike Indian captivity narratives, 'lay the imaginative groundwork of nation-building.' This essay also persuasively pushes readers to reflect on why these Barbary captivity narratives, unlike the Indian captivity narratives that now form a central place in the classic American historical/literary narrative, 'have been mostly forgotten.'

If many of the individual essays are satisfying, the organization and rationale of the volume is somewhat less so. As the editors explain, the 'trajectory from section to section is thus not historical, but telescopes outward, from an emphasis on identifying the writing subject by gender, class, and race, to identifying groups within the nation by class or political affiliation, to classifying nations within an international (and orientalist) framework.' Since many of the writers under consideration engage and blur these identities and classifications, this rationale for the trajectory of the volume feels illusory. At the same time, the editors provide no explanation for why certain texts and authors deserve a place in the volume. Olaudah Equiano's *Narrative* is the only slave narrative to receive sustained attention, and neither the author of the essay on Equiano nor the volume editors make the case that his eighteenth-century slave narrative should be considered as representative. More broadly, and notwithstanding the accomplishments of some of the individual essays, the volume as

a whole doesn't achieve the major and perhaps overly ambitious claim advanced in the introduction: that it sheds 'new light on the ways in which captivity has aided the formation of both the modern nation state and its concomitant subjectivities.' But *Captivating Subjects* does fulfil another worthwhile objective: to 'recognize the social and cultural centrality – and exemplarity – of captives, rather than see them only as silenced and marginal figures.' The essays in this volume satisfyingly make the case for the centrality of the texts and figures under consideration and pave the way for future work in this interesting field. (AUDREY A. FISCH)

Lisa Surridge. *Bleak Houses: Marital Violence in Victorian Fiction*
Ohio University Press. xiv, 272. US \$24.95

Lisa Surridge's *Bleak Houses: Marital Violence in Victorian Fiction* is an intriguing and penetrating analysis of fictional representations of domestic violence and marital cruelty by authors as various as Charles Dickens, Anne Brontë, George Eliot, Wilkie Collins, Anthony Trollope, Mona Caird, and Arthur Conan Doyle. Richly informed by a detailed analysis of the shifts in divorce, assault, custody, and property laws over the course of the nineteenth century – as well as by several of the more notorious court cases – Surridge deftly traces the evolution of this social evil from its relative invisibility in the fiction of the 1830s to its conspicuousness by the 1890s.

Many of the book's most trenchant observations are grounded in maintaining a fruitful tension between two distinct questions: how 'print journalism accorded new visibility to wife assault' and how 'the middle-class domestic novel treat[ed] the phenomenon of "private" family violence.' Marlene Tromp has explored some of this ground before in *The Private Rod: Marital Violence, Sensation, and the Law in Victorian Britain* (2000); however, Surridge broadens the scope of inquiry beyond the sensation novel to the whole range of domestic fiction, including not only obvious sources such as George Eliot's 'Janet's Repentance' and Trollope's *He Knew He Was Right* but also lesser-known texts such as some of Dickens's early stories and Caird's *The Wing of Azrael*.

Queen Victoria herself, we are told, asked her Lord Chancellor in 1858 if newspapers could not be prevented from publishing the sordid details of the cases being heard in the (then new) Divorce Court: 'None of the worst French novels ... can be as bad' as the shocking stories in the newspapers, she claims. Such suppression was impossible. Newspapers provide graphic, detailed, and shocking accounts of marital discord, accounts that Surridge puts to effective use in her readings of individual novels. For example, *He Knew He Was Right* is read as evidence to be presented at a notional divorce trial, *Trevelyan v. Trevelyan and Osborne*, with the detective Bozzle invoking law and the rules of evidence as he haunts Emily's steps

throughout the novel. One of Surridge's most striking conclusions is that this novel 'takes as its central topic the fallacy of the very idea of the private self after 1858.' *Dombey and Son* (with its bizarre scene of Florence asking her father for forgiveness after being struck by him) is analysed by Surridge as part of the larger debate in the 1840s and 1850s about the ideal of manliness and how it must be constructed to preserve a 'closed home' – closed off, that is, from prying and critical outside eyes. Her analysis of the 1853 parliamentary debates on the Bill for the Better Prevention and Punishment of Aggravated Assaults upon Woman and Children, as well as the 1840 Cochrane decision (in which husbands were given the power to confine their wives), sheds a fascinating light on the novel's portraits of both male aggression and women's duty to advance manly virtue.

Surridge's concern with visibility leads her on occasion perhaps to underestimate the nature and effect of invisibility, at least earlier in the century. For example, she argues that Nancy's utter passivity and loyalty in *Oliver Twist* represent 'a projection of emergent middle-class domestic ideology onto a working-class character.' This claim has a good deal of truth, but it works to underestimate the concomitant problem: that middle-class domestic violence itself was therefore unrepresentable, invisible, in 1837–39. Yet in the fine connections that Dickens draws between Nancy and Rose Maylie (e.g., the white handkerchief), or analogously in the change of clothes that links the battered brickmaker's wife to Lady Dedlock in *Bleak House*, there is a suggestion of important links between women of different classes. These gestures towards female solidarity anticipate by two decades its explicit acknowledgment in 'Janet's Repentance.'

Surridge concludes her book by saying that 'the ideological work of most Victorian novels' in her study is to invite 'almost relentless public investigation of male violence and marital conduct.' This is the great strength of her study: its careful depiction of a public gaze fixed on family violence, whether in fiction, newspaper and court reports, or parliamentary debates. (KATE LAWSON)

Thomas Loebel. *The Letter and the Spirit of Nineteenth-Century American Literature: Justice, Politics, and Theology*

McGill-Queen's University Press. viii, 296. \$75.00

Questions of justice and religion with respect to politics in nineteenth-century American literature have been thoroughly canvassed over the past thirty years. At the centre of much of this discussion has been Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), with its portrayal of slavery as occurring 'beneath the shadow of American law, and the shadow of the cross of Christ.' Given that the critical reassessment of Stowe coincided

with the emergence of what used to be the 'New' Historicism, this work has been largely historicist in methodology, excavating the legal, philosophical, theological, print, and material contexts for America's first international bestseller.

Originally conceived as yet another inquiry into Stowe's intervention into antebellum legal and literary debates over race and rights, *The Spirit and the Letter* is distinguished by Thomas Loebel's interest in the *language* in which such interventions are accomplished. Committed to 'a rethinking of language from a theological perspective and the effects of its indwelling in the literary,' Loebel is less concerned with how early American authors from Mary Rowlandson to Nathaniel Hawthorne to George Washington Cable represent questions of justice than how justice is 'manifest' in their language itself. Hence the titular attention to the Pauline distinction between the Old Testament observance of the letter of the law and the New Testament emphasis on the spirit for salvation. 'A theological conception of language argues for ethics as the fundamental constitution of language as such,' Loebel explains: 'The Word is created *as* the relation to the inassimilable Other. Wholly constitutive of human language, Word persecutes the attempts of human language to represent in-justice to the others of this world.'

As Loebel's own language suggests, his inquiry's linguistic orientation prompts a deconstructive approach. The Apostle Paul and Emmanuel Levinas, rather than Adam Smith and Michel Foucault, provide the study's theoretical underpinnings. The result, as Loebel acknowledges, is not entirely reader-friendly: the different chapters 'set various plates spinning at the same time ... whose simultaneity print does not facilitate best,' each chapter developing 'aspects of the overall idea, which takes shape, and only in the sense of an outline, in the conclusion.' Indeed, it is difficult to summarize a coherent argument holding these chapters together. Loebel's overarching concern is the tension between 'unionist-republican' and 'confederate-democratic' visions of American identity, in the sense of federalist versus more pluralistic views of nationhood. Loebel posits the latter, detached from its sectional association with a white supremacist states-rights platform, as a means for resisting a hegemonic American identity that, subsuming the cultural under the national, wilfully disregards otherness and difference. The study's various strains come together most productively in Loebel's convincing demonstration of how Cable's well-intentioned realist use of local colour writing in *The Grandissimes* (1880) fails in its goal of manifesting the Other's linguistic and cultural integrity in that dialect ultimately records only the writing self's perception of difference.

Ironically, the study's inconsistent interaction with its own critical 'others' detracts from its overall effectiveness. If, in chapters on Anne

Hutchinson and Mary Rowlandson, one might wish for more of Loebel's original insights and less deference to scholars of Puritan literature and culture, the otherwise careful readings in the two chapters on Stowe suffer from a lack of engagement with other critics, some of them quite influential. It seems odd, for example, that chapter 5's discussion of the Exodus story in antebellum 'African American liberation discourse' makes no mention of Eddie S. Glaude, Jr.'s *Exodus! Religion, Race, and Nation in Early Nineteenth-Century Black America* (2002). Similarly, one wonders why, when Loebel argues, quite persuasively, that Stowe recuperates the Old Testament 'to promote the concept that sentiment and love are only as useful as the material ethical action they motivate,' he does not take into account legal scholar Alfred L. Brophy's elaboration of Stowe's 'jurisprudence of love and sentiment.' Even more surprising is the absence of Loebel's fellow-traveller, Wai Chee Dimock, and her well-received theoretical analysis of nineteenth-century American literature, *Residues of Justice: Literature, Law, Philosophy* (1996). More explicit engagement with his many interlocutors on the important issues addressed in *The Letter and the Spirit* would help to clarify the specific contribution that Loebel seeks to make with this ambitious, innovative undertaking. (JEANNINE MARIE DELOMBARD)

Guy St-Denis. *Tecumseh's Bones*

McGill-Queen's University Press. xviii, 286. \$39.95

When Major John Richardson, self-designated as Canada's 'first and only author,' reprinted his poem *Tecumseh; or The Warrior of the West* (1828) in his Brockville newspaper in 1842, he announced his intention to place the last copy of the first edition 'under the foundation stone of the Monument to be erected to that celebrated Warrior.' A veteran of the Battle of the Thames in which the admired Tecumseh died, Richardson was predictably supportive of a plan announced the previous year for a memorial to be erected in Amherstberg. Earlier issues of the *New Era* had already praised local regiments for their support for this initiative. That monument was never built, and *Tecumseh's Bones* anatomizes the myths and motivations surrounding this and the many other attempts to memorialize Tecumseh in stone as Richardson and his literary contemporaries and successors would in words.

A prospective reader might assume that Guy St-Denis's title is to be read as metaphor, but *Tecumseh's Bones* quite literally identifies the book's focus. The fate of Tecumseh's corpse is crucial to a distinction between a monument and a 'mere cenotaph,' the latter devalued as having no direct link to its honoured subject. Beginning in 1840 with the Amherstberg ini-

tiative praised by Richardson, St-Denis traces contending claims extending over more than a century by Amherstberg, Chatham, London, Montreal, Thamesville, Walpole Island, and Wallaceburg to claim pride of place in honouring Tecumseh's bones. The proceedings of the 1841 town meeting initiating the Amherstberg project suggest the range of motives and machinations underlying these efforts in reflecting characteristic tensions between primitivism and savagism, the appropriation for nationalist purposes of a leader whose interest was in the survival of his own people in North America and whose alliance with Great Britain was strategic rather than ideological – and most of all, the need for money from other communities to support a local initiative. Meanwhile, St-Denis notes that Tecumseh's First Nations successors responded 'to the ghoulish fascination of their white neighbours by instituting a long tradition of secrecy and deception' made possible by the absence of any conclusive evidence regarding Tecumseh's burial. Accurately billed as 'part detective story, part historical inquiry,' St-Denis's book blends memoir and impressive archival research in constructing a narrative concluding with the long-delayed erection of not one but two memorials, the first in 1941 on Walpole Island, the second in 1963 on the site of the battlefield where Tecumseh died.

Tecumseh's foremost biographer, John Sugden, ended his 1985 study, *Tecumseh's Last Stand*, with an appendix titled 'The Dispute over Tecumseh's Burial,' and *Tecumseh's Bones* can be seen as unpacking and amplifying Sugden's half-dozen pages in one hundred and thirty-eight pages of text, eighty-three pages of notes, and a twenty-one-page 'Chronology of the Mystery.' Sugden's 1997 authoritative biography of Tecumseh reiterated that the fate of Tecumseh's bones remains 'the source of an enigma,' but he provides a dust-jacket assessment of *Tecumseh's Bones* as a 'thoroughly original work [which] casts new light on the enduring mystery of Tecumseh's fate, brilliantly demonstrating how history and myth converge.'

Having so assiduously and successfully anatomized the various claims of Tecumseh's monumentalists, St-Denis concludes that the remains of Tecumseh's body probably still lie on the site of the battlefield where he died. In an era when television's CSI ('Crime Scene Investigation') is apparently attracting undergraduates to programs in forensics if not history, St-Denis's emphasis on an old injury to one of Tecumseh's thigh bones as the only evidence that could authenticate a definitive claim provides a timely resolution to his 'detective story.' That the book has already received the 2005 J.J. Talman Award from the Ontario Historical Society honouring the year's best book on Ontario's social, economic, political, or cultural history indicates St-Denis's success in yoking his mystery story to incisive historical inquiry and archival research. (LESLIE MONKMAN)

Robert Morrison. *Jane Austen's 'Pride and Prejudice': A Sourcebook*
 Routledge. xviii, 172. \$37.95

Containing extracts from contemporary documents and modern criticism, annotated key passages of the novel, and suggestions for further reading, this sourcebook provides a helpful map for undergraduate students and serious readers wishing to explore both the novel's 'sparkling surface and its deepening shadows.'

Through a chronology, biographical directory, and excerpts of sixteen contemporary works, the first section, 'Contexts,' situates the novel and Austen's career in the political and social turbulence of late eighteenth- and early nineteenth-century Europe. To illustrate the novel's complexities, Morrison connects some of the novel's preoccupations such as pride, class, or women's education with short passages from works by such diverse authors as Amelia Opie, Jean-Jacques Rousseau, Mary Wollstonecraft, Edmund Burke, and William Godwin. In some cases, such as the paragraph from Joseph Highmore on politeness, commentary overtakes the excerpt, the former being longer and more interesting. Five selections from Austen's letters offer a glimpse into her views on authorship and publication. The 'Biographical Directory' concluding this first section would be better placed as an appendix as the names included appear throughout the sourcebook. While most of this contextual material is already widely available, the sourcebook assembles it with well-written scholarly commentary.

Contemporary reviews, selections of novelists' comments, sixteen excerpts of modern criticism, 1939–2002, and three remarks on the novel in performance make up the section devoted to interpretations. Although much must be excluded in a work of this brevity, the collection represents a range of critical approaches but unfortunately lacks an extract from such influential critics as Brian Southam, Tony Tanner, and Marilyn Butler. The subsection detailing performances of the novel is most welcome but also frustratingly limited to commentary on the 1995 BBC version. In addition to several films, the novel has inspired adaptations for the stage and musical theatre. A subsection on sequels to the novel would complement this section.

Throughout this text but most notably in the headnotes to the key passages, parenthetical references direct readers to relevant documents elsewhere in the sourcebook. This feature is the heart of the sourcebook's contribution to scholarship as a teaching text. For instance, the note introducing the passage in which Lady Catherine de Bourgh confronts Elizabeth Bennet (volume 3, chapter 14) refers readers to a contemporary document, two comments from novelists, a passage from modern criticism, and an illustration on the facing page. Although flipping through the sourcebook can be distracting – and the structure seems indebted to the

more fluid medium of electronic hypertext – such a layered approach encourages a reader's independent, critical thinking by presenting several different perspectives from which to understand a particular episode. In addition to the many resources both excerpted and cited throughout the sourcebook, Morrison offers a short list of works for further reading, each entry thoughtfully and briefly annotated.

This sourcebook is accessible to all readers but should be particularly useful to undergraduates. Morrison's selections are judicious, representing a range of contexts and critical approaches, and his introductions, lively and succinct. (KATHLEEN JAMES-CAVAN)

Michael Eberle-Sinatra. *Leigh Hunt and the London Literary Scene:
A Reception History of His Major Works, 1805–1828*
Routledge. ix, 176. \$85.00

The publication in six volumes of *The Selected Writings of Leigh Hunt* (2003), of which Michael Eberle-Sinatra was one of the general editors, consolidated the recent revival of interest in the life and writings of Leigh Hunt. Jeffrey N. Cox's *Poetry and Politics in the Cockney School: Keats, Shelley, Hunt and Their Circle* (1998) first brought into vivid focus Hunt's role in fashioning a political and artistic community apart from which it is no longer possible to understand the careers of Keats, Shelley, Hazlitt, and others. Since the appearance of *The Selected Writings* in 2003, Hunt has now come into his own. In the same year, Nicholas Roe's edited collection, *Leigh Hunt: Life, Poetics, Politics*, assembled a group of essays covering a wide range of subjects opened up by Hunt's activities as poet, journalist, reviewer, theatrical and cultural critic, and central figure of early nineteenth-century Romantic sociability. The year 2005 then saw two major biographies, Anthony Holden's *The Wit in the Dungeon: A Life of Leigh Hunt* and Roe's sparkling *Fiery Heart: The First Life of Leigh Hunt*. The next stage of Hunt scholarship will find Eberle-Sinatra's latest contribution to be an eminently useful survey, as his title suggests, of the reception history of Hunt's major works during the Romantic period.

The book represents an attempt, in the author's words, 'to reassess Hunt's substantial contributions to several different genres and to offer an account of their significant impact on audiences during the Romantic period through an episodic, chronological approach.' It is accordingly divided into four chapters titled simply by ranges of dates, and students of Hunt will recognize the rationale behind this organization. Chapter 1 ('1805–1811') begins the survey with Hunt's early innovations as a theatrical critic and the founding of the *Examiner*. Chapter 2 ('1811–1816') explores the reception of *The Feast of the Poets*, and Hunt's responses to Robert Southey, S.T. Coleridge, William Wordsworth, and others in that

work. Chapter 3 ('1816–1821') then focuses on the reception of *The Story of Rimini* and the subsequent Cockney School debates. And chapter 4 ('1821–1828') concludes the study with the *Liberal*, Hunt's years in Italy, and the fallout over *Lord Byron and Some of His Contemporaries*.

Eberle-Sinatra admirably meets the goal he sets for himself by providing a largely descriptive survey, but he also offers an engaging discussion of Hunt's generic innovations and a sustained reading of the difficult idea of 'independence' that Hunt both championed and struggled with over the course of his career. Two instances where the book's treatment of these themes is particularly strong are in its discussion of Hunt's contributions to the genres of theatrical criticism and travel writing. Hunt's insistence on an independent response to plays and actors, Eberle-Sinatra suggests, allows him to create a new kind of cultural criticism, at once intensely personal yet unbiased and neutral, written by a critic who 'empowers his readers by informing them of the principles that guide his judgment.' In his reactions to Italy, we find, Hunt revises the established genre of travel writing by combining it with the new essayistic, familiar, and informal mode that, in typical Cockney fashion, attempts to widen the circle of sociability by addressing the reader as 'another friend, welcome to eavesdrop on Hunt's conversations.'

In spite of, or rather because of, the successes of this somewhat modest book, one does wish for more, especially in light of the fact that author is so well positioned to offer a more ambitious treatment. Above all, though, by providing a clear guide to the reception history of Hunt's major works, *Leigh Hunt and the London Literary Scene* performs a notable service for scholarship currently underway and soon to commence on this dynamic and enduring figure. (DANIEL E. WHITE)

Graham MacDonald, editor and translator. *Frederic Baraga's
Short History of the North American Indians*
University of Calgary Press 2004. xvi, 228. \$34.95

The title of this book leads the reader to think that it covers the history of all Indians in North America, but it does not. The information is generalized observations of the Indian situation in America in the early nineteenth century with more specific details about Algonquian Indians living in and around the Great Lakes area of what is now Canada and the United States. There is not a wealth of historical information herein. The first forty-five pages of the book are Graham MacDonald's introduction to Frederic Baraga's text, and, in fact, the biographical information about Baraga is more interesting than Baraga's words. Further, MacDonald contextualizes Baraga's writing by offering the historical, social, political, and religious background.

Baraga was a Roman Catholic priest from Bavaria who became a missionary to the Indians of the Great Lakes area from 1831 until his death in 1868. This was a time of transition for the Indians in the area. The Revolutionary War was over; the Indians of the Northeast had been subdued and decimated through disease and warfare, and many of them had been pushed west where they came into conflict with the tribes already resident in the area and those further west. Fur-bearing animals of the region were almost eliminated and without the financial resources from the fur trade, the Indians of the area were poverty-stricken, hopeless, and succumbing rapidly to alcoholism, starvation, and more disease. Not surprisingly, Baraga believed that these Indians were doomed to disappear. He wrote: 'According to all probabilities, in a few centuries the history of these Indians will be that of a people that exist only in books.' He was interested, not in saving their lives, but in making what remained of their lives as comfortable as possible while saving their souls.

Baraga seems clinical and cold in his analysis of why the Indians were 'disappearing.' His reasons are accurate – disease, warfare, and alcoholism – but he doesn't comment on the morality of white invasion and colonialism that created these situations. Rather, it seems that he accepts the plight of the Indians as being inevitable – Manifest Destiny, a term that would not be invented for some decades, but was already present in the attitudes of white European settlers.

Moreover, Baraga's writing is full of the prejudices of his time. For example, he uses the civilization-savage dichotomy throughout his text, and while MacDonald pleads that many writers of the time period were aware of the prejudice implicit in such statements, this reader sees no evidence that Baraga was aware of such problematical language. There are also inconsistencies in Baraga's statements. At one point, he writes: 'Indians are in general lazy,' and yet, he goes on to comment about the remarkable persistence and endurance of Indians when they are hunting. His puzzlement over this situation and other similar ones indicates that while he was dedicated to helping Indians in both secular and sacred settings, he was unable to bridge the gap in cultural understanding.

Baraga wrote this book in an abbreviated form as a report to his European supporters, but expanded and revised it over the years. This was not his only publication. Baraga was a prolific writer, producing a variety of writing that included instruction books for good Christian living and Ojibwa language grammars and dictionaries. His *Short History of the North American Indians* was first published in 1837 in both German and French. This current edition is the first time the work has been translated into English. MacDonald's contribution is meticulously researched with high standards of writing. This latest book should be of value to anyone interested in the story of white/Indian contact in the Great Lakes region during the first half of the nineteenth century. Serious researchers may find

the text useful for the descriptions of Indian clothing, for example, but should beware of accepting as fact Baraga's comments on Indian spiritual belief and practice, because this section of his text is seriously compromised by Baraga's Christian position and cultural prejudices. (FRANCI WASHBURN)

Heather Kirk. *Wacousta. Based on the Novel by John Richardson*
Winding Trail. xv, 270. \$29.95

What they've done to *Wacousta* over the decades, you wouldn't wish on your worst enemy. Slimmed to the point of anorexia by successive abridgments, it ballooned to its original length with Douglas Cronk's 1990 restoration, and two more full-length editions followed. Now the text is shrinking again as it undergoes a personality change. For Heather Kirk's 'rewriting' turns the creaky story into a 'great read' and 'a balanced account of the Pontiac Uprising.' Why?

Name any other Canadian text that has endured a shrink-wrapping and makeover on this scale. Is *Wacousta* read for its streamlined story? For its politically correct vision of life in the wild? For its stylistic graces? Or does it still get read by academics and their students because it remains all of a piece, at times turgid, always overblown in its rhetoric and absurd in its plotting but *here* before us nonetheless. That is, *Wacousta* offers an obsessive expression of an early Canadian writer's attempt to extract popular imaginative appeal from a Canadian temporal (1764) and spatial (the Great Lakes frontier) location. That is why it remains of interest; not because it delivers a story of universal appeal that only needs few of its rhetorical rough spots – its 'wordy, abstract prose style' – smoothed over to turn it into Oprah material.

Whatever a current audience might find off-putting – that is, much of the novel's plotting, characterization, style, and theme – is part of its actuality. John Richardson – with breathtaking insouciance – termed his work 'a tale of sad reality.' Even if Heather Kirk's version could have escaped the use of anachronism – 'I am the most highly-motivated man in the fort'; 'told him to shut up'; 'am I going to be raped?'; 'yanked up her skirt'; 'sadistic sexual excitement' – a problem would still remain: the problem raised by a refusal to experience a text on its own terms. How can such a demurral add anything to our understanding or appreciation of a national literature? Whether the naughty bits are political or sexual in nature, bowdlerizing them never works.

Nahum Tate rewrote *King Lear* because an audience existed for Shakespeare in the first place. Has that sort of committed popular audience ever existed for a creature like *Wacousta*, whose author grouched that he might as well have published it in Kamchatka for all the enthusiasm it aroused among local readers? What did *Wacousta* do to attract this sort of attention?

Yet this travesty of a rewrite does indicate the power and significance that the original still retains: you neuter a stallion, not a hack. Obviously something about *Wacousta's* very otherness sticks in the craw of today's tastemakers. Obviously a children's writer like Kirk wants Richardson cleaned up, his boots shined or better yet replaced with sandals, his shaggy threat to good taste scrubbed into respectability or at least readability. I find it very reassuring to think that this is so, for it bespeaks the liveliness of Richardson's imagination and the wisdom of his enduring folly.

Meanwhile, never confuse this horse chestnut with a chestnut horse.
(DENNIS DUFFY)

Mark G. McGowan. *Michael Power: The Struggle to Build the Catholic Church on the Canadian Frontier*
McGill-Queen's University Press. xvii, 378. \$49.95

In his acknowledgments to *Michael Power: The Struggle to Build the Catholic Church on the Canadian Frontier*, Mark McGowan owns up to his initial apprehension at taking on the project. As a social historian of religion and ethnicity, McGowan recalls that he considered biography to be 'scarcely history at all.' Further, Power was more mythologized than known; only a minimal correspondence and personal effects survive his brief five-year tenure as the first Catholic bishop of the Diocese of Toronto. In reconsidering the 'offer he couldn't refuse,' however, McGowan saw an opportunity to cast his net beyond the limited details of Power's life to develop a nuanced account of the diocese's early history. The result is a substantial contribution to the religious history of Ontario, in the words of Edward Thompson, preserving 'frontier Catholicism' from the 'enormous condescension of posterity.'

In deference to his subject's Maritime roots, McGowan repeatedly returns his narrative to the nautical metaphor of putting out 'into the deep' to illustrate the struggles and challenges of Power's experience. A native of Halifax, Power was the sum of his parts: steeped in the culture and tradition of his pre-famine Waterford heritage, he was 'promised' by his mother's piety to the church at the tender age of twelve. Immersed for priestly formation in the foreign culture of the Collège de Montréal, Power felt the frontier beckon throughout his adult life. He was fast-tracked to ordination at twenty-three in response to the demand for curés in the townships and missions of Lower Canada. Of temperate if somewhat sickly disposition, Power readily grasped the ultramontane revolution sweeping the post-Napoleonic church. This makes him for McGowan the right man at the right time for the ranging and undisciplined clergy and faithful of the new Diocese of Toronto, who were scattered from Newcastle to Sandwich (Windsor). Power could also be complex – tempestuous and intolerant of

challenges to his authority. More than one priest was compelled to leave Toronto for not adhering to the Regulations of Power's first Diocesan Synod in 1842. At other times, the quality of mercy in him was not strained. Indeed, his death from typhus resulted from exposure while dispensing the sacraments to the newly arrived Irish immigrants waiting to die in the city's fever sheds during 'Black '47.'

McGowan tells this story by employing his own 'tridentine' approach to Power's life and to his role in the development of the Catholic church in Canada West. Impressive spadework in a host of North American and European religious and public collections allows him to trace the basic plan of Power's life. We glean here, too, something of the future bishop's escalating fascination with canon law, and of the spirituality passed on to him by his mother and fortified through his devotion to the *Imitatio Christi*. A remarkable synthesis of the secondary literature informs McGowan's understanding of Power's formative milieu. We understand his inevitable confrontations with the *fabrique* and *marguilliers*, key aspects of the seigneurial church, and we appreciate his skilful navigation through the labyrinthine politics offered in the early years of the 'united Canadas.'

Most impressive, however, is the author's conjuring of the historical imagination. Owen Barfield challenged the historian of the nineteenth century to use 'penetrating language with the knowledge thus accumulated, to feel how the past is,' and here McGowan is at his best. We taste the salt air of 'young Mick's' seaside childhood; we sense his doubts regarding his religious vocation; we feel the bumps on the rough logging roads that carry him beyond the confines of 'Muddy York' to his yearly summer visitations through the expansive diocese. In the end, we grieve his loss with the faithful; and we sense the fears of his colleagues, who know only too well that Power's like will not be found among their number. (PETER MEEHAN)

Benjamin Disraeli. *Benjamin Disraeli Letters*. Volume 7: 1857–1859. Edited by M.G. Wiebe, Mary S. Millar, Ann P. Robson, and Ellen Hawman
University of Toronto Press 2004. lxvi, 578. \$185.00

The editors of volume 7 of the *Benjamin Disraeli Letters* have maintained the distinguished scholarly standards that have characterized every previous volume. Indeed, the depth of knowledge demonstrated in the editorial material, especially the annotations, has surpassed all other volumes in this series. As usual, they have provided a succinct, penetrating introduction and chronologies, both of Disraeli's political life during the period under scrutiny and of the number, dates, and recipients of his epistolary offerings. The letters reveal his capacity for terseness when dealing with national and local Conservative party issues, his capacity for businesslike prose when

informing Queen Victoria and Lord Derby of quotidian and forthcoming foreign and domestic problems, and his personal concerns for long-time correspondents and friends, notably Sarah Brygdes Willyams and Lady Londonderry. Moreover, the sheer range of his correspondence is astonishing, given that he had to deal with almost all questions of party patronage and electoral details, regular letters to the Queen, pleas to recalcitrant, often testy peers, such as Lord Stanley and Lord Lytton, and even lengthy, self-deprecating epistles to William Gladstone requesting that he renounce their long personal rivalry and, in the national interest, join Lord Derby's Cabinet. Indeed, the volume contains 670 letters of which 457 have never been published, in whole or in part. These letters will be invaluable, indeed essential, for all of Disraeli's future biographers. Current biographies, alas, are markedly deficient in dealing with these years of Disraeli's career. As the editors emphasize, this period as a whole has generally been 'neglected or dismissed as unimportant' by historians. Yet the dilemmas over electoral reform characterize these years while in the realm of imperial and foreign problems these were the years that witnessed the 1857 India Mutiny, the intervention of Emperor Napoleon III in a war against Austria over the issue of Italian unification and yet another conflict with the decaying Chinese Empire. At home, British legislators and London residents confronted the 'Great Stink' of July 1858 when the smell of the polluted Thames caused Disraeli, Gladstone, and other MPs to become ill in the House of Commons. Then on 6 June 1859 Whigs, Liberals, and Radicals met in Willis's Rooms to co-operate in what was to become the Victorian Liberal party, the emerging powerful adversary of the still quarrelsome, disunited Conservatives.

The editors are correct in arguing that these letters, whatever they reveal about Disraeli's political frustrations, demonstrate that during these years he was purposely preparing the Conservative party to attain power with clear domestic, imperial, and foreign directions. Disraeli's letters also indicate clearly his utilization of the changing technology of the day, notably his reliance on the telegraph, increasingly speedy train service, and even the transatlantic cable.

On some major issues of this time these letters demonstrate that Disraeli was farsighted, notably in his views on the India Mutiny. Writing to Mrs Willyams on 23 September 1857, he observed that the 'Indian news is most grave ... But of all the awful circumstances of this terrible affair, is the spirit of vengeance, wh: is preached – as if we were to take our enemies for our model. In a political, a military, a religious, point of view, nothing can be more unwise, or more heinous.' Later, to Lord Stanley in 1858, Disraeli demonstrated how he believed what had happened in India could be avoided in Britain. 'No Government can stand that is supposed to slight the religious feelings of the country. It is as important to touch the feelings &

sympathy of the religious classes in England as to conciliate the natives of India.' These letters convey concisely Disraeli's conservative beliefs.

Disraeli's views on the necessity for some vital version of reform pervade this volume. As the editors summed up 'the tone' of the letters in this Volume: 'We must accommodate the settlement of 1832 to the England of 1859' (to Lord Stanley, 10 February 1859). Unfortunately, the Conservatives simply lacked the numbers in the House of Commons to carry any kind of Reform Bill, notably the version Disraeli introduced in the Commons on 28 February 1859.

Space does not permit riches of this volume to be reviewed in much longer form. I have one minor caveat. The 'Quadrilateral' referred to in note 4, page 406 should be described as the 'Venetian Quadrilateral.' (RICHARD REMPEL)

Brett Zimmerman. *Edgar Allan Poe: Rhetoric and Style*
McGill-Queen's University Press. xxii, 408. \$80.00

Brett Zimmerman's stylistic analysis of a varied selection of works by Poe ascertains beyond a doubt Poe's status as a skilled and versatile literary craftsman who was conversant with classical rhetoric. An examination of 'grammar, lexis, syntax, phonology, typology, punctuation, but especially classical rhetoric – figures of thought and figures of speech, the schemes and tropes' – all fall under the purview of Zimmerman's close readings of 'The Tell-Tale Heart,' 'The Black Cat,' and 'The Masque of the Red Death'; his survey of a number of Poe's tales (especially his parodies); and his study of several critical reviews. In his emphatic defence of Poe's rhetorical dexterity, Zimmerman proceeds from the methodological premise, espoused predominantly by scholars who perceive Poe as an ironist, which distinguishes the author from his narrators. He demonstrates convincingly that Poe maintains a critical distance from them, and that his use of rhetorical figures is dependent, for the most part, upon characterization. In other words, Zimmerman successfully refutes scholarly invectives against Poe's stylistic acrobatics, most often directed at the verbosity of his Gothic narrators, by demonstrating that what critics call exercises in bad taste on Poe's part are actually rhetorical tactics he employs deliberately to reveal the shortcomings of his speakers. In drawing analogies between Poe's humour in his satirical tales and contemporary North American popular culture, moreover, Zimmerman makes Poe seem less esoteric to the uninitiated reader and successfully contextualizes Poe's uses of rhetoric for comic effects within the broader tradition of American humour.

In the chapter dedicated to Poe's literary reviews, Zimmerman examines the rhetorical scaffold that sustains what he calls Poe's 'critical tomahawk-

ism,' the fearless, insolent, incisive, and often belligerent critical voice that earned Poe the dread and, in some cases, respect of his contemporaries. While Poe employs language as a weapon to disarm his opponents in his reviews, Zimmerman also observes Poe's occasional stylistic blunders and points to some of the inconsistencies evident in the advice he dispenses to other writers in contrast to his own writing practice.

The glossary that accompanies the five chapters of this book is an invaluable resource to scholars and students alike who are interested in Poe's command of rhetoric. Each entry includes the name of the device in question; a brief definition or, in the case of contentious devices, several definitions; its pronunciation; its type or category; and an example taken from Poe's text that illustrates it in context. Zimmerman uses bold face to underscore the words or parts of speech in which a given device figures, an editorial choice that will be helpful to students. Furthermore, the overlap between terminological entries and the body of Zimmerman's text renders his argument more accessible. The glossary functions like a dictionary, and it can be consulted by the reader seeking a specific term or a cursory understanding of Poe's use of rhetoric, without requiring the perusal of Zimmerman's essays. Likewise, one can read the essays to gain a clear understanding of Poe's multifaceted style without needing to study the bulk of the glossary.

Edgar Allan Poe: Rhetoric and Style offers a much-needed contribution to Poe scholarship that not only goes a long way in dispelling the myth of Poe as a bad writer, but will prove enlightening to Poe scholars and enthusiasts alike. In addition to the strengths outlined above, Zimmerman's accessible prose and engaging tone make reading about rhetoric – a potentially dry subject in the hands of a less skilled writer – enjoyable. Finally, while Zimmerman's research does not pretend to be a source study of Poe's stylistic influences, it points to the merits of such an undertaking and to the necessity of ongoing research in this field. (VIVIAN RALICKAS)

Neil Semple. *Faithful Intellect: Samuel S. Nelles and Victoria University*
McGill-Queen's University Press. xx, 370. \$75.00

This is an ambitious biography, its aim being not merely to recreate the life of Nelles (1823–87), but through this to present the intellectual and religious culture of English Canada between 1830 and 1880. This is a tall order; but Nelles's life does touch on important issues. As an influential church leader he helped Methodism to evolve from its emotional and populist roots into a more urbane Christianity. As head of Victoria University in Cobourg, Ontario, 1850–87, he defined Methodist higher education. In fact he may be said to have saved the fledgling college from

oblivion, since he arrived at a low moment in its history. In September 1850 he was the only professor, while the student body was down to four or five, though reinforcements trickled in during the fall term. In building up the institution he became involved in the struggle over the provincial educational endowments, for many years claimed by Anglican or secular institutions. As an educator in a church-related college he was confronted with the nineteenth-century dilemma of the perceived clash between religion and science and the proper approach to the Bible. Finally, he was involved in the negotiations for the federation of the University of Toronto. One of the most interesting chapters shows this movement from the outside, with University College as the villain. Nelles negotiated in good faith but finally voted against federation. However, the Methodist Conference voted in favour, leaving Nelles privately depressed and appalled at this 'one huge blunder and misfortune' which seemed to negate his life's work.

All these social and political issues are integrated into the text. Indeed, sometimes we lose sight of the central character for pages at a time, while the separate school question or the history of medical education is discussed: this is definitely a scholarly rather than a popular biography, with 88 page notes to 279 pages of text. Neil Semple is the author of an authoritative history of Methodism in Canada, *The Lord's Dominion* (1996), and is able to draw on such primary sources as minutes of Conference, correspondence of missionary societies, articles in the *Christian Guardian*, and the papers of Egerton Ryerson or George Hodgins, besides having a mastery of recent secondary material. Nelles himself, perhaps mindful of a future biographer, kept copious records which are now in the Victoria University Archives: letters received, speeches, sermons, diaries, meditations, many *Random Thoughts and Mental Records*, and even poems (which are less compelling than his voluminous prose output).

Nelles as archivist sounds somewhat like his biographer, and indeed one feature of this biography is the closeness between narrator and subject. Semple bends over backwards to recreate the beliefs of this bygone era in the terms which might have been used then. One is grateful for the absence of jargon, but at times might appreciate more critical distance, especially regarding such contentious issues as the establishment of Native schools, or verbal formulations that appear problematic. One is not sure whether Nelles himself was a consummate middle-of-the-roader, or whether this impression is created partly by Semple's refusal to favour one side of a dichotomy. He is presented as a progressive liberal-conservative who believed in individual liberty but wanted to preserve stability and order, an upholder of traditional values who accepted the challenges of the new learning, and even a nostalgic schoolboy nevertheless eager to face new challenges.

The *Faithful Intellect* of the title nicely captures Nelles's balanced legacy. He distrusted enthusiasm and the emotional Methodism of the revivals, stressing instead a rational faith (while recognizing that some truths that could be reached only through poetry and imagination). As a professor, initially trained in the Scottish 'common sense' school, he believed in free inquiry and introduced his students to a wide range of philosophical texts, from Richard Whately's *Logic* to natural theology. Yet he held that all these studies should be grounded in faith; optimistically, he believed that a Christian approach could uncover an objective truth which could never contradict revelation. In these beliefs he was typical of at least one segment of his society, and so worthy of a thorough study such as this. (JEAN O'GRADY)

Peter Fitting, editor. *Subterranean Worlds: A Critical Anthology*
Wesleyan University Press, 2004. xii, 226. US \$29.95

The bizarre idea that our earth is hollow and perhaps populated inside has been put to effective imaginative use by writers ranging from Edgar Allan Poe and Jules Verne to Rudy Rucker. The notion of a hollow earth had respectability as a scientific hypothesis among seventeenth- and eighteenth-century geologists. In the early nineteenth century, when most scientists no longer gave that hypothesis much credence, the American naval exploring expedition of 1838–42, sponsored by an 1836 act of Congress, was initiated to test John Cleves Symmes's theory that the earth 'is hollow and habitable within.' A beneficial unintended consequence of this expedition, which soon turned to less trivial pursuits, was establishment of the Smithsonian Institute to house collected specimens. Even now, belief in a hollow earth oddly persists among a lunatic fringe of no influence but (like flying saucer and alien abduction believers) of some interest to sociologists, satirists, and students of abnormal psychology. A niche in the overlapping histories of literature and of science is occupied by books and articles about hollow-earth proponents, their theories, and the literary uses of such ideas by writers of science fiction, fantasy, and utopias.

Peter Fitting's critical anthology contributes to existing scholarship on its topic by correcting errors in previous accounts and by making available a selection of relevant passages, many in his own translation to English. He concentrates on lesser-known and rare texts written before 1821 while also including judicious selections from more accessible works by such well-known later writers as Poe, Verne, Edward Bulwer-Lytton, and Edgar Rice Burroughs. Taking bits and pieces from larger works is seldom a good practice, but here it is very helpful. People concerned only with tracing from a literary or scientific angle passages explicitly dealing with the idea

of a hollow earth are spared the task of tracking down extremely rare books, while also in some cases having to translate them once found or having to winnow out a few pages from gigantic books otherwise irrelevant, such as Casanova's five-volume *L'Icosameron*. For each selection Fitting provides enough summary of the omitted material so that his readers can easily decide if for their purposes they ought to seek out and read the entire work. In this way *Subterranean Worlds* has the virtues without the usual tedium of an annotated bibliography.

Moreover, Fitting's introductory survey and subsequent remarks introducing each selection comprise an accurate concise history of the scientific and literary uses of ideas about a hollow earth. There is also a comprehensive bibliography of primary and secondary material, including references to many helpful websites. Fitting's introductions are elegant critical assessments in jargon-free prose with nice touches of wry humour that enliven his account. All this makes Fitting's anthology an excellent starting-point for neophytes. For advanced scholars, *Subterranean Worlds* is indispensable because in it Fitting includes very scarce texts that have more often been misquoted, misunderstood, or ignored altogether than carefully read. He corrects previous errors while providing evidence that sets the record straight. This anthology is based on sound scholarship and original research on neglected texts, all dished up with impressive erudition and appealing enthusiasm for a topic that Fitting too modestly describes as, for himself at least, 'somewhere between a hobby and an obsession.' In fact, works in many genres about subterranean worlds are important for historians of geology, fantasy, science fiction, and utopias. *Subterranean Worlds* advances knowledge in ways that make it valuable in itself and also as a signal aid and stimulus to further research that can now build on Fitting's contribution to the history of ideas about a hollow earth. (PAUL ALKON)

Yvon Lamonde, Patricia Lockhart Fleming, and Fiona A. Black, editors.

History of the Book in Canada. Volume 2: 1840–1918

University of Toronto Press. xxxiv, 660. \$85.00

This substantial volume, the second to appear of three, is a remarkable achievement by its editors. It gathers together the work of seventy contributors, organized into seven sections ('Publishing a Country,' 'Printing and Material Form,' 'Authorship: The Emergence of a Profession,' 'Distribution Networks,' 'The Evolution of Libraries,' 'Print in Daily Life,' and 'Readers and Reading') and chronicles a period that marks the emergence of the book as a substantial and important presence in Canadian industry, culture, and society.

The book in Canada is not the same as the Canadian book, as this volume makes sufficiently clear. On the one hand, the Canadian book trade remained during this period closely affiliated with, if not a minor satellite of, international book trade systems based in Great Britain, France, and the United States. On the other, there can scarcely be said to have existed a single or unified national Canadian book culture during the period. In general, the volume negotiates these difficulties expertly. Not only is attention paid to the role of copyright and tariff legislation as it affected the international trade in books and texts to and from Canada, but many contributions address the many book cultures present in Canada during the period: English, French, and those of various Native populations, of course, but also those of smaller immigrant communities such as African American, Icelandic, German, Ukrainian, Jewish, and Chinese, among others.

The multitude of contributors, some of whom are the authors of several pieces, means that the volume has a fractured, almost kaleidoscopic, quality. The section on 'The Evolution of Libraries,' for example, just forty-six pages, is made up of eight separate contributions, and the two complementary essays that explore the role of government in Canadian book culture are separated by over a hundred pages. Throughout, the distinction between case studies and regular contributions is not always clear. The result is a volume that feels a bit more like an encyclopedia than a synthetic history, and the emphasis seems to be on chronicling the book in Canada in small snippets rather than providing a broad interpretive overview of its place in Canadian life and society. The 'Editors' Introduction,' which usefully states major themes and outlines the geographical and political expansion of Canada over the period, and the frequent short summary paragraphs that appear at the end of many contributions (so frequently, in fact, that one suspects editorial intervention) only go so far in alleviating this sense.

Supplementing the contributions that make up the bulk of the volume are an introductory chronology, numerous well-chosen illustrations and tables, and two statistical appendices that analyse Canadian book production and availability based on bibliographical databases, which are admittedly insufficient and partial in coverage. These appendices reflect an emphasis throughout on quantitative and statistical evidence, perhaps most evident in the final narrative section on 'Reading Practices,' where scant attention is paid to the cultural approach to the history of reading, which has predominated in North American studies in recent years, in favour of a more traditional account of literacy rates, based on signature counts, and of the institutions that enabled and fostered reading. This conservatism, relying on what many would consider 'objective' data, is probably warranted, however, in a study that is destined to remain the

chief scholarly account of the history of the book in Canada during the period for many years to come. (MICHAEL WINSHIP)

Marguerite Van Die. *Religion, Family and Community in Victorian Canada: The Colbys of Carrollcroft*

McGill-Queen's University Press, xix, 278. \$75.00

Marguerite Van Die's study of the Victorian family in Canada examines what has been seen as a shift from institutional to domestic religiosity. In the early industrial world, because the marketplace was increasingly indifferent to religious precepts, the home became the repository of religious values. Van Die argues that despite this, 'mainline Protestant denominations retained significant cultural authority well into the first half of the twentieth century.' She asks the question, 'To what extent did the family that Victorian rhetoric constructed as ideal accurately represent the experience of real people?' Van Die proposes to undertake a 'preliminary probe' into answering this question through a 'micro-history' of the evangelical middle-class Colby family. She describes her book as 'a search for meaning, a probing into the dynamic relationship of religion with everyday life in order to understand how the two influenced and changed one another.'

Moses and Lemira Colby, both of Puritan descent, moved to Canada from Vermont in 1832, settling in the village of Stanstead in Quebec's Eastern Townships. Moses was a physician, and the family struggled with financial uncertainty. Van Die describes the 'moral imperative' felt by the Colbys to establish themselves successfully within the context of a rapidly changing economy. The importance of proper education consistent with the principles of moral philosophy and the growing emphasis on the partnership of a companionate marriage was continued into the next generation. Most of the book focuses on the eldest son, Charles Carroll, who married Vermont native and Stanstead schoolteacher Hattie Child in 1858. Educated at Dartmouth College and apprenticed as a lawyer, Charles engaged in business with mixed success. His role as a community leader culminated in his election as member of the new Canadian parliament for the Conservatives from 1867 to 1891. The physical representation of the family fortunes was the building of the great stone house which came to be known as 'Carrollcroft,' begun by Moses and completed in grand style by Charles. Charles was forced to sell it in a period of financial misfortune, but later repurchased it when circumstances improved.

Although Charles had a conversion experience just prior to his marriage, his religion was less that of a devoted church member than that of a 'Christian businessman' who struggled to do the right thing in the world.

Hattie, in keeping with the Victorian ideals of womanhood, sought to create a home environment ruled by religious precepts. They worked together in their complementary roles to establish a meaningful and prosperous life based on evangelical Christian principles. They demonstrated this in their close family life, in their attendance at the religious services of numerous churches (often two or three on a Sabbath), and in their roles in the community. Aside from an active social life, Hattie and her daughters engaged in charitable work outside of the home and Charles had a leading role in local church government. He even brought his religious values into his work as a parliamentarian, as evidenced through his role in denying the 1872 Martin appeal for divorce, participation in debates for temperance and in support of Sabbath observance, and his actions in resolving the religious tensions of the New Brunswick school question.

In the end, this book is not really a micro-history, but rather uses the Colby family story as a springboard for discussion of the times they lived in and the moral and religious philosophy of the day. Although there is a voluminous family correspondence, we rarely hear the voices of those writing the letters. This makes it difficult to get caught up in their story. In a volume replete with so many scholarly references – fully one third of the book consists of notes – the absence of much of the Canadian scholarship on the development of the middle class, social reform movements, and women's history is marked. More of a social history sensibility might have enhanced Van Die's narrative.

Van Die demonstrates the importance of religion in all aspects of life to Victorian evangelical Protestants. However, as she concludes, this was a period of dynamic change, and in the end, 'the same period that saw the sacralization of the family' was ultimately to lead to the growing 'secularization' of the twentieth century. (KATHERINE M.J. MCKENNA)

John G. Slater, editor. *Minerva's Aviary: Philosophy at Toronto 1843–2003*
University of Toronto Press. xv, 693. \$75.00, \$29.95

Minerva's Aviary is defined as much by what it is not as by what it is. What it is not is a history of philosophical thinking at the University of Toronto. We learn, for example, that F.H. Anderson (1944–63) was an autocratic and abusive head, but we are given little inkling as to how he conceived of philosophy and of what contributions, if any, he made to it. Of his successor, T.A. Goudge (who was employed in the department between 1938 and 1975), John G. Slater agrees with Goudge's own assessment that he was temperamentally unsuited for administration ('In my opinion, truer words were never spoken'). But Goudge was the author of two well-

received books, one on the great American philosopher Charles S. Peirce, the other on evolution, which won the Governor-General's Literary Award for non-fiction. It is natural to wonder what Goudge's views were about these matters, and whether they carried any influence in the outer world of philosophical scholarship. When at Toronto, William Dray was deservedly reputed to be the pre-eminent analytical philosopher of history, but, although Dray is mentioned by Slater, this fact is neither recorded nor explained. Similarly, during his many years at Toronto, David Gauthier would become the leading contractarian moral theorist of his generation. Gauthier, too, is mentioned, but his philosophical distinction is only hinted at.

Still in the category of what *Minerva's Aviary* is not, it would be instructive to compare it with James Franklin's *Corrupting the Youth: A History of Philosophy in Australia* (2003). Franklin's is a book of intellectual history. It tells us what philosophers in that country thought, it traces their principal intellectual influences, and it gives the reader some sense of how Australia came to be a power-house in twentieth-century English-speaking philosophy – something that couldn't be said of either Toronto or Canada at large. This gives rise to the obvious question: why, although 'because of its size, Toronto's faculty can offer its students a much richer set of courses than comparable American universities only about half its size can mount,' has Canadian philosophy not attained the distinction and heft of Australia's accomplishment?

We come now to what *Minerva's Aviary* is. It is a scrupulously detailed record – an archive, really – of the department's membership in the 160 years since 1843. Interwoven into that record are various developmental themes. One learns of the breaking away of early religious and political control; one learns of the stupendous, if gradual enlargement of the department from its original one-person status; and of the transition in departmental governance from the top-down styles of George Brett (1879–1944) and Fulton Anderson – two of the department's most influential presences – to the democratizations that occurred under Goudge's chairmanship, which were continued by Slater himself and his successors. There is also some discussion of the transformation of the Toronto department from one that emphasized close readings of the classical texts to one that concentrates on the analysis and resolution of philosophical problems currently in fashion. John Slater handles these themes extremely well. He has a nice eye for the personal dynamics that flowed through these transformations. Here he treats his readers to gossip of high order and shrewd observance; and, like those who are good at this sort of thing, Slater doesn't forbear to allow us to know that he thoroughly detested Anderson – without benefit of serving under him – just as he was extremely fond of Goudge.

Much as some readers will delight in what the book offers, the reader who is interested in the place of philosophy in Canada and in the state of Canadian universities more generally will be disappointed not to have been given a better idea of what philosophy was *like* at Toronto and, even more pressingly, what it is like now. This makes of *Minerva's Aviary* a book less for the well-educated general reader than for those whose interests run to the administrative dialectics of a large and venerable university department. (JOHN WOODS)

Rob Breton. *Gospels and Grit: Work and Labour in Carlyle, Conrad, and Orwell*
University of Toronto Press. 246. \$55.00

Gospels and Grit explores the discourse of work from the Victorian period (Thomas Carlyle) to different moments of modernism (Joseph Conrad and George Orwell). Rob Breton's strategy of organizing the book is useful, for it permits the examination of a 'Gospel of Work' and the shifts in its construction and assertions across a period extending through a hundred years, from the height of Victorian industrialization to the rapid technological advances of the first half of the twentieth century. 'Work' is capitalized because it refers not only to the labour necessary to reproduce individual and social life, but also to claims for a daily spiritual regeneration and for the development of human capacities. Drawing on the values of Protestant ethics, the Gospel of Work maintains that work dignified the individual, contributed to a fulfilling life, and situated individuals within a self-affirming moral economy. As Breton writes, the Gospel of Work assumes that 'the hard worker is morally superior to the idler; the craftsperson more trustworthy than the careless.'

It comes as no surprise that the ideas and claims in the Gospel of Work emerge as a response to industrialization, as a protest against the exhausting and dehumanizing labour in what William Blake famously termed 'the dark Satanic mills' of England's industrial revolution factories. Later on at the end of the nineteenth century and into the early years of the twentieth, such a protest gained new energy in the increasingly systematized and disconnected industrial production of the modern world. As ideological contestation the Gospel of Work provided a vigorous counterdiscourse to the prominent rationalism of the early liberalism of Jeremy Bentham, James Mill, and others. Against the utilitarian calculus, the Gospel of Work exalted manual labour that produced the 'intrinsic satisfaction' of a job well done and the 'sanctifying sweat on the brow' of physical energy well expended. Like George Sturt's widely influential books of the 1920s, *The Wheelwright's Shop* and *Change in the Village*, which depict craftsmen whose work is organically connected to their lives as a whole, the Gospel of Work evokes an imagined world of the past, free from the impositions of

industrialization. This is the sense in which the Gospel of Work is inevitably nostalgic: in opposition to the degrading, repetitious, and disconnected factory labour of the industrial age, the retrieval of dignified work looked firmly backward towards traditional village culture, often to the trades, the crafts, and farming. In *The Road to Wigan Pier*, for instance, when Orwell casts about for the ideal worker, he settles upon the coal miner, who exemplifies Work in 'its physicality, its demand for total engagement, its social usefulness, its community, its demand for "manly" strength, its direct involvement with the land and solid materials.' The miner, therefore, participates in Work that provides a contrast, as Breton points out, to 'the economic maximizing of bourgeois work or the cerebral work of the intelligentsia.' Mining, a form of production that can be traced back to very early human societies, also stands in significant distinction to the overly rationalized work on the assembly lines of the thoroughly Taylorized/Fordist factories of the twentieth century.

One of the decided strengths of *Gospels and Grit* is its attempt to situate the Gospel of Work in a series of historical conjunctures by discussing affiliations and differences with contemporaries of the major figure under consideration: the chapter on Carlyle discusses Charles Dickens, Elizabeth Gaskell, Thomas Cooper, John Ruskin, and William Morris; the chapter on Conrad analyses H.G. Wells, E.M. Forster, Robert Tressell, and modernism (the third chapter considers only Orwell). By opening out the discussion Breton is able to establish how, with tensions and variations, the Gospel of Work circulated within the ideological discourses of nineteenth- and twentieth-century England. It would have been interesting if Breton had examined some of the representations of women's work, especially in the modern period, because the Gospel of Work seems implicitly to gender work as masculine. Despite the fact that women have always worked in fields and factories, it may be that women's work in the domestic sphere – child care, homemaking, cooking, and so on – has been assumed to embody the intimacy and organicism that male labour has increasingly lost. The writer, dramatist, and activist Cicely Hamilton, a contemporary of Forster and Conrad, for example, compellingly presents the exploitation of shopgirls in her play *Diana of Dobson's*, and she strikingly defamiliarizes domesticity in her pathbreaking essay 'Marriage as a Trade.' Women's thinking about work might well reveal critical gendered challenges to the Gospel of Work.

Nonetheless *Gospels and Grit* raises important questions about the social and cultural construction of work in the industrial and modern period. Those who are interested in Carlyle, Conrad and Orwell will find that new insights into these canonical figures. Those who are interested in the Victorian period, in modernity, in structures of ideology and in cultural critique will also find this book productive reading. (PAMELA MCCALLUM)

Sheila McManus. *The Line Which Separates:
Race, Gender, and the Making of the Alberta-Montana Borderlands*
University of Alberta Press. xxiii, 184. \$34.95

In recent years there has been a proliferation of studies investigating the influence of national boundaries on the development of concepts regarding race, gender, and settlement. In this recent offering on the topic of borderlands, University of Lethbridge historian Sheila McManus argues that the establishment of the forty-ninth parallel separating Montana and Alberta was key to the development of distinct American and Canadian national identities during the nineteenth century. However, despite the desire of both nations to construct their own 'clear and unequivocal' notions of nationhood on either side of the border, policy-makers were often frustrated by the complex network of cross-border social and economic ties that hampered their efforts.

The bulk of McManus's text sets out to explore the task of nation-building by examining the various processes undertaken by both governments to establish legal and ideological domination of the northern plains, a project which was completed during the 1860s, 1870s, and 1880s.

The first task involved the physical mastery of the landscape – the exploration and documentation of the region's climate, resources, and topography, and the dissemination of this information in the form of reports and maps. These initial forays onto the land by the agents of both countries confirmed that the region held considerable agricultural potential. However, before ranchers and other settlers could establish themselves permanently in the area, both nations had to subdue, and confine to reservations, the various groups comprising the Blackfoot Confederacy, whose traditional territory straddled the national boundary.

Because American westward expansion was proceeding at a much faster pace than that of Canada, there was pressure to negotiate treaties and establish reservations as quickly as possible. However, the Blackfeet were not inclined to abandon their seasonal subsistence rounds in favour of sedentary agricultural pursuits. The result was a group of highly mobile, warlike bands who persisted in moving back and forth across the forty-ninth parallel, making a mockery of the entire concept of a boundary dividing two nations, and rendering it almost impossible to engage on the task of 'civilization.' The remoteness of the border region from larger Canadian and American settlements meant that the area was inadequately policed, and the Blackfeet continued to roam across the border at will. Cross-border trafficking in illegal liquor, horse theft, and skirmishes between different groups compelled the authorities on both sides of the border to co-operate with each other in enforcing their respective laws.

The eventual decline in the cross-border movement of the Blackfeet, owing to a toxic combination of disease, starvation, and liquor, permitted

the expansion of settlement by the 1870s. It was each country's goal to settle their borderlands with distinct and separate populations of non-Native agricultural settlers whose activities would reflect the divergent political interests of both countries and fuel the development of separate national trajectories.

Initially each country introduced land policies that favoured the development of 160-acre farms. However, the arid climate of the borderlands resulted in the promotion of large-scale cattle ranching over traditional crop production on small family farms. Since the ranchers opposed any form of settlement that might threaten their economic and political dominance, rapid population growth was impeded.

Eventually, thriving multiracial and multiethnic communities *did* evolve on both sides of the border, but not the nationally distinct and separate settler societies envisioned by the authorities. As McManus points out, an unacknowledged but essential element in successful Euro–North American settlement was the introduction of white women, whose permanent presence was essential to the development of stable families and communities reflecting mainstream social and economic norms. While the arrival of white women did succeed in creating and maintaining local social distinctions based on race and gender, their presence did not contribute to the florescence of distinctive 'Canadian' and 'American' national identities. White women tended to look at the commonalities of experience shared with each other, regardless of their place of residence on either side of the boundary. The result was a settler society distinctly 'muddy' in terms of national orientation.

McManus's book is logically organized and her arguments are compelling. While one might take issue with her emphasis on the Montana Blackfeet at the expense of other nomadic indigenous groups (particularly the Cree and the Métis, who were affected profoundly by each country's differing political policies), this is a fine piece of work nonetheless. (HEATHER DEVINE)

John Fleming and Michael Rowan. *Folk Furniture of Canada's
Doukhobors, Hutterites, Mennonites and Ukrainians*
University of Alberta Press. xix, 156. \$60.00

This lavishly illustrated book showcases the furniture of four immigrant groups that came to Western Canada from Imperial Russia between 1870 and 1930. The authors' purpose is to 'give visibility and credibility to this neglected yet important Canadian material heritage.' These simple objects, they argue, are as worthy of study as Greek and Roman antiquities. 'Material culture' is seen as 'an expression of the cultural and psychological values intimately tied to the systems of belief and identity, and the

vicissitudes of the immigrant experience.' Three of the groups chosen share 'systems of belief' that are at odds with the fourth: the iconoclastic views of the pacifist Doukhobors, Mennonites, and Hutterites are in conspicuous contrast to the Ukrainian reverence for icons. The stunning photographs in this book invite the viewer to participate in vicarious nostalgia, and the communities that produced the objects – chairs, chests, benches, clocks, cradles – are described as 'utopian,' a term that historians would problematize. Although John Fleming and Michael Rowan associate the vanishing of the furniture with deeper levels of cultural dispossession, they do not explore the dystopian potential in the 'systems of belief.'

The authors claim to have made particular use of 'aspects of the psychology of perception,' but they unfortunately make no reference to the seminal work of E.H. Gombrich. As Gombrich has made clear, none of us looks at things with John Ruskin's 'innocent eye.' My own Mennonite experience makes me resistant to the nostalgia, even as I take pleasure in the objects remembered from my childhood. The decorative arts, as Gombrich has also argued, represent an apparently universal human need for order. On the level of pretty colours and squiggly lines, this desire is innocuous, but what happens when *Ordnung* is part of godliness? What happens when it is behaviour and thought that are being ordered? The dark underside of such questions is not explored in this book.

In my own struggles with my Mennonite heritage, I have found that the richness of the decorative tradition acts as an antidote to the constricting forces and to the earnest intensity of thought so characteristic of the radical Reformation. A character in a story by Sandra Birdsell complains that 'Mennonites are engaged in a joyless search for meaning.' The blessedly pointless decorations on humble objects are an escape from that quest. Despite my scholarly sympathy with the aims of this book, therefore, it did sometimes seem that too many 'points' were being made, too many crosses discerned in the midst of squiggly lines, and that sometimes iconographic interpretations did not fit the objects made by iconoclastic people.

A museum setting, of course, offers instant solemnity, not to mention the legitimizing power of that institution. Fleming and Rowan acknowledge the 'methodological problem' involved when utilitarian objects are salvaged, taken out of their original domestic context, placed in a public place, bathed in warm light, and photographed for public consumption. I possess a storage chest that came from Russia containing all the earthly possessions of my father's dispossessed family. A chest much like it is pictured in this book. What are the stories it contains? Who owns or possesses them? Such fascinating questions are posed either implicitly or explicitly in this book and they deserve in-depth discussion by future scholars. For now it is enough that the objects have been salvaged and that Fleming and Rowan have put them on display so lovingly and begun to unlock their rich potential. (MAGDALENE REDEKOP)

Ruth A. Frager and Carmela Patrias. *Discounted Labour:
Women Workers in Canada, 1870–1939*
University of Toronto Press. 180. \$19.95

'How and why,' Ruth Frager and Carmela Patrias ask, 'did women become confined to low-wage jobs?' What impact did differences of class, ethnicity, and/or race have on the opportunities open to women for waged work? 'Was there a sisterhood' that, at least sometimes, joined together to 'struggle against harsh working conditions' or challenge the gendered division of labour that usually resulted in restricted opportunities, lower wages, and these harsh working conditions for women? *Discounted Labour* explores these and other questions about the nature of women's work in industrial Canada and, in doing so, provides a highly readable and well-grounded discussion about women's changing relationships to waged employment between 1870 and 1939.

As Frager and Patrias illustrate in their introduction, a division of labour based on gender did not suddenly emerge with the arrival of industrial capitalism. Although 'women's work was indispensable' to the pre-industrial family economy, this was, with the exception of Quebec, never recognized in law or in custom. Moreover, the emergence of a domestic ideology relegated women to the world of hearth and home, and those relatively few women who worked for wages were often a source of social anxiety and concern. The emergence of industrial capitalism did increase the waged work available to the nation's women. But as Frager and Patrias demonstrate, deeply rooted cultural assumptions about women's innate (in)abilities and the lesser value of their work persisted. Part 1 of *Discounted Labour*, 'Image versus Reality,' explores women's actual work experiences – in factories, in the service industry, and in the nascent professions of nursing, teaching, and social work – and explains not only how women were relegated to the bottom of the labour pool but also how many tasks associated with women's work were assumed to require less skill and were thus less remunerative. Part 2 of *Discounted Labour*, 'Confronting the Disjuncture,' considers how social reformers, the state, factory owners, and workers themselves responded to this 'disjuncture between notions of proper womanhood and the actual treatment of women workers' and highlights some of the ironies and paradoxes confronted by working women. For example, various attempts to improve working conditions for women also tended to confirm their second-class status in the workforce and reinforce assumptions of dependence. In the end, Frager and Patrias conclude that although working conditions did improve, and individual women did manage to make real gains, 'the story of Canada's women workers in the years from 1870 to 1939 is ... a grim tale.'

Discounted Labour is much more than a recounting of that familiar story of how gender affected women's working lives in the decades bridging the

turn of the twentieth century, however. Lively vignettes illustrate how individual women actively tried to take advantage of the new opportunities for work that emerged during this period. More significantly, Frager and Patrias illustrate that the answers to the questions of 'why' and 'how' women's work was discounted are complex and often contradictory. Issues of a woman's ethnicity, race, and class had direct and differing impacts on what work was open to her and her experiences in the work place. Moreover, the 'problems' of and about working women changed over time, and differed from one region of the country to another, and with respect to particular circumstances and events – like the coming of war in 1914 or the decade of the Depression. *Discounted Labour* is not the story of a sisterhood of workers. Rather, it illustrates the complications that hierarchies of race, class, and ethnicity created within that category of Canadian womanhood and among working women.

Discounted Labour is welcome addition to the 'Themes in Canadian History' series. Well-crafted and well-written, this short and accessible overview brings together much of the newest literature on women's work, and on issues of race, ethnicity, and class in this crucial period of the nation's development. The text is without notes and there were times when this reader wanted rather more discussion of the historiographical debates. Frager and Patrias have included an extensive bibliography for each chapter, however, and for students and the uninitiated, the lack of the traditional academic paraphernalia will no doubt be welcome. Moreover, by highlighting the big issues with the stories of individual workers, the authors skilfully draw the reader into the changing social debates and concerns of the time. *Discounted Labour* will work very well in the classroom; it is also a fine example of how to bring detailed studies together into an overarching interpretation. The authors are to be commended. (JANE ERRINGTON)

Hugh E.Q. Shewell. *Enough to Keep Them Alive:
Indian Social Welfare in Canada, 1873–1965*
University of Toronto Press 2004. xii, 442. \$35.00.

Hugh Shewell's study of 'Indian Social Welfare in Canada, 1873–1965' merits our attention. It adds to the small but growing body of material on twentieth-century Aboriginal history. It is written by an author who has had practical experience as an administrator of welfare in First Nations communities. And its argument, that social assistance has been used by the state 'as a weapon to undermine First Nations' cultures and to induce their assimilation and hence disappearance into the dominant Canadian economic and social order,' has relevance not only for Canada but for many similar colonial contexts.

Shewell's own experience may well have led him to recognize the cumulative impact of many seemingly small bureaucratic decisions. In a chapter on the 'Emergence of Indian Welfare Bureaucracy 1945-60,' for example, he underlines the role of the unseen bureaucrat who brings to the table an often unspoken liberal and assimilationist perspective. He recognizes how committees work, how interdepartmental rivalries and strong deputy ministers can shape policy. His portrait of Colonel H.M. Jones's reign as director of Indian Affairs in the 1950s is well drawn both analytically and by anecdote. Shewell notes, too, the generational shift in Indian affairs in the 1960s when experienced and energetic men such as Jean Lagasse and Walter Rudnicki took the department in the new direction of community and economic development.

Shewell also makes an important contribution in demonstrating how mid-twentieth-century social science research played a significant role in redefining First Nations and their 'problems.' Academic research, he argues, comes to supplant the church as the agent of the dominant culture offering 'a fully secular interpretation of the Indian "other" for Euro-Canadians.'

This study is based on the extensive records of the Department of Indian Affairs and is enhanced by personal interviews and the use of contemporary documentaries. Some of the material has been published elsewhere (*Canadian Historical Review*, *Journal of Canadian Studies*, and *Social History/Histoire Social*) and may find there the broader academic audience it deserves. This longer and more inclusive work, however, would have benefited from a clearer vision of its intended audience. This is not, unfortunately, a book for the beginning student.

Shewell chooses to place himself in the intellectual context of Edward Said, Antonio Gramsci, and C.B. Macpherson. Yet his use of long quotations from theorists and others, the long reproductions of correspondence, and the frequent insertion of statistical tables in the text make this an awkward work to assimilate easily.

'Indian Welfare' has had and continues to have an enormous impact on the lives of thousands of Aboriginal families. In the twentieth century it had a central place in Canada's public discussion of First Nations issues in both the coffee shop and parliamentary committee room. Although Shewell offers little optimism and chooses not to venture into future policy directions, he has set out a persuasive and coherent argument. There is much here that enables us to have a deeper understanding and a more informed discourse. (JEAN FRIESEN)

Elspeth H. Brown. *The Corporate Eye: Photography and the Rationalization of American Commercial Culture 1884-1929*
Johns Hopkins University Press. viii, 334. US \$49.95

Living in modernity, says sociologist Anthony Giddens, means living in a 'climate of risk,' one in which in order to function and survive we must trust individuals, abstract institutions, and arcane technologies, even though we may have little or no first-hand knowledge about them. Because of its mimetic ability to record and communicate visual images with great verisimilitude, photography has been one of the more ubiquitous technologies that we trust to provide us with a modicum of security in a risky, unstable world. The identity card or passport photo, the surveillance camera, and the family album – each is a reassurance that threats to our bodies, our selves, or our memories may be eliminated or alleviated by what the camera sees or shows us. Elspeth H. Brown's *The Corporate Eye* is a perceptive analysis of an assortment of efforts by corporations and businesses to utilize photography as a tool that would serve their interests by reducing their risks and persuading consumers and employees to trust them. The period that she surveys, between the 1880s and 1929, saw the immense expansion of American industry, an influx of millions of immigrants, and the rise of a new class of managers, scientists, and technicians. All of these changes undermined or eliminated older means of establishing trust, such as the family connections that had united managers and entrepreneurs, or the craft and apprentice traditions that had organized workers. Thus, there was a need for a new kind of 'modern' decision-making, one based on the collection, interpretation, and filing of impersonal data in a variety of media – including photography – that could be applied to individuals in what was meant to be a rational, reliable manner.

By insisting that job applicants provide photographs of themselves, corporate managers and the psychiatrists who sought their patronage believed they could 'scientifically' select reliable employees – for example, 'forceful' ones with strong jaws who fit desirable racial stereotypes – and thus avoid hiring slackers or radicals. Influenced by recondite psychological systems such as eugenics, pathognomy, and physiognomy, which were considered objective and at least quasi-scientific at the time, employers tried to calculate applicants' innate personality traits by peering at their photographs to learn how intelligently or reliably they would perform in the workplace. Or, using photography in connection with Taylorist time-and-motion studies, Frederick Winslow Taylor's apostle Frank Gilberth sought to eliminate 'waste' motions in the work process so that employees would be more efficient, suffer less fatigue, and create a capitalist utopia of increased productivity and profitability.

Other photographs, such as Lewis Hine's portraits of skilled, adult industrial craftsmen, could be published in glossy company magazines that were part of public relations campaigns that sought to persuade workers that they were part of a paternalistic corporate team or family, rather than cogs in an industrial machine. Indeed, as Brown illustrates, some corpora-

tions took the family metaphor so seriously that they encouraged workers to contribute their vacation snapshots and baby pictures to public corporate picture albums that could be displayed in the workplace or reproduced in company publications. And of course, by the 1920s, when Brown's survey ends, art and Mammon had begun to collude, not collide, as photographers began applying the techniques of early twentieth-century aesthetic photography to advertising. Describing the career of Lejaren Hiller, an especially successful early advertising photographer, Brown shows how images that were grainy, blurry, and enhanced by lavish amounts of darkroom manipulation could be used to sell cigarettes as well as win prizes in gallery exhibitions.

With the notable exception of Hine's work images, most of the photography Brown analyses is neither technically nor aesthetically interesting or significant. However, it does serve as a useful means of gaining access to the corporate mentality of the period: a time when 'inefficiency' and 'waste' were as demonized as carbohydrates and terrorism are now, when hiring and firing were done by Personnel Departments rather than Human Relations, and Americans bought goods manufactured in Newark or Chicago rather than Guangdong Province. Well researched, scrupulously documented, and adequately – though not colourfully – written, Brown's study is a helpful addition to earlier work in this field such as that by David Nye and Alan Trachtenberg. (JAMES GUIMOND)

Luca Somigli. *Legitimizing the Artist:
Manifesto Writing and European Modernism 1885–1910*
University of Toronto Press 2003. viii, 296. \$55.00

On the dust jacket of Luca Somigli's outstanding monograph is the reproduction of a 1903 Hugo Simberg painting which shows, in muted colours, a wounded angel with a bound head being carried on a stretcher by two young boys. The painting is the perfect illustration for the operative metaphor in this study: the loss of halo, or loss of the traditional sacred value, power, and aura of art in the late nineteenth and early twentieth centuries. Somigli's work focuses on the crisis of legitimation of the artist precipitated by the radical shift in social and cultural values regarding art and the art world during this period. He traces the tensions between commodification and artistic production; between the grit of life and the refinement of art; between the desire to revolutionize art by 'abandoning one's halo,' so to speak, and the desire to keep hold of its traditional status. Concentrating on the manifesto as an understudied hybrid literary genre that lies precisely on the threshold of these tensions, Somigli draws

connections between the modernist movements of French decadentism, Italian futurism, and the Anglo-American avant-garde. Working from the idea that modernist art can be characterized by self-reflexivity, Somigli closely examines how artists of different nationalities in different movements strive for self-legitimation through the genre of the manifesto. In a satisfyingly complex discussion which begins with the history of the manifesto and is carried through to the twentieth century, Somigli brings out the theoretical implications of this literary genre that 'lies ambiguously on the threshold between the modern mass media and the traditional venues of literary production' and is therefore uniquely positioned to both define and legitimate art.

This volume is a substantial contribution to the ongoing scholarly discussion of modernism: what it is, and how to define it. Literary modernism emerges here as a truly 'international and cross-cultural phenomenon' – terms that are, as Somigli points out, generally used to describe *post-modernism* or visual modernism rather than literary modernism. His discussion moves effortlessly from France, to Italy, to England and coherently links late nineteenth-century aestheticism with early twentieth-century avant-garde thought on the position of the artwork and the artist in modern society. This genuinely comparative approach is both rare and much-needed in the field of Italian studies, out of which Somigli works. Thankfully, the original language of each quotation is provided with the translation and not relegated to a note at the end of the book, so the reader can work directly with each text as Somigli presents it.

One of the most interesting and valuable aspects of this book is the complex genealogy and legacy of futurism that Somigli carefully traces. His examination of Marinetti's early writings clearly shows just how futurism emerges out of *fin-de-siècle* literary aestheticism and eventually defines its notion of the artwork against it. The rich historical and philological detail that characterize Somigli's volume here must certainly be counted among its many assets. One sees this, for example, in his thoughtful discussion of the influence of Nietzsche's writing on Marinetti. Somigli goes on to show futurism's negative imprint on the Anglo-American avant-garde, particularly on the vorticism and imagism of Wyndham Lewis and Ezra Pound respectively. The discussion here is cutting-edge and precise, and any scholar interested in futurism or modernism will need add this volume to his or her collection.

Although at times I found Somigli's references to contemporary theorists a bit heavy-handed (he could have easily, and no doubt deftly, communicated Anatole Baju's theory of the artist without an illustration of the semiotic square), there is little else to critique in this volume. The rigour and originality that characterize this book make it a pleasure to read and make it a book that will have a lasting effect on scholarship to come.

(NATASHA V. CHANG)

David Dyzenhaus and Mayo Moran, editors. *Calling Power to Account: Law, Reparations and the Chinese Head Tax Case*
University of Toronto Press. xvi, 472. \$42.95

Between 1885 and 1923, Canada required Chinese immigrants to pay a 'head tax.' Expressly racist in its rationale (specifically, discouraging Chinese immigration), its effect was to enrich the public purse such that federal-provincial transfers of head tax revenue came to represent British Columbia's third largest revenue source. Eventually, restriction gave way to exclusion. From 1923 to 1947, virtually no Chinese immigration was permitted. Then, in 1983, a head tax payer, Mr Mack, asked his MP how the newly entrenched *Canadian Charter of Rights and Freedoms* might help him obtain compensation.

The rest of the narrative – the campaign for redress, the unsuccessful Mack litigation, and the Harper government's reversal of long-standing federal policy by apologizing and offering compensation to surviving head tax payers or their spouses – is popularly known. For that reason, it should be stated at the outset that *Calling Power to Account's* importance transcends that single, largely resolved claim, anticipating issues likely to vex courts adjudicating what Catherine Lu describes as 'demands for a moral accounting of racism and its negative legacies.' Indeed, they canvass such a general array of implications of claims arising from historical injustice that, without strong editorial and authorial focus, the overall product could have been diffuse.

Instead, this collection from leading (mostly Canadian) jurists represents a multi-faceted but cohesive examination of law's complicity in past acts of dehumanization, made possible not least of all because its contributors avoid the trap conceptualized by Mayo Moran as viewing the past as 'another country.' That is, they refrain from the temptation to marginalize historical state-sponsored inhumanity as forsworn past practice, incompatible with the modern, benign Canadian state. Indeed, Audrey Macklin reveals such historicist smugness for what it is – the 'modernist conceit of progress inclin[ing] us towards the belief that we are endowed with a moral acuity superior to our ancestors.' Constance Backhouse further impugns that conceit as typical Canadian nationalist myth-making which lauds the grit of minorities while excoriating past majoritarian wrongs and ignoring present ones. John McLaren, moreover, in documenting how some 1880s judges expressly required legislative conformance to a notion of equality, suggests that by dismissing the past as irredeemably unjust, we miss the head tax's normative defect.

Mack entailed, in part, a private law claim which, for doctrinal reasons accessibly elucidated by Lionel Smith and Dennis Klimchuk, rested on whether Canada had been 'unjustly enriched' by the head tax. They join Mayo Moran in suggesting that this claim might have benefited from an

evolving understanding of private law that is infused by the *Charter* value of equality. This is a sophisticated, controversial, and easily misunderstood argument, as evidenced by its treatment at the Ontario Court of Appeal. My only criticism of this collection is its lack of a dissenting voice on this point, which would not have been difficult to find.

In other respects, the collection reflects serious debate. Mary Eberts and Lorne Sossin each find jurisprudential bases to support the *Mack* claim. Jeremy Webber, conversely, views it as instantiating 'prospective justice,' unsuited to the retrospective legal inquiry into wrongs. Julian Rivers and David Dyzenhaus, while agreeing on law's innate relationship to morality, disagree on whether the leading 'formula' used by German courts confronted with post-*Shoah* reparation claims adequately accounts for that relationship.

The invocation of the *Shoah* bites, especially when considering an instance of dehumanization of uniquely Canadian origin, albeit of a lesser scale of monstrosity. As the paradigm of law's complicity in evil, it is rarely far from the surface in *Calling Power to Account*, and students of political theory might discern echoes of Franz Neumann's and Otto Kirchheimer's accounts of the disintegration of the rule of law in Nazi Germany. Similarly, we can see in the head tax the perils of shifting from the original legal presuppositions of the liberal state to bureaucratized stateism. This collection's ultimate importance may therefore lie in supplementing the *Shoah*'s powerful response to critical legal scholars who scorn the liberal ideal of the rule of law as an illusory quest for enduring legal norms. As such, it forces jurists, historians, and political scientists to take seriously the proposition that the head tax – or any dehumanizing state act – cannot be justly posited as 'legal.' (RUSSELL BROWN)

Klaus Martens, editor. *The Canadian Alternative*
Königshausen und Neumann. vii, 146. €24,80

The Canadian Alternative is a collection of twelve revised conference papers stemming from 'The Canadian Alternative' conference hosted by the Universität des Saarlandes (Germany) in 2002. In his closing comments, Robert Kroetsch opines that the conference had been a gathering of the 'citizens of the possible,' and the collection, like the conference, proposes to elaborate Canada's strategies for dealing with 'its specific cultural and geopolitical situation' – its proximity to the United States, its policies of multiculturalism and bilingualism, and its fraught histories of immigration and settlement.

Among the papers focused primarily on literary texts, *The Canadian Alternative* offers two essays that have a sustained focus on Frederick Philip Grove (Felix Paul Greve): Rosmarin Heidenreich's essay on the 'self-

reinvention' of Grove and Will James (Ernest Dufault) considers the multiplicity of roles adopted by the two writers; Klaus Martens elaborates the 'transnational literary concepts' that Grove introduced to Canada as its 'first bohemian artist.' Other papers investigate Canadian science fiction (Arlette Warken), the fiction of Laura Goodman Salverson, Martha Ostenso, and Grove (Paul Morris), and Susanna Moodie's *Roughing It in the Bush* (David Lucking).

Defining national identity, perhaps most especially for an international audience, is never an easy task. That so many of the contributors to *The Canadian Alternative* attempt to articulate and explain national symbols and characteristics deserves, at one level, to be applauded. For example, Harmut Lutz's chief contribution is to guide the reader towards 'alterNatives' that focus on a respectful 'non-imperialist sense of place which transcends time and acknowledges alterNative stories yet unwritten.' In the same critical vein, Karin Beeler's essay concerns the alternative expression of the tattoo, which she argues has been used by creative writers such as Marian Engel, Mariko Tamaki, and J.J. Steinfeld, as well as by film and visual artists, to 'highlight issues of diversity,' 'help characters escape cultural restrictions,' and play with notions of stable cultural identity. However, there is a very real division in this book between those (literary) scholars who take pains to underscore how a contested concept such as multiculturalism operates and those who offer blanket national self-congratulation for legislating toleration. For instance, John C. Lehr's contribution about ethnic identity returns to multiculturalism as a 'Canadian value' but from a geographically determinist argument that is based on Canada as *terra nullius*. Of course, as Lehr himself briefly points out, Canada was not unpopulated, but rather than reassess what this means for his discussion of ethnic identity, Lehr holds up the 'very real mixing of peoples' as the first example of a settlement process whereby 'Americans are simply American, but Canadians hyphenate their identity.'

Throughout several of the papers in the collection, there is an assumption that Canada is defined in relation to the United States. Occasionally this comparison is implicit and based on non-exclusive alternatives, as with Dawne McCance's recollections of the 'Canadianness' of *Mosaic: A Journal for the Interdisciplinary Study of Literature* or Helmut Reichenbächer's discussion of the CBC in terms of 'market forces and public services.' Often it is more overt, as in Raymond Hébert's keynote address, 'Some Fundamental Canadian Values.' He positions Canada as a 'nation of talkers' based on the discussions that took place for Confederation, which unfolded 'as Americans were slaughtering each other.' The tendency to discuss rather than take arms leads Hébert, a political scientist and past president of the Canadian Association of Canadian Studies, to make the unsupportable generalization that 'Canadians domestically communicate more intensely with each other and in more meaningful ways than do Ameri-

cans.' Coming as it does at the beginning of the collection, Hébert's paper is the most noticeable example of the kinds of tenets that too often continue to be the foundation of Canadian studies: the promotion of a rhetoric of 'toleration' of difference, a belief that 'our society' has a stable meaning, and a lack of attention to what others might class as categories of privilege. While *The Canadian Alternative* makes some strides in addressing these generalized assumptions, it does not ultimately position itself within the debates, instead offering a series of twelve discrete articles that touch on aspects of 'Canadian identity.' (JESSICA SCHAGERL)

Isabel Kaprielian-Churchill. *Like Our Mountains: A History of Armenians in Canada*
McGill-Queen's University Press. xxii, 704. \$59.95

With the publication of Isabel Kaprielian-Churchill's *Like Our Mountains: A History of Armenians in Canada*, one of Canada's smaller and less known ethnic communities has finally received a definitive history. Selected by the Canadian Historical Association as a recipient of the 2006 Clio Award, this fundamental study deserves to be named among the finest ethnic community histories to have appeared in Canada. A product of many years of archival research and over 160 interviews with members of the Armenian-Canadian community, it is both meticulously researched and written in elegant prose. Kaprielian-Churchill does not overload the reader with discussions of theory and method – instead she uses her sources and her skill as a historian to recreate the past in a way that will be appreciated both by specialists and general readers. A rich collection of illustrations – from immigrant family photos to pictures of monuments in Soviet Armenia – supplements the narrative and makes for entertaining reading.

Like Our Mountains is a comprehensive analysis of Armenian settlement in Canada from the late nineteenth century to the emergence of an independent Republic of Armenia in 1991. Conceived as an ethnic community history, it transcends the standard conventions of the genre, using a broad transnational approach and linking the history of Armenian Canadians to 'events of the Armenian homeland and in other parts of the diaspora.' The structure of the book follows the three waves of Armenian immigration to Canada: the pre-1914 period, the interwar years, and the decades after the Second World War. As is the case with many other Canadian ethnic communities, each of these waves had its own social and occupational makeup and migration patterns different from the other cohorts. While the first Armenians to settle in Canada were primarily economic migrants from Turkey's district of Keghi, the majority of later arrivals were refugees dispersed around the world by the Armenian genocide of the First World War. Discussing Armenian life in Canada, the author shifts her geographical focus in accordance with the changing

patterns of community settlement. Armenian communities in Hamilton, Brantford, and St Catharines, which attracted the majority of pre-1945 immigrants, receive the most attention in the first half of the book. The later chapters focus on Montreal and Toronto, which replaced the smaller Ontario cities as centres of Armenian settlement after the Second World War.

The theme of the genocide is central to the book. The trauma of mass suffering and death left an indelible mark on the Armenian diaspora, making it inward-oriented and wary of any outside influences that could dilute its cultural heritage. Kaprielian-Churchill demonstrates how a decimated people struggled to reconstitute family and community life in an environment that was more tolerant than the Old World but not always hospitable. In gender-specific ways, Armenian men and women contributed to community revival and to the maintenance of familiar ways of life. And yet, as we learn from the book, Armenians have been among Canada's most politically divided ethnic groups. Throughout much of its history, the community suffered from bitter struggles between various factions – Dashnaks and Hinchaks, 'progressives' and 'conservatives,' supporters and enemies of Soviet Armenia. While all of these groups were committed to Armenian cultural survival, each had its own vision of how it was best accomplished.

Some readers of the book might question the polemical writing which at times replaces the detached academic style when the author discusses international attitudes to the Armenian genocide. One would also expect at least a word or two about Armenian immigration from the Russian Empire and (perhaps in the epilogue) about post-1991 immigration from independent Armenia. A better-organized bibliography and more rigorous referencing would also help – some sections of the book stand out for the paucity of footnotes, which leaves the reader wondering about the sources of the information in question. Overall, however, *Like Our Mountains* is a book that all immigration scholars must have on their bookshelves. (VADIM KUKUSHKIN)

Craig Heron and Steve Penfold. *The Workers' Festival:
A History of Labour Day in Canada*
University of Toronto Press. xviii, 340. \$39.95

When I was growing up in downtown Toronto, there seemed to be only two annual parades of significance, and my brother and I used to sit on the curb and watch them go by. One was the Santa Claus Parade, with its promise of seasonal abundance and good cheer, and the other was the Labour Day Parade, a much less colourful, even plain spectacle – a few bands and floats, and long lines of marching men, sometimes women,

representing the range of union workers in the city and usually giving pride of place to workers engaged in a particularly difficult struggle, who would then be recognized by applause from the sidewalks. As in so much cultural history, significance depended on the context, and I can still imagine what it might have been like for an earlier generation of children to stand and watch the Knights of Labour march in the same parade in the 1880s. In this study of one of Canada's oldest public holidays, historians Craig Heron and Steve Penfold provide a fascinating exploration of the changing face of Labour Day, which as it turns out is a complicated story: 'a holiday of many voices that at once reinforced and competed with each other, subject to shifting configurations of class relations, political culture, public celebration, and popular leisure that transcended the particular history of trade unions.'

Officially, Labour Day has been with us since 1894, when it was added to Victoria Day and Dominion Day as one of the new Dominion's statutory holidays. But it had started with the early unions, and its original meaning was shaped by a tradition of local labour days that celebrated craft pride and the working-class contribution to social progress in late Victorian Canada. From the beginning Labour Day was a ritual both of social solidarity and of social protest. As a moment of self-expression on the part of organized labour, it helped move unions from the margins towards the centre of public life, a process sanctioned by formal recognition and the enactment of occasional reforms. As a statutory holiday, Labour Day was also bound up with the quest for increased leisure time and recreational opportunities for workers and their families. Meanwhile, various groups within the society, including civic leaders, politicians, businesses, and churches, attempted to use Labour Day to serve their ends as well. Appeals to class solidarity were regularly eclipsed by celebrations of patriotism, religiosity, productivity, and consumerism. Alternative labour days emerged too, promoting conservative, nationalist, and leftist messages. In the 1930s, for instance, there was direct contention between Labour Day and May Day, the latter a less ambiguous day of protest that seems to have been first marked in Canada in 1906. By the 1970s, International Women's Day had also emerged as a separate feminist celebration. The story continues, and the authors could also have noted the proclamation of an annual Day of Mourning on 28 April by the Canadian Labour Congress in the 1980s, which in some places is having the interesting effect of renewed attention to the proximate May Day.

Conceptually, Heron and Penfold draw on an international literature concerning public traditions, parades, discourse, and space, which is flexibly applied to the diverse and uneven history of the Canadian experience. They write in a clear and vigorous style that establishes a long-range narrative and conveys choice local detail. Indeed they draw so casually on a wealth of evidence from all parts of the country that it is easy

to forget that this kind of history represents a huge research achievement and cannot be written in a hurry. It is also good to report that the authors make serious use of contemporary cartoons, banners, engravings, and photographs; the shift in the representation of women is only one of the themes that emerge strikingly from this visual evidence. The book design features a generous selection of these illustrations, which helps make this study of public culture not only a significant work of scholarship but also a handsome exercise in public history. Overall, this is a very successful book that will not be easy to emulate in examining other public holidays in the Canadian calendar. (DAVID FRANK)

Edward P. Kohn, *This Kindred People: Canadian-American Relations and the Anglo-Saxon Ideal, 1895–1903*

McGill-Queen's University Press 2004. vii, 254. \$75.00

In *This Kindred People*, Edward P. Kohn admirably summarizes the Anglo-American rapprochement that took place between the Venezuela Crisis of 1895 and the settlement of the Alaska Boundary in 1903, and discusses the complicating and complicated role that Canada played in that evolving relationship. This is territory well trodden by diplomatic historians, but Kohn adds a new dimension to an old account by exploring 'a nexus of intellectual and diplomatic history.' He argues that 'Anglo-Saxonism' – a 'common lexicon of racial superiority' over 'blacks, Asians, Jews, and Slavs' – made rapprochement possible because for 'many North Americans,' it 'provided a way to moderate resentment' about past differences and 'to emphasize their common destiny upon the continent and their common mission throughout the world.'

Although Kohn identifies a number of prominent men as Anglo-Saxonists, he never pretends that the doctrine directly influenced British, American, or Canadian decisions (to the limited extent that Canadians participated in such decisions) about the Venezuela and Alaska boundaries, the Panama Canal, America's imperialist war with Spain, or Britain's in South Africa. Instead, he contends that 'while rarely finding its way into diplomatic dispatches, Anglo-Saxonism provided a general framework for the nations of the North Atlantic Triangle during the rapprochement.' Kohn's argument that Anglo-Saxon discourse smoothed national differences to build Anglo-American-Canadian amity is not always convincing, but his fascinating evidence suggests that he has a case worth considering. And Kohn's frequent caveats suggest that he understands that his thesis must be tentative. For example, in an absorbing discussion of Anglo-Saxonist discourse as a Canadian rationalization both for the US war with Spain, and for the British Empire's war in South Africa, he admits that, 'certainly, many English Canadians supported the war because of other

motivations, such as imperialism, loyalty to Great Britain, and perhaps even anti-Americanism.'

This Kindred People demonstrates the broad limitations of most intellectual history, even when written by renowned masters of the genre like Richard Hofstadter or Carl Berger. Kohn draws his evidence from the usual suspects, elite males who wrote newspaper editorials, articles for elite quarterlies, and private correspondence to other elite males. He does not attempt to determine how representative these sources might be. Instead, he asserts repeatedly (29 times in 205 pages) that his quotations prove that 'many' Canadians, 'many' Americans, or 'many English speaking North Americans' held Anglo-Saxonist beliefs. Two sentences thirteen pages apart illustrate this technique: 'many Canadians accommodated their often anti-American views through the medium of Anglo-Saxon rhetoric,' and 'many English Canadians utilized Anglo-Saxon rhetoric to accommodate their views to the reality of international affairs.'

If Kohn's intellectual history is bold but not entirely successful, his diplomatic history is accomplished but less than original. Other historians have investigated the Anglo-American rapprochement from 1895 to 1903 from every possible perspective, and there remains little to add. To create an illusion of innovation, Kohn sets up other historians as straw men. In his otherwise worthy summary of the Alaska Boundary Dispute, for example, he asserts that 'Canadian historians' have worked 'within a very narrow framework,' blinded by nationalist indignation at American bullying and British betrayal. But when he cites the guilty 'Canadian historians,' Kohn disinters long-dead fall guys O.D. Skelton, J.W. Dafoe, and Donald Creighton, who published in 1921, 1931, and 1944 respectively. (To his credit, Kohn allows in his endnotes that Canadian historians Norman Penlington and David Hall pretty much got things right in the 1970s and 1980s.) Kohn's claim for the novelty of his chapter, it would seem, has little more substance than Canada's claim to the Alaskan panhandle!

Kohn deserves praise, however, for his effective use of eight political cartoons. All come from Canadian newspapers – then as now, 'Canadian-American relations' loomed larger in Canada than America. Kohn uses the cartoons as evidence, rather than simply as decorations. He refers to them in his text, provides a two- or three-sentence explanation in a caption, and identifies the source. But like other evidence that Kohn cites (and as he admits), two of the cartoons could be interpreted to contradict his thesis that the ideology of Anglo-Saxonism could overcome Canada-us differences. In both, a malevolent Uncle Sam holds Canadian Prime Minister Wilfrid Laurier at gunpoint to extract concessions on the Alaska Boundary. *This Kindred People's* inconsistencies notwithstanding, Kohn persuades that Anglo-Saxonism underpinned both us and British imperialism, international ventures in which Canada and Canadians participated more than vicariously before, and long after, 1903. (JOHN HERD THOMPSON)

W.G. Godfrey. *The Struggle to Serve:
A History of the Moncton Hospital, 1895 to 1953*
McGill-Queen's University Press 2004. xiv, 242. \$65.00

This volume is one of a handful of academic studies of Canadian hospitals. As the author notes, there are many excellent studies of American hospitals but very few Canadian ones. W.G. Godfrey makes use of both Canadian and American studies to put the Moncton Hospital in perspective. His is not a study of 'progressive' improvement over time but rather a history of struggle among the stakeholders: concerned citizens, politicians (municipal, county, and provincial), hospital boards, and medical staff. Particular attention is paid to the small community-supported hospital in Moncton and the never-ending struggle to raise the necessary funds to keep the institution going. For most of the decades discussed, private funding predominated, with small contributions from various levels of government. By 1954 the author estimates that up to 65 per cent of New Brunswick's hospital funding came from hospital insurance, though government assumed responsibility for hospital construction by the end of the decade. By the 1950s the division of responsibilities for hospitals among provincial, county, and municipal governments had been resolved by federal and provincial government actions.

Several key themes run through the volume: the efforts to obtain community support; the power struggles over who controlled the hospital; the role of women in the creation of the hospital and in subsequent fundraising; the tensions over rural users and their ability to pay; and the key role played by Alena MacMaster as hospital superintendent and head of nursing.

Indeed, women played key roles in the genesis of the institution. An alliance of the King's Daughters, physicians, and religious leaders sparked discussion and eventual establishment of the Moncton Hospital in 1898. In order to staff the hospital, a nursing school was eventually established, graduating its first class in 1909. Though no women were on the first board, the women cheerfully founded a Ladies' Aid and continued fundraising, a key issue over the decades of the hospital's growth. During the First World War, the president and secretary of the Ladies' Aid sat on the hospital's board. The women's organization took special interest in the creation of a nurses' residence and a maternity ward for the hospital.

Perhaps the most important female figure was that of Alena MacMaster. A graduate of the first nursing class of the Moncton Hospital, MacMaster's long service (1919–1947) left indelible marks on the institution. She insisted that the hospital meet the standards for accreditation with the American College of Surgeons (1922) and with the American Hospital Association (1926). She was responsible for suggesting a prepaid hospital insurance scheme that was launched in 1937 and she expanded the number of

students and graduates from the nursing school. In 1947, when the old hospital board clashed with municipal politicians over whether to move the hospital to a new site and lost, the old board resigned as did MacMaster. Ironically, she was replaced by two men.

This struggle in the 1940s not only illustrates the active and contentious nature of community involvement, but also points to the major changes noted by Godfrey in the postwar period as both the city and the hospital found themselves at a crossroads. In the case of the hospital it was poised on the brink of expansion and modernization, the result of a shift, first noted by MacMaster and adopted by Godfrey, from philanthropy to government funding. Conceptually, however, such a formulation obscures the role played by paying patients, often through their insurance companies, a point frequently made by the author. Certainly under the Federal Health Grant for hospital construction (1948) and later the federal Hospital Insurance and Diagnostic Services Act (1957), patient costs were subsidized by government, but the process of arriving at government responsibility was neither inevitable nor smooth. This reader would have been gratified to see a discussion of the effects of government funding on the new hospital of 1953, a subject that goes beyond the limits of the volume.

Godfrey's book is a detailed, readable contribution which gives refreshing emphasis to the role of the community, municipal politics, and women in the history of the Moncton Hospital. As a reader I would have liked more discussion of the role played by labour in the post-First World War years as well as more insight into the relations between the hospital and the francophone community. Nevertheless readers with an interest in the history of medicine, urban history, or the history of the region will find a well-crafted story illustrated with over two dozen historical photographs.

(LINDA KEALEY)

Marlene Epp, Franca Iacovetta, and Frances Swyripa, editors.

Sisters or Strangers?: Immigrant, Ethnic, and Racialized Women in Canadian History
University of Toronto Press 2004. xi, 418. \$65.00, \$29.95

In 1986, the Multicultural Historical Society of Ontario published a pioneering collection of essays that celebrated the lives of immigrant women in Canada. Imbued with the enthusiasm that characterized the nascent field of Canadian women's history, the contributors to *Looking into My Sister's Eyes: An Exploration in Women's History* sought to dispel ethnic stereotypes and uncover the life stories of immigrant women who had helped build families and communities.

It is with the central assumption of its award-winning predecessor that the present volume takes issue. As the editorial team of Marlene Epp, Franca Iacovetta, and Frances Swyripa holds, bonds of sisterhood did not

necessarily bridge chasms of race, ethnicity, and class. In charting two centuries of Canadian history, the seventeen contributions to this volume describe moments of unexpected solidarity between women, yet even these fleeting connections rarely unfolded on a plane of equality. On the whole, this collection tilts to the second half of its title by portraying women as 'strangers' – 'with each other, within the nation,' and, this too, within their own 'immigrant and ethnic communities.' These sentiments surface most readily in the oral history interviews that Gertrude Mianda conducted with French-speaking African immigrant women in Montreal and Toronto, but they do resonate in many of the fine studies assembled here. Yet if this volume's leitmotif is dark, it is essential reading nonetheless – for the sheer diversity of topics the authors tackle, the wide range of methodological approaches they employ, and the stories of defiance, subversion, and resistance they unearth.

Three themes figure prominently in this collection – stories of encounters, tales of defiance, and narratives of identity. In turning to Methodist missionaries in Upper Canada, Cecilia Morgan finds missionaries who insisted on the 'rituals of bourgeois domesticity' in Native communities not only for the benefit of the recently converted First Nations women and men, but, equally so, for the benefit of 'non-Natives who might read about these scenes of religious and civilizing transformation' and feel edified and validated in their own Christian identity. Anglo-Canadians 'developed their own identities and subjectivities' by mirroring these traits in the Native. Lisa Mar, in turn, describes how bonds of gender transcended racial lines when, in the early twentieth century, local Anglo-Celtic women in Lindsay, Ontario, befriended the eighteen-year-old Lin Tee, who had recently immigrated from China. In a richly textured case study, Mar recounts how the community's elite women, and later its men, became increasingly concerned over the abusive treatment that the mentally distressed Lin suffered at the hands of her husband. An ugly anti-Chinese riot ensued in January 1919 in which 'conflicting beliefs about gender played as large a role as race.' When Lin was committed to a mental asylum against her will, middle-class reformers had succeeded in their effort to 'help,' but an unbridled paternalism had triumphed too.

Although room for defiance and resistance was circumscribed, it did exist, as Julie Guard, Ester Reiter, and Midge Ayukawa demonstrate: in the political activism of the Housewives Consumer Association, for instance, whose members attended political meetings and street demonstrations while carrying babies on their arms, and who organized much-publicized children's protests against the rising price of chocolate bars – in itself a powerful symbol of the unjust pricing of consumer goods (Guard); in the Jewish children's camp *Kinderland*, established by the feisty members of the Jewish Women's Labour League, who combined lessons in socialism with fun in beautiful surroundings (Reiter); in the quiet determination of

Japanese pioneer women to preserve their ethnicity and language within their households (Ayukawa); and in the more personal decision, still, of Holocaust survivors in Canada 'to reestablish their murdered families' by having children of their own (Draper). Two contributions, finally, unravel narratives of gendered identity in times of war. In a moving essay, Marlene Epp explores the symbolic significance of food in the life stories of Mennonite refugee women, while Varpu Lindström dissects media manipulations of the 'Finnish woman' in the Winter War of 1939–40. In reversing its negative representations of Finns and Finnish Canadians, Canadian media now dramatically portrayed them as admirable heroines and, with unmistakable racial overtones, as fine Nordic women. Finnish Canadians, in turn, quickly discovered that 'beautiful, young women in national costumes' worked best in fundraising efforts for the homeland – a stereotype they deftly exploited to their own advantage.

There is little doubt that the rich tapestry woven by *Sisters or Strangers?* will find its way into many university courses in women's studies, women's history, and migration history, much as the work to which it owes its name did almost two decades ago. (BARBARA LORENZKOWSKI)

Donald Wright. *The Professionalization of History in English Canada*
University of Toronto Press. x, 270. \$60.00

Donald Wright traces the period from roughly the end of the nineteenth century to the mid-twentieth, one he sees as crucial in the rise and establishment of professional history in Canada. Unlike works such as Carl Berger's *Writing of Canadian History* or Ronald Rudin's studies on French Canada, Wright is more interested in the organization and attitudes of the profession than he is on their interpretations of the past. Historical interpretation enters only to the degree it is connected to debates on the purpose and nature of professional history.

Wright follows two story-lines simultaneously. The first argues that there was a fairly purposive effort by university-based historians to assert their authority over amateurs and proclaim themselves the anointed. This process led to the development of vehicles of communication such as the Canadian Historical Association. It also led to the all-too-familiar search for research support, largely American, in the years covered by Wright. Equally as important as these tools of the trade, though, was a process whereby cultural values were asserted and boundaries drawn. Proper credentials became as important as the actual output. Being male, Wright argues, was not only an asset but something built into the profession's sense of itself. Women historians, who he argues did have a presence in amateur history societies, were relegated to marginal status. Whatever the

specific steps, though, the main point is that historians were consistent in seeking to assert the claim that, as Reginald Trotter put it in the 1920s, the professional was 'more competent than the inexperienced layman to speak authoritatively.'

The second track of the story-line has to do with methodology and purpose and is in many ways more interesting than the first. Whereas the drive for professionalization was constant, Wright argues, the approach to method and purpose varied as generations of historians sought to link their activities to the world around them. The notion of the historian as the keeper of the moral conscience of society battled with the concept of history as a science. The first generation of professionals, led by George Wrong of Toronto, retained elements of the Oxford common room and a humanism that tempered the notion of scientific research. Between the wars, however, professionalization increasingly meant acceptance of the American emphasis on rigorous research and what Gerald Graham termed the 'fetishization of the PhD.' Publication and archival research became absolutely essential. Romantic history was rejected in favour of data and detail. If Wright is correct, the emphasis on economic history may have been a natural outgrowth of this interwar definition of what a serious historian was all about rather than a product of the depression.

There was a reaction however. In one of his best chapters, Wright notes how the Second World War raised questions about the purpose of history and the costs of professionalization. Historians returned to concerns that had been muted in the interwar period. What was the moral imperative underlying historical research? Didn't historians have a responsibility to write for a broader audience, one lost among studies of the timber industry, CPR, and so on? As Edgar McInnis put it during the Second World War, 'History is an art, and it is as an art that it makes its most vital contribution.' The postwar shift to biography has been explained before, but Wright's study of the war years adds to our understanding of the values underlying that shift. Donald Creighton's biography of Macdonald, which Wright uses as the end of the study, symbolizes the new approaches wrought by the war.

I do have a few criticisms. Much is made of the values and culture that surround professionalization and its maleness. However, more might have been said about the informal social networks that glue professions together. Tea in Baldwin House, mutual visits, and family friendships within the small university communities of the day might have been explored. Second, the book ends not with a bang but a whimper. Creighton's work on Macdonald is a landmark, to be sure, but so too were key events just over the horizon, such as the creation of the Canada Council, the expansion of graduate programs in Canada, and, soon after, the assertion by women of their place as professionals. The modern profession has not really developed by the time Wright ends his story.

Overall, Wright's work goes over ground that others have cleared but does so with a different perspective and adds much to our understanding of the rise of one of the key academic disciplines in Canada. (DOUG OWRAM)

Darren Wershler-Henry. *The Iron Whim: A Fragmented History of Typewriting*
McClelland and Stewart. 332. \$29.99

It will no doubt startle readers who know his other work that Darren Wershler-Henry's long-standing cyber-focuses have here been diverted by the typewriter; it's as if 50 Cent decided to cover a Four Tops tune. Indeed, Wershler-Henry, who calls himself an 'unabashed techno-geek,' says he wouldn't be caught dead using such an antiquated machine. Moreover, in the book's coda, 'Aftermath: Typewriting after the Typewriter,' he takes great pains to separate typewriting and computing. While 'the QWERTY keyboard has become our default *interface* for computing, ... computing is a discourse whose rules are determined by the functioning of software and networks, not by mechanical devices and hierarchies.'

The only caveat I have against this erudite and entertaining book is its title. A better one than *The Iron Whim* – a strained, un compelling allusion to Marshall McLuhan and his *Understanding Media* – might be (*pace* Jeanette Winterson) *Typewritten on the Body*. Too theory-savvy to produce a mundane history of the typewriter, Wershler-Henry commits to the following: 'I'm interested in typewriting as discourse; one of the systems of ideas and rules that structure our lives in ways that are subtle and brutal by turns. My goal in writing this book is to begin to understand how typewriting shaped and changed not only literature, but also our culture, and even our sense of ourselves.'

To this end *The Iron Whim* engages gender issues, playing on the doubled dimension of the typewriter as object as well as person, usually a female, operating it. Another section is devoted to typewriting as 'discipline.' Taking off from Foucault's notion of that term, Wershler-Henry scours old typing manuals and keyboard construction possibilities as ways into reading the containment of women and the harnessing of their bodies in their interactions with the machine. As his epigraph from J.G. Ballard has it, 'It types us, encoding its own linear bias across the free space of the imagination.' Drugs and guns (Remington having manufactured both typewriters and weapons) are also woven into what Wershler-Henry calls his 'special kind of archaeology.' So too is the heroic modernist writer hammering away at his (!) typewriter.

A better subtitle for *The Iron Whim* might be (*pace* T.S. Eliot) *These Fragments I Have Shored against My Runes*. From typewriter jewellery as well as typewriter toys and typewriter porn (available at Tijuanabibles.org) to

Archy, the typing cockroach, and Arli, the typing dog, this book reads most engagingly when it relays offbeat material and becomes typing's *Trivial Pursuit*. Examples include the great typewriter race of 25 July 1888 and the following string that 'appears across Twain's first typed letter: BJUYT KIOP M LKJHGFDSA:QWERYUTIOF.:98V*6432QW RT HA.' Wershler-Henry examines this outpouring as if it were part of *Eunoia*, his sidekick Christian Bök's *jeu d'esprit*. Digressions, too, on such topics as fingerprinting and the etymology of factoids are unapologetically introduced in this least pedantic of books.

Buoyant and scholarly: these two traits are infrequently yoked in academic writing. The reason the combination occurs in *The Iron Whim* can be found in the acknowledgments, where Wershler-Henry writes, 'There are other books to be written about typewriting. At least one of them will be written about typewritten concrete and visual poetry, because I'll be writing it next.' Whether with pen in hand, on a typewriter or a word processor ... or whatever comes next, Wershler-Henry manifests the will to write and the love of writing. (STAN FOGEL)

Brian Kennedy. *The Baron Bold and the Beauteous Maid:
A Compact History of Canadian Theatre*
Playwrights Canada. vii, 276. \$26.00

Brian Kennedy's compilation of scenes taken from twenty-five different plays is a unique approach to relating theatre history. Each scene is accompanied by a brief contextual introduction and followed by what Kennedy calls 'Director's Notes' that make observations about diverse topics such as themes, staging, acting advice, or plot. The scenes are grouped into six historical periods: 'The Velvet Gloves of the Garrison' (from Lescarbot to Cameron and Telgmann's 1889 *Leo, the Royal Cadet*), 'The Baron Bold' (nineteenth-century English-Canadian plays), 'The Dominion Years' (from Denison's *Brothers in Arms* to Joudry's 1955 *Teach Me How to Cry*), 'A Revolution in Quebec' (four plays from Quebec: *Tit-Coq* to Bouchard's *The Coronation Voyage*), 'A Revolution in English Canada' (*The Farm Show* to h. jay bunyan's 1981 *Prodigals in a Promised Land*), and finally 'Web and Circle' (Native Canadian drama represented by *The Hamatsa*, Ryga's *The Escstasy of Rita Joe*, and Highway's *Aria*). Each section begins with a short introductory essay in which Kennedy outlines what he sees as the highlights of the period.

The focus on dramatic texts in such a history should be something to celebrate. And indeed, despite some choices which are predictable (*The Farm Show* and *Leaving Home*) and others that are rather inexplicable (Sheridan's *School for Scandal*, Dumas's *Camille* among them), Kennedy's work does introduce some interesting and lesser-known plays. For

example, the play from which the book takes its title, Titus A. Drum's *The Baron Bold and the Beauteous Maid*, is a wonderful satirical parody. Likewise, it is refreshing to see excerpts of *Eight Men Speak* and Dubé's *Zone*, as both deserve to be better known.

However, I'm not convinced the use of excerpts in this way is entirely successful. The book seems aimed at high school teachers of drama, and the 'Director's Notes' address the needs of younger actors in particular. This is a crucial and much-neglected target audience for increasing awareness of Canadian drama and theatre history; however, I was not certain how this book would be used in the classroom. The excerpts could be used for in-class exercises, or perhaps performed for revue or festival situations, but they seem too short to be really meaningful in production (despite Kennedy's valiant work at providing plotlines and context). Perhaps the book is meant to intrigue teachers and students to seek out the full-length plays (Kennedy does provide full bibliographical information for each play) or perhaps other Canadian plays. If that is the case then more information about available anthologies of plays, publishers of Canadian plays, and other sources of contemporary information would have been useful.

It is the 'Director's Notes' and introductions to the periods and plays that are more problematic. Attempting to condense four-hundred years of history in between excerpted scenes is a recipe for over-generalization, such as the attempt to equate theatre-going for the entire Victorian era with modern TV viewing. It also means that many rather odd statements creep in: the terms 'Restoration' and 'eighteenth-century' drama get conflated in the introduction to *School for Scandal*, troubling advice to actors of melodrama to 'exaggerate with the worst assaults to the realistic style that they can muster'; and, even more disturbing, assessments of black writers like George Elliott Clarke as 'new Canadians.' Part of the many distortions result from the need for great brevity, but they also result from research that is limited to dated or general sources. The history Kennedy tells is not informed by any theorizing or research done after the mid-1990s, and most comes from secondary works written much earlier. High school students deserve more up-to-date and accurate information and thoughtful contextualization.

I applaud and encourage the attempt to bring Canadian theatre history and drama to a younger readership, but can only wish it were done with a clearer sense of how the dramatic pieces could be used and with more care in the preparation of the historical information. (GLEN NICHOLS)

Jeffery D. Brison. *Rockefeller, Carnegie, and Canada:
American Philanthropy and the Arts and Letters in Canada*
McGill-Queen's University Press. xii, 282. \$75.00

Jeffery D. Brison's engaging writing style belies the importance of this contribution to the literature on Canadian cultural history. He tackles one of the most fundamental and long-held beliefs about the Canadian arts: that state funding in the mid-twentieth century was a mark of the differences between Canada and the United States, designed to *protect* Canada from American influence, and that the era, epitomized by the Massey Commission, represented a golden age of cultural nationalism. Instead, Brison shows that such national differences were largely constructed after the fact, that the American presence extended deep into Canadian arts and scholarship – and that Canadians welcomed, even courted it. In analysing the work of the Carnegie Corporation and Rockefeller Foundations, he offers some striking evidence: for example, the academic forerunners to the Canada Council, the Canadian Social Science Research Council and Humanities Research Council of Canada, depended on American philanthropy for 90 per cent of their funding. And he provides amusing irony: landmark titles in nationalist historiography such as Donald Creighton's *Commercial Empire of the St. Lawrence* and *Dominion of North* were published with American funding.

National boundaries, Brison argues, were less important than a community of interest between cultural elites (Canadians could work with what Vincent Massey called 'thinking Americans') who shared such concerns as an ambivalence towards modernization. Nor is it accurate to characterize Canadian culture as a reflection of our statist tradition, a rejection of the private enterprise favoured to the south; rather it is 'a mixed economy of culture' that relied on both private and public funding. This atmosphere of co-operation leads Brison to argue that Canadians exerted a degree of agency within the framework of American funding, and to conclude that the American presence was not one of coercion but persuasion and influence.

The foundations' 'business of benevolence' initially focused on higher education, emphasizing efficiency and rationalization where possible. (The Carnegie Corporation's attempt to federate the Maritime Universities in the 1920s epitomized these principles.) Although they branched out into the arts and academic scholarship through the 1930s, they continued to pursue a rationalization of sorts: the integration of regional cultures under the leadership of national institutions. Both foundations openly favoured 'national' institutions located in Central Canada (the National Gallery, University of Toronto), which they assumed voiced a broader and thus more important perspective beyond the provincialism of (other) regions. This was well received by the Canadian elites, who were interested in regional difference, but who agreed with such a vertical integration of cultural infrastructure that could cement their privileged position.

The results of American funding are obvious and extensive, from the Banff School of Fine Arts to art exchanges that integrated Canadians into

an international network. (There are a lot of 'Hey! They paid for that *too*?' moments in the book, which only proves Brison's central point.) He also emphasizes that the foundations, although imperial in manner at times, could demonstrate 'acute sensitivity to Canadian leadership.' Yet there are aspects of the corporate approach which ring warning bells, and which Brison leaves unremarked: pressure to align research plans with foundation goals in order to win grants; foundation officers determining which intellectuals were 'the best'; and gauging projects' financial viability over scholarly merit. I was curious, too, about the overtly anti-continental sentiment which persisted in Canadian publications, a contradiction that remained unresolved: a mark of American tolerance towards seeming Canadian ingratitude, or a genuine resentment towards the 'imperialism'? Brison's only negative remarks as to Canadian dependency appear briefly at the end of the book.

Such criticism would make the parallels between now and then even more apparent. What struck me was the number of issues familiar to anyone in the arts community or the academy today: the desire to make the humanities relevant to the public sphere; the need for funding commitment (rather 'than to have made a start and then to have dropped us unceremoniously,' as the chair of the Canadian Museums Committee complained in 1936); the use of centres of excellence. And perhaps most troublingly, the influence of corporate sponsorship: the foundations may not have used the stick, but they showed no hesitation in selectively offering carrots to produce desired results. Which only makes *Rockefeller, Carnegie, and Canada* the more essential reading. (CLAIRE CAMPBELL)

Peter Bly. *The Wisdom of Eccentric Old Men: A Study of Type and Secondary Character in Galdós's Social Novels, 1870–1897*
 McGill-Queen's University Press 2004. xii, 238. \$75.00

Wisdom 'consists more in conduct than in knowledge,' notes Kant in his *Fundamental Principles to the Philosophy of Morals*; that is, wisdom is manifest in what we do rather than in what we know. It is on this performative nature of wisdom, perhaps, that realist narrative fiction can, in part, base its claim to pertinence for human life – human doing, in as much as it allows (sometimes irresistibly invites) the reader to accompany its characters in their actions, in strict, sometimes precisely parallel movements of the reader's psyche or soul and the character's fictional development. The reader can thereby gain wisdom through this extraordinary unison of consciousness and conscience with a fictional character. But for this enriching amalgam to occur, the character must fulfil one requisite: he or she (let's use these personal pronouns) must be sufficiently like us to allow our identification with, or, at least, committed observation of, their

actions. In this sense, Peter Bly's *The Wisdom of Eccentric Old Men* does a service to readers of Galdós and of the novel in general, for it reminds us of the importance of characters and their development for realist fiction. In fact, this sustained study of a 'type' throughout Galdós's corpus allows us to see that it is in their lifelike singularity that these characters can work their wisdom. Bly thus fulfils the purpose he poses in his introduction: 'The question that this study hopes to answer is: to what extent are these eccentric old men merely types? Or are they more complex individual secondary characters?'

The introduction tackles directly the difficult concepts which underlie the author's exploration. Bly reviews the varying fortunes of the lifelike character, from Aristotle's 'subordinate ranking' of the character (*vis à vis* plot, for instance); to the modernist experiments of Proust, Unamuno, and Woolf; to the critical disgust with characters, which, according to Nathalie Sarraute, whom he cites, 'had been reduced to "mere excrescences, quiddities, experiments."' Bly notes the more recent revisiting of characters as a novelistic form, adducing, among others, James Phelan, Martin Price, Seymour Chatman, Thomas Dochery, Aleid Fokkema, Brian Rosenberg, Roger Fowler, Rawdon Wilson and Shlomith Rimmon-Kennan. He then states that his study, 'like those of most recent writers on Galdós's work, aligns itself with the trends in general characterological studies of the last twenty years: characters inevitably involve references to the human condition in the real, contemporary world beyond the printed text; but they are also, and primarily, literary creations that have to be examined in the light of the totality of the narratives in which they appear.' Bly scrupulously delimits the terms 'secondary character,' 'type,' and 'eccentric type.' He then reviews the Spanish nineteenth-century type tradition, as well as Galdós's own statements on and creation of types and eccentrics as he was beginning his novelistic career (1865–70).

The core of the book (chapters 1–10) are studies of some of the most memorable and important secondary characters in Galdós's fictional universe: Dr Anselmo (*La sombra*); Don Juan Crisóstomo (*Rosalía*); Cayetano Polentimos and Don Juan Tafetán (*Doña Perfecta*); José Mundideo, better known as *Caifás* (*Gloria*); Relimpio (*La desheredada*); Florencio Morales y Temprado and Jesús Delgado (*El doctor Centeno*); José Ido del Sagrario (*El doctor Centeno*, *Tormento*, *La de Bringas*, *Lo prohibido* and *Fortunata y Jacinta*); Plácido Esupíñá, José Izquierdo, and Manuel Moreno Isla (*Fortunata y Jacinta*); Luis Agapito Babel (*Ángel Guerra*); Pedro de Belmonte and Ujo (*Nazarín*) (the latter considered by Bly so significant that he 'offers a model of spiritual feeling that is far superior' to that of the eponymous protagonist); and Frasquito Ponte Delgado (*Misericordia*).

The Dickensian debt is traced by Bly throughout Galdós's corpus, precisely in these secondary characters, and he singles out one of the English master's characters, Mr Dick, of *David Copperfield*, as particularly

influential. One of the many virtues of Peter Bly's book is, in fact, the documentation of this dialogue between two great artists. One may not always concur completely with his conclusions (for example, regarding Ujo's trumping of Nazarin), but one cannot but celebrate this enjoyable, painstaking, broadly encompassing study of a fictional population that makes possible and sheds meaning on the existence of Galdós's great heroes. (ALAN SMITH)

Julien Thoulet. *A Voyage to Newfoundland*. Translated from the French and edited by Scott Jamieson
McGill-Queen's University Press. xxxiv, 196. \$44.95

As Scott Jamieson makes clear in the introduction to his translation of Julien Thoulet's *A Voyage to Newfoundland*, the French geologist is an important if largely forgotten figure in the development of the discipline of oceanography. From the late-1880s onward Thoulet published hundreds of papers on bathymetry, marine geomorphology, and related subjects, attracting the patronage of Prince Albert I of Monaco, and becoming a driving force in efforts to chart the contours of the world's oceans, presently embodied in the General Bathymetric Chart of the Oceans (GEBCO) project. When he sailed for a six-month cruise of Newfoundland waters on the French naval frigate *Clorinde* in May of 1886, however, he was a young professor at the land-locked University of Nancy whose research interests in cartography and geology were distinctly terrestrial rather than marine in nature. His experience in the foggy coastal waters and stunted landscapes of Newfoundland evidently set him on a course for oceanographic distinction.

Thoulet's *Voyage*, first published in France in 1891, is no *bildungsroman* and recounts no life-altering epiphanies. Its twelve chapters present a sequential narrative of *Clorinde's* cruise interspersed with extended commentaries on the history, politics, and culture of Newfoundland and of the cod fishery. Thoulet's imagination is highly visual, and he offers vivid and sharply observed portraits of life aboard a French man-of-war, in overseas provincial towns, in bare outposts, and on distant, unpopulated coasts. He is a keen observer of the material culture of the fisheries and presents lively details of contemporary Newfoundland folkways and toponymy, accompanied by his own photographs of places and persons described. His descriptions of marine and geological phenomena are ample and exact.

Thoulet's narrative comes alive when he gets beyond merely factual taxonomic inventory. Indeed, his writing generally eschews Enlightenment conventions of plain description in favour of self-consciously literary and imaginative rumination, constantly seeking through metaphor and allusion correspondences between the world of external nature and the condition

of the consciousness that perceives it. In Thoulet's case (as with many of his fin-de-siècle contemporaries) that consciousness was characterized by reflection on impermanence and death: as much as it is a travel narrative, *A Voyage to Newfoundland* is an extended meditation on mutability. The societies of St Pierre, Miquelon, and Newfoundland – especially the last island's disputed west coast, where permanent habitation was officially prohibited and structures were designed to be quickly dismantled – are ideally suited to such reflection.

Seen from *Clorinde's* deck, these societies were for Thoulet nearly indistinguishable from the limestone strata upon which they perched: they were equally subject to seasonal cycles of freeze and thaw, of rainfall and erosion that constitute the mechanisms of geological change. The key mechanism of change in Newfoundland society, however, was, as it is now, the fisheries. This causes him to reflect, for example, on the unnumbered handliners who died from infections resulting from minor, untreated abrasions on remote coasts. It leads him to a precocious environmentalism in which destructive fishing practices become the means through which the human societies depending on Newfoundland's coastal waters accelerate their own destruction. Accordingly, it makes him pessimistic about the prospects for France's outposts in the northwestern Atlantic. In Thoulet's narrative, late-nineteenth-century French intellectual life confronts outpost Newfoundland, transforming the latter into an unlikely but strangely appropriate fin-de-siècle icon.

Jamieson is well suited to the task of translating and editing Thoulet's *Voyage*. His rendering of the author's sharp physical descriptions and murkier philosophical musings are fluid, conveying the exuberant, occasionally overripe quality of the originals. Jamieson's introduction examines the *Voyage* in the wider contexts of Thoulet's biography, of oceanography's development as a discipline, of the exigencies of contemporary scientific expeditions, of international diplomacy, and of the contemporary North Atlantic fishery. His notes explicate Thoulet's many classical and contemporary allusions, and draw on current scholarship in several disciplines to correct Thoulet's historical and scientific errors. In the end, these errors do little to mar the narrative; far from being a dry scientific treatise, *A Voyage to Newfoundland* records a sensitive and intelligent young academic's encounter with a landscape that reflects his own sombre meditations. (ROGER MARSTERS)

Michael Bliss. *Harvey Cushing: A Life in Surgery*
University of Toronto Press. xii, 591. \$50.00

Trigeminal neuralgia or 'tic douloureux' results from pressure on the fifth cranial nerve and is expressed as intense in the anatomic sites irrigated by

that nerve, namely, the eyes, lips, nose, scalp, forehead, and jaw. The pain, described as electric-shock-like by sufferers, is so intense that early sufferers occasionally committed suicide. Although the pressure on the nerve may have a variety of common causes such as infection or tumour, the disease itself is relatively rare, affecting no more than five in a hundred thousand individuals per year. Even with that low rate of incidence, however, tic douloureux comprises 5 per cent of neurological disorders and the patient group attached to the disease in the United States, the Trigeminal Neuralgia Association, presently claims over twenty-five thousand members. The subject of Michael Bliss's most recent and scrupulous biography, Harvey Cushing (1869–1939), scored his first success as America's and indeed the world's most famous neurosurgeon of the first half of the twentieth century by inventing a method for surgically separating the cranial nerve from the brain where it enters the spinal cord. Patients have profited ever since.

A student and soon-to-be colleague of William Halsted (1852–1922), inventor of the radical mastectomy for breast cancer and noted cocaine addict, at Johns Hopkins, Cushing's work on tic douloureux at the age of thirty solidified what was becoming an enviable reputation for careful yet daring brain surgery. Following postgraduate research in Berne where he made significant observations of the reaction of the brain to compression using dogs and monkeys, Cushing returned to Baltimore to become America's foremost neurosurgeon and to pursue parallel lines of research in brain physiology and brain pathology. There and later as Surgeon-in-Chief of the Peter Bent Brigham Hospital in Boston, he maintained a life-long interest in the functioning of the endocrine system whose central organ he encountered through the window of the various pathologies of the pituitary gland. At the same time he amassed an enormous collection of tumours arising from the tissues that envelope the brain – meningiomas – that were issued in a monumental eight-hundred-page publication just before his death.

Since surgery entails a great deal of craft knowledge, and many procedures can be learned only at the operating table, part of Cushing's formidable reputation is based on the fact that in addition to being an innovator, he was also an excellent and indefatigable operator; he retired only after having completed more than two thousand operations during the course of which he trained an entire generation of brain surgeons. Excluded from that extraordinary number of operations – and it is well to remember that, at the time, many procedures took eight to ten hours to perform – are those carried out during the First World War, where Cushing operated as a front-line surgeon, kept a diary that later become a book, and pioneered the use of electromagnets to extract metallic bodies from the brain. As Cushing's wife remarked while gazing at his sixteen volumes of collected papers: 'Such industry.'

As it turns out and as Bliss records in fine detail, Cushing's wife saw his papers about as often as she saw their author, which wasn't very often. An absent and somewhat distant father, and competitive to a fault, Cushing drove himself and others with an intensity that shocked and astonished his contemporaries. One of his students, Hugh Cairns (1896–1952), who would go on to become professor of surgery at Oxford University, once wrote to his wife complaining of Cushing that: 'He cursed me in front of everyone in the operating room the other day for doing something he had told me to do the previous, and when I protested hotly with, I imagine, blazing eyes, he lied promptly and with perfect technique.' As the Bliss biography makes abundantly clear, Cushing was also a world-class bully. (PETER KEATING)

Roberta Buchanan and Bryan Greene, editors. Biography by Anne Hart.
The Woman Who Mapped Labrador: The Life and Expedition Diary of Mina Hubbard
 McGill-Queen's University Press. xxi, 490. \$49.95

This is the story of Mina Benson Hubbard (1870–1956), a Canadian of remarkable achievement and equally remarkable experience, yet who remains relatively unknown today outside of Newfoundland. In 1905 she organized and participated in an expedition that took her and her party in two canoes from North West River through the Labrador interior to Ungava Bay, mapping a region that was well known to Native people and trappers but quite unknown to Europeans. She subsequently published her adventure as *A Woman's Way through Unknown Labrador: An Account of the Exploration of the Nascaupsee and George Rivers* (1908). The volume reviewed here not only publishes, for the first time, the personal journal on which that book was based, complete with careful annotation, but also the first scholarly biography of this extraordinary woman as well as several essays that place her expedition within several contexts – personal, geographical, ethnographical, social. The result, in effect, is several works in one, making this a book that can be recommended on many levels and to many disciplines. That the writing and editing team have also crafted a story that is fascinating in its own right is a delightful bonus.

The expedition of 1905 was driven by Hubbard's determination to memorialize her late husband, Leonidas Hubbard, Jr, who had died on an earlier attempt to explore the Labrador interior just two years before. Hubbard's partner in that previous effort, Dillon Wallace, had barely survived the attempt himself, and though his account of that expedition – *The Lure of the Labrador Wild: The Story of the Exploring Expedition Conducted by Leonidas Hubbard, Jr.* (1905) – offered a reasonably sympathetic and balanced account of the adventure, Mina Hubbard became convinced that Wallace had impugned her husband's reputation. She therefore set out to complete her husband's work. Ironically, so did Wallace, and so 1905 saw

not one but two expeditions set out. The press quickly saw this as a race, as indeed did Mina, though Wallace always insisted that the object was not to get to Ungava Bay first but to complete the original expedition's scientific survey.

For a woman to organize an expedition of exploration into the Labrador wilderness was extraordinary enough; for her to go alone, accompanied only by four male guides, was even more extraordinary. Yet though her diary revealed self-doubts about her ability to succeed, she never revealed any doubts about what she was doing or why. When Hubbard returned to 'civilization,' public demand for her account of the journey seemed insatiable, so that even before completing her book, she had embarked on a successful public speaking career which took her to the United States and Great Britain, including a lecture before the Royal Geographical Society (to which she was later elected a Fellow in 1926). Her fame, strength of character, and beauty opened doors to the world of well-to-do upper-middle-class England, including Harold Ellis, a member of a wealthy and politically prominent Yorkshire industrial family and, before the end of 1908, her second husband. Though she always regarded herself as thoroughly Canadian, her life had become decidedly different from that of the rural Ontario farming culture into which she had been born. Her acquaintances included George Bernard Shaw, Rudyard Kipling, and H.G. Wells. Her thinking was progressive – she advocated the Montessori Method for the education of her children, and supported the suffrage movement. Yet throughout her life, her expectations of those close to her were high, even impossibly high, so that her marriage to Ellis eventually failed and she became estranged from her own children.

All of this suggests that *The Woman Who Mapped Labrador* was an extraordinarily complex person, and it is therefore appropriate that the book itself is equally complex. Though the contextual essays by Roberta Buchanan and Bryan Greene appear first, a case could be made to read them last, after one reads Hubbard's diary and Anne Hart's biography. Those already familiar with Hubbard's book may wish to begin with the journal. It matters not, for however one chooses to proceed with Mina Hubbard's story, it is certain to enthrall. (OLAF UWE JANZEN)

Martin A. Entin. *Edward Archibald: Surgeon of the Royal Vic*
McGill University Libraries. xi, 222. \$60.00

Canada has known more than its fair share of brilliant, complicated, and notorious physicians – from William Osler to Frederick Banting to Norman Bethune – and historians have explored the place of many of these doctors in the medical, social, and political context of their times. One leading

physician who has not received much attention, however, is Royal Victoria Hospital's one-time surgeon-in-chief, Edward Archibald (1872–1945). Martin A. Entin, MD, has redressed this omission in an informative and enjoyable biography.

A native of Montreal, Archibald graduated from McGill Medical School in 1896 and completed his residency training at the newly opened Royal Victoria Hospital. Following one year of surgical specialization in Breslau, Archibald returned to the Royal Victoria with new ideas about the necessity of a scientific approach to surgery. Thus, he insisted on the importance of keeping accurate statistics to evaluate the success of surgical procedures, of using animal models, and of exposing surgeons to a broad education in the basic sciences. Archibald's personal experience with tuberculosis, for which he was treated at the famous Trudeau Sanatorium at Saranac Lake in the Adirondacks, inspired a great interest in this debilitating and, at the time, common illness. He was the first Canadian surgeon to perform a thoracoplasty – a surgical procedure that consists in the removal of several ribs in order to collapse the lung and thereby control the threat of advanced tuberculosis. Although his first few patients died within days of the operation, Archibald's technique improved, and he was able to save many who would have otherwise succumbed to the illness. Apart from thoracic surgery, Archibald showed considerable skill in operating on head injuries, and he published an important monograph on the topic.

This biography is highly readable, and although Entin often describes in detail the mechanism of a particular disease or the technical aspects of a surgical procedure, he does so in an admirably clear manner. The book's organization into chapters that deal with distinct topics – 'Tuberculosis before WWI,' 'Adventures in Neurosurgery,' 'Raising the Standards of the Profession' – rather than in a more strictly chronological fashion is very useful for readers interested primarily in the history of medicine. However, this structure detracts a little from the overall flow of the narrative, since it leads to occasional repetition. Some readers may also wish that the book provided a clearer sense of who Archibald's patients were, and not merely what they suffered from, as well as a broader reflection of the rich secondary literature on the history of medicine at the end of the nineteenth century and beginning of the twentieth. The rise of specialization, for instance, is a well-researched topic that would have provided a helpful theoretical lens through which to focus some parts of Archibald's story.

Nevertheless, Entin weaves a vivid narrative based on a wealth of primary sources and several interviews with individuals who knew Archibald, including three of his daughters. The chapters on the two World Wars are especially captivating, as they describe in detail the challenges faced by the surgeons and the importance of technological innovations

such as the X-ray machine. From Entin's biography, Archibald emerges as a serious, devoted, and methodical doctor, but also as a kind, endearingly absent-minded, and incurably unpunctual man. His legendary inability to be on time may have cost him the position of surgeon-in-chief the first time it became available, although he did assume the helm of the Department of Surgery two years later, after his professional rival, Sir Henry Gray, resigned.

Archibald's biography fills a gap in Canadian medical history. By telling Archibald's story, Entin engages with one of the most eventful periods in the history of Canadian medicine, and it is not surprising, therefore, that the usual medical suspects also make an appearance – Bethune, John McCrae, Wilder Penfield, and others add further flavour to the narrative. Professional historians will find the book rich in historical detail, if somewhat lacking in analysis, and the general reader will find it a good read. (DELIA GAVRUS)

Irene Gammel, editor. *The Intimate Life of L.M. Montgomery*
University of Toronto Press. ix, 306. \$70.00, \$29.95

Irene Gammel and Elizabeth Epperly edited *L.M. Montgomery and Canadian Culture* (1999); then Gammel produced *Making Avonlea: L.M. Montgomery and Popular Culture* (2002). Her third volume is devoted to Montgomery's life writings, that is, her journals, letters, and diaries. Irene Gammel has brought a fine book into being in *The Intimate Life of L.M. Montgomery*. The collection, pleasingly symmetrical, comprises four sections, each consisting of three essays, written by the most respected and influential of Montgomery scholars as well as by relative newcomers. Montgomery fans (academic and otherwise) will be overjoyed to find here the first publication of a co-authored diary (edited, annotated, and illustrated by Gammel) that Montgomery wrote with her friend Nora Lefurgey from January to June 1903. Its sixty-eight pages include wonderful photographs of the people the diarists talk about and the young men they tease each other about. Jennifer Litster's essay 'The "Secret" Diary,' which introduced Gammel to its existence, provides a sensitive analysis of the making of the diary, the intellectual and literary interests it reveals, and the playful Montgomery that rarely appeared in later writings. Mary Beth Cavert in 'Nora, Maud, and Isabel: Summoning Voices in Diaries and Memories' focuses on the young women's relationship and social life, especially recognizing the sad passion Isabel developed for Maude ('Maud' is Nora's consistent spelling).

Part 2, 'Confessions and Body Writing,' contains Gammel's absorbing analysis of Montgomery's erotic life, '... Confessions of Desire'; a comparison of the contemporaneous diaries of Montgomery and the grandmother

of the author, Mary McDonald-Rissanen; and Janice Fiamengo's reading of Montgomery's depressive illness. Each of these pieces gives careful attention to the idiom of the times, to the precise edges of silence that women skirted when speaking of body and of mind, and, in Montgomery's journal, her struggle to 'craft a language' to express her mental suffering. In part 3, 'Writing for an Intimate Audience,' Elizabeth Epperly brings her formidable knowledge of Montgomery to her reading of the scrapbooks, which Epperly calls 'an intimate form of autobiography' that leaves clues, perhaps intentionally, for the for the mystery-loving reader. Joy Alexander's essay tracks the 'soundings' – dialogues, puns, voices of all sorts – that appear in Montgomery's life writings, and Paul Tiessen and Hildi Froese Tiessen analyse the correspondence Montgomery carried on with Ephraim Weber for forty years, looking to the performative and projective elements of her letters as well as to Montgomery's effect on this earnest intellectual man.

The fourth section of the volume, 'Where Life Writing Meets Fiction,' contains Cecily Devereux's detailed discussion of the reader's expectations (using her own experience as model) when Mary Rubio and Elizabeth Waterston's edition of the journals was published, particularly regarding the writing of *Anne*, and how these expectations were frustrated and gratified. Melissa Prycer's essay on 'The Fiction and Reality of Consumption' in Montgomery's life is a subtly layered historical and literary treatment of Montgomery's shift from using consumption as a conventional literary device to presenting it realistically from her own experience in her novels. The final chapter will no doubt be the favourite of many readers. Here the editors of Montgomery's journals, Rubio and Waterston, appear in a 'dialogue-structure' presenting their new findings as they collaborate in the editing of the later journals (1929–39). This is not a 'dialogue' of casual conversation, but rather an effectively shaped, fully formed essay in two lively, personable, independent voices. Each adds to the other's perspective or informative assertion, with a modification ('But ...' or 'Yet ...' begins many of the paragraphs of dialogue) as they tease out the connections between the journals, the life, and the fiction. Analysis, fact, and conjecture all weave this splendid discursive web.

As readers of Gammel's earlier work might expect, the introduction and her brief remarks on each chapter are sharply insightful, informing and guiding readers' attention and approach. The essays are varied, but each is strong; all are informed by complexities of autobiographical theory and feminist insight, but none is dulled by tired jargon. The illustrations and readings of them are brilliant. This collection demonstrates how powerful the scholarship of life writing has become. Each section and each chapter of this book offers new ways of thinking about Montgomery herself, about women, and about lives in language. (JEANNE PERREAULT)

Karin Cope. *Passionate Collaborations: Learning to Live with Gertrude Stein*
ELS Monograph Series Volume 93. ELS Editions. i, 344. \$40.00

Karin Cope's *Passionate Collaborations* deserves a long life, and one which extends beyond the interests of Stein scholars or even modernists. This is a daring book which attempts to locate its voice(s) within and beyond the potential restrictions of contemporary theoretical thinking. It is most certainly aware of the contemporary theoretical landscape too; indeed, in Cope's opening to the text, she admits to her own training in deconstructive and philosophical methods which have been so influential in Stein studies. Cope is also more than a little aware of the recent suspicions about Stein; recent historical and cultural critiques have cast shadows over her friendships with French collaborationists, her protection by a variety of Vichy government officials, her translations of Pétain's wartime radio speeches, and her apparent blindness to her own situation as an American Jew in wartime France. Cope turns from none of these difficulties; rather, she introduces herself (and here is the inspired part, the most dangerous, and the most exciting, since she actually pulls it off) as an imaginative subject *experiencing*, indeed, living with, as the title suggests, the problems and pleasures of Stein's work.

The five chapters of this dense and inventive book attempt a very complex reappraisal of Stein's writing, and of our place as critics, readers, and writers in relation to this work. 'Passion' certainly does figure prominently here; but 'collaboration,' in both senses – to work together, *and* selling out or 'compromising oneself' – is perhaps the more important word, since Cope is interested in what happens 'when a boundary breaks down, when two parties cannot be separated adequately, and an autonomous nation, actor, or self disappears.' Cope's difficult task is to revitalize our understanding of Stein by walking a fine and original line between poststructuralist-based readings of semiotic play, and historical/ biographical 'reductionism.' By redeploying Melanie Klein's object relations theory and certain portions of phenomenology, particularly Merleau-Ponty's, Cope wants to reclaim the intersubjective possibilities of reading and writing, or of the relationship between writer and world, reader and writer.

The first two chapters illustrate her approach in a discussion of Picasso's and Stein's portraits of each other. Picasso admits that he cannot see the 'indigestible' Stein (stone) since she is like no other (woman) he has ever known. The 'speculative character of likeness' becomes apparent to both artists, as they take on what they cannot know from memory or knowledge of previous aesthetic or social forms. The 'oceanic' feeling, according to Cope, makes Stein and Picasso 'primitives' not only in the usual sense of being racist or misogynist appropriators of other cultures' works, but also in Klein's sense of approaching the oceanic loss of boundaries, the wordlessness and violence of an originary bodily understanding of the

world. Stein's body (though not quite *the* body) appears again in chapter 3's discussion of her narcissism, and the unusual and long-lasting attention to her body that appears throughout the commentary on Stein. Negative comments populate the margins of Cope's text, while the two voices which appeared in chapter 2 negotiate the middle 'body' of the pages. The middle section unfolds the narcissistic struggle between Stein and Hemingway, and his mysterious 'primal scene' experience, related in *A Moveable Feast*, which caused his break with Stein. Cope positively reinvents narcissism as a mutually sustaining and loving means of identity creation. She elaborates further on this in chapter 4, as bodies and perceptions mark the outlines, and possibilities of insight into the other. As we recognize ourselves as objects in that world (à la Lacan and Merleau-Ponty) we are forced to see 'as the world I am looking at looks "according" to that world.' The last chapter is the most formally daring and pleasurable. It is an unplayable play, incorporating two Steins, Otto Weininger, part of Stein's preface to her Pétain translations, and, most interestingly, three academic sisters who are not sisters forced to play (in many senses) in the full-scale incorporation of Stein's murder mystery drama, *Three Sisters Who Are Not Sisters*. Even the present is included in this book, especially as a place of possible connection to the past, but with no presumptuous guarantees. There are, however, the compensations of serious, informed, and physically experienced playing.

The book, alas, lacks an index. One will have to read it. And one should.
(BRAD BUCKNELL)

Melba Cuddy-Keane. *Virginia Woolf, the Intellectual, and the Public Sphere*
Cambridge University Press 2003. x, 240. \$88.95

What I hate about this book is the spine: it's already creaking and I'm worried it will give way soon. This is deplorable, because Melba Cuddy-Keane's *Virginia Woolf, the Intellectual, and the Public Sphere* is a book that Woolf enthusiasts, from professional scholars to general readers, will want to come back to again and again. Woolf wrote over five hundred essays, published in more than forty periodicals, between 1904 and 1941: a body of work more daunting than the fourteen novels and thus more likely to be dipped into rather than examined *as* a body of work by scholars. Yet Woolf's non-fiction not only reached a wide public, it helped define, and create, that public. In that sense, the essays and reviews are even more significant than the novels, and Cuddy-Keane's book is quite simply the best book we have on Woolf's non-fiction.

Cuddy-Keane advances the provocative terms 'democratic highbrow' and 'classless intellectual' as a way of locating Woolf's position and her strategy. One of the pleasures of the book is the attention it gives to terms.

We learn that 'highbrow' refers literally to the space between eyebrow and hairline, the height of the forehead. More fraught than 'intellectual,' 'highbrow' designates an attitude as well as a subgroup, a subgroup *with* attitude – the lofty perspective of the intellectual upon the non-intellectual. But it also betrays an attitude *towards* intellectuals on the part of the user of the term; it is at once pejorative and defensive.

Drawing on Raymond Williams, Cuddy-Keane argues that while intellectual culture might not be popular in the sense of being widely favoured, it may be popular in the sense of being open to and generated by subgroups of the whole. Woolf challenges the assumption that high-, middle-, and lowbrow correspond to high, middle, and low class. This is the difference between Richard Altick's notion of the English Common Reader and Woolf's: for him it's the mass reading public, drawn from the labouring class; for her it signifies a mode of reading, not a social being. Reading that is not professional reading, and that is not tied to class.

Further, Cuddy-Keane examines the conditions of production that were catering to, and producing, the common reader. The 1920s and 1930s saw a flood of books on reading, and organizations to promote reading sprang up, such as the Book Society (1927) modelled on the Book-of-the-Month Club in the United States. Dent, with their Everyman's library, was able in 1926 to make a profit of eleven times the invested capital. In 1935 Penguin began to publish books of 'good literature for the price of a package of cigarettes' (and Woolf's first *Common Reader* was one of their early selections). So even as more and more readers were being turned into students through the universities and the adult education system, much of the marketing was being aimed at non-academic readers, those whom Woolf hoped to reach.

Woolf felt English studies in the university institutionalized reading, threatened to create a gap between professional study of literature and the general reading public. (In 'Why,' Woolf describes the lecture as 'an obsolete custom which not merely wastes time and temper, but incites the most debased of human passions – vanity, ostentation, self-assertion, and the desire to convert.') So in her essays she developed an alternative pedagogy: 'Positing theories through questions rather than statements, through the applied test of specific works rather than abstract conceptualizations, and in accessible rather than abstruse language.' This is at the heart of Woolf's writing, Cuddy-Keane argues, and such writing provides a useful model in today's 'post-theory' climate.

So too does *Virginia Woolf, the Intellectual, and the Public Sphere*. Theory is here, from Benjamin, Bourdieu, and Bakhtin to Radway, Poovey, and Herrnstein Smith, but always applied, always contextualized. Cuddy-Keane is generous in her acknowledgment of the work of other scholars, and generous to her readers. This is a book that will interest not only professional scholars – of Woolf, of modernism, of cultural debates

surrounding reading and the public intellectual – but also those democratic highbrows in and outside the academy who, while not knowing Greek (or its current equivalent) care deeply for how one should read a book. (TED BISHOP)

Robert J. Christopher. *Robert and Frances Flaherty: A Documentary Life, 1883–1922*
McGill-Queen's University Press. xxiv, 454. \$44.95

Quite a curious volume, this. The majority of Flaherty cinema scholarship attends to his life and work after the making of *Nanook of the North* (1922). Thus it comes as something of a surprise to find a book that only in the final chapters arrives at the dawn of his career as one of the originators of actuality drama. The book asserts itself as an antidote to the standard Flaherty biographies, which not only tend to gloss over the nearly forty years before *Nanook*, but also to underrate Frances Hubbard Flaherty's contributions to his career. The bulk of the book is Flaherty's journals of his various expeditions in the North, augmented by Christopher's contextualizing narratives, and it is engrossing to an unexpected degree.

The first chapter, recounting Flaherty's childhood (part of an unfinished autobiographical narrative), speaks to Flaherty's skill in literary prose as he recalls his early outings with his father, a geologist and miner, with whom he went on his first trip when he was twelve. His recollections flow in continuous narrative (with novelistic renderings of conversations) and lyrical description, and his writing talent flows throughout the book, making it altogether a wonderful read. The sighting of the massive herd of stone deer decoys is thrilling.

The second journal is especially delightful. Two versions from this period exist, notes Christopher, one of Flaherty's workaday world, and the other written for Frances Hubbard in the year before they married. Here is a soupçon: 'The night is perfect. We are camped on a long narrow lake girded with magnificent hills ... The foliage of the birches and poplars already turned yellow russet or orange, contrasting perfectly and blending with the dark, velvety green of the firs and pine firs ... I think of the night we had in the sand at Obakamiga – this day has been just as hot as some we had together – do you remember them? It is getting too dark to write – good night.' This is a world of lyrical expression and erotic desires, as well as a portrait of a practised woodsman with transcendent aspirations.

The match with Hubbard seemed improbable, despite the happy meeting of the pianist with the violinist (Flaherty carried his fiddle with him and Hubbard asked if he was practising while he was away). A graduate of Bryn Mawr, Hubbard studied music in Paris, attended a poetry reading by W.B. Yeats and a lecture by Henry James, and, in her role as secretary of the local Suffragette Society, introduced Emmeline Pankhurst. Yet she saw her work as Flaherty's amanuensis as fulfilling her education.

Hubbard's diary (1914–16), covering the period when Flaherty made his first attempt at filmmaking (the non-extant Belcher Islands film), attests to her work as archivist, secretary, and copy editor, and her indefatigable efforts to market the films, photographs, and diaries. Her shrewd assessments of his weak speeches, excess weight, extravagance, and lack of business sense are buffered by her commitment to his (their) success. And passionate commitment was necessary, as she had to contend with Flaherty's other life in the North, where he had children with Inuit women. Well after his death, she was shepherding his legend in *Odyssey of a Filmmaker* (1960), her memoir of his career.

Although Christopher strives to ameliorate it, the portrait of Flaherty here adds ammunition to the critiques that predominate cinema scholarship now: the quotidian racism of his day (the happy and yet so skilled 'Eskimo'; '[t]hey are such children') and filmic strategies in the service of a Romantic salvage ethnography. His explorations followed well-charted Inuit maps and trails, meeting Native families and hunters along the way; at least he gave credit to his guide in his geographical publication.

This is a work of meticulous editing (of the handwritten and typescript journals) and great scholarship (the narratives that introduce each diary correct and augment previous biographies, and the endnotes are rich in explanatory detail). Flaherty's Port Harrison Diary (1920–21) will be of greatest interest to film scholars, as it charts (in lists) the shooting of *Nanook*. (KAY ARMATAGE)

Karen A. Finlay. *The Force of Culture: Vincent Massey and Canadian Sovereignty*
University of Toronto Press 2004. xii, 334. \$65.00

Vincent Massey is a figure both monumentalized and pilloried in Canadian culture, a culture he did much to promote despite regarding the term culture as a 'naughty word' and making efforts to excise all use of it from the earliest drafts of the report of the Royal Commission on National Development in the Arts, Letters and Sciences – better known through his chairship as the Massey Commission. Unsuccessfully as it turns out; 'culture' kept creeping back in to the report, something like the way the flickering spectre of his younger brother Raymond still creeps back onto TV screens in the old movies on the late, late show. Karen Finlay's *The Force of Culture: Vincent Massey and Canadian Sovereignty* is devoted to exploring the historical and intellectual roots as well as the evolution of Massey's perspective on the nature and function of culture, and to his considerable impact on cultural institutions and cultural public policy in Canada. She attempts, with much success, to steer between the Scylla of the sort of hagiography which might be reserved for high-ranking diplomat and former governor-general, and, a much more academically respectable and

thus tempting course these days, the Charybdis of the hermeneutics of suspicion for a figure who has, as Finlay writes, 'been maligned, as much by innuendo as by outright criticism, as an elitist and an unmitigated Anglophile.'

The first, as well as the most engaging and enlightening, part of the book traces the development of Massey's conception of culture back to his strongly Methodist upbringing. From Methodism, Finlay argues persuasively, Massey inherited a strong faith in the ultimate good both of non-conformist individualism and of community, particularly of the nationalist variety. He also inherited a zeal for education characterized chiefly by a commitment to humanistic learning, and he took up, at least partially, the mission of 'the social gospel,' the goal of perfecting society, ultimately even creating a classless society. Finlay works knowledgeably with the established work on the influence of Methodism on Canadian culture but contributes to it significantly with her own detailed research into Massey's published writings and archived papers. Furthermore, she is surely correct to suggest that the subject is deserving of further exploration. I was struck in numerous places with resonant similarities, particularly in respect to an indelible commitment to the social function of art, between Massey's views on education and culture and those of an albeit rather more profound thinker from a subsequent generation, Northrop Frye, an individual if anything even more steeped in Methodism and very much a product of Victoria College, whose long history of patronage from the Massey family Finlay records.

In documenting the impact and sheer breadth of Massey's engagement in the cultural sphere in Canada, which included lobbying and direct financial support for the creation, or better maintenance of, a range of cultural institutions now recognized as integrally important, such as the National Art Gallery, the work approaches in places a catalogue of sums of money donated to different individuals and institutions for various cultural causes, rather like an alumni magazine. One is also struck in the course of following Finlay's trajectory of Massey's aesthetic education by the wonderful opportunities the subject matter presents for exploring the imbrication of culture, industry, technology, money, and power. Such explorations need not take the form of the sorts of crude reductions of Massey's thought and work to Anglophile elitism – reductions which Finlay refreshingly counters in a balanced fashion. It seems, for example, a fascinating paradox worth contemplating that two of the most influential figures in the first half of the twentieth century in terms of promoting Canadian art, Vincent Massey and Lawren Harris, lifelong friends who exchanged views on the nature and function of culture and national culture in particular, were the sons of the Massey-Harris Company, manufacturers of farm machinery. The former, indeed, ran the company for a number of years. Yet both decried the effects of an increasingly mechanistic, manufac-

tured world and looked to the aesthetic to sustain the 'spiritual nation' – what Massey sometimes called 'the other Canada.' What do these compelling intersections suggest about the relation between aesthetics, technology, and cultural nationalism?

Finlay does not pursue such an avenue of exploration or others which arise in the course of the rich terrain she maps out. It is a tribute to her important study, however, that such queries become possible to articulate. The 1951 Massey Report was a far-sighted document whose fundamental principles of public, state, support for culture and education, adopted with great success over the latter half of the twentieth century, are increasingly under siege. Finlay's thoughtful, carefully documented study of the historical and intellectual roots of this view of culture, as well as her balanced defence of its validity, are timely interventions in the ongoing debates over what relationship, if any, should exist between culture and the state. (ADAM CARTER)

John G. Reid. *Viola Florence Barnes, 1885–1979: A Historian's Biography*
University of Toronto Press. xxiv, 230. \$45.00

Viola Florence Barnes was an American historian who began her work in the second decade of the twentieth century. John Reid's sensitive biography of Barnes, who was considered 'prickly,' is a major contribution to the history of scholarly life.

Born to Nebraska homesteaders, Barnes grew up with a supportive mother and a demanding father, who both remained vital supports, as did her three siblings. She made a clear choice not to marry, but had close friends of both sexes – important connections when family relations foundered. Mildred Howard became her acknowledged partner during Barnes's middle years. Reid traces this personal history with delicacy and his touch is equally deft with the history of his subject's education, employment, and scholarship. Deep reading in the literature on American scholarly women and an understanding of the debates that have raged through United States historiography inform his account.

Reid concludes that Barnes's career was deeply gendered. She depended on – and often led – separatist women's institutions throughout her life, beginning with clubs at the University of Nebraska and ending with Mount Holyoke College, where she was chiefly employed. She twice presided over the Berkshire Conference of Women Historians.

While acknowledging her flaws and the help she received from women and men alike, Reid also acknowledges the necessity of Barnes's passionate activism on behalf of the Berkshire Conference, especially in the 1950s when the influx of Second World War veterans brought class and ethnic

diversity, as well as powerful male bonding, into American academia on a scale not previously known. Reid's insights here are fascinating, as are his explorations of the difficulties Barnes experienced in the paternalistic 1920s, when completing her doctorate at Yale and beginning her work at Mount Holyoke. He cites persuasive evidence that her revered supervisor used her research findings in his own writing, without permission or acknowledgment, and that another historian did the same, before her classic monograph, *The Dominion of New England*, was published in 1923. Barnes, he feels, never fully recovered from these betrayals.

A bout with breast cancer coincided with the young instructor's struggles against the medievalists who ruled her department at Mount Holyoke and the 'Bryn Mawters' who seemed to dominate the whole college in the 1920s. Barnes vigorously opposed both. She was also a pioneering and popular teacher, who introduced an interdisciplinary major in American culture at Mount Holyoke and innovative history teaching, using classroom debate, film and student self-evaluation. She taught, encouraged, and published one article in the nascent field of women's history.

Barnes followed her 1923 monograph with important articles and a co-edited collection, earning considerable acclaim. But the Great Depression and the Second World War combined with other circumstances first to delay, then prevent, further publications. In her 1920s work, Barnes had 'rejected the dynamic that was and (despite Barnes) remained so crucial to United States historiography: the duality of imperial tyranny and freedom-loving colonists.' Her more nuanced interpretations, recognizing the complexities of empire and colonies alike, had been innovative and persuasive. But, gradually, new scholars introduced new ideas and the 'imperial school' that Barnes represented waned. She refused to revise the first volume of a projected trilogy in the light of new scholarship and, despite heroic efforts by friends, none of her post-1931 works saw publication.

Reid tells this story sympathetically, seeing the trials of the 1920s and the 'strongly male complexion' of the historical profession in the 1950s as at least partly responsible for Barnes's increasing prickliness as a scholar. One might also wish that Barnes had been less attached to what might now be seen as a masculine model of successful scholarship: the production of many single-authored tomes. Furious at what she believed was a conspiracy to silence her, Barnes never gave up on her trilogy. She loved her work, her garden, and her life, enjoying a happy old age, despite this 'personal tragedy.'

Viola Barnes should be remembered for her innovative scholarship and teaching, as well as for her courageous struggles on behalf of women historians. She will be, thanks to John Reid's outstanding biography. (ALISON PRENTICE)

Allan Levine. *The Devil in Babylon: Fear of Progress and the Birth of Modern Life*
McClelland and Stewart. x, 436. \$36.99

Clashes between conservative and liberal forces define the modern period, according to Allan Levine in *The Devil in Babylon*. The 'modern,' in this instance, refers roughly to the period between 1900 and 1935, although Levine occasionally reaches into the nineteenth century to provide background for the changes that characterize the early twentieth century. Modernity encompasses changes in technology, censorship, media, voting, alcohol consumption, and immigration. Levine tracks these phenomena chiefly in the United States, with related material concerning England and Canada. For example, the suffragettes' efforts to win the right to vote for women in England, especially efforts by Emmeline and Christabel Pankhurst, inspire and overlap with battles over civil rights for women conducted by Elizabeth Cady Stanton and Susan B. Anthony in the United States, and Nellie McClung in Canada.

In its panoramic survey of people and events, *The Devil in Babylon* introduces modernism to a general reader or a high school student. Levine offers basic information rather than in-depth analysis of the period. Sections on Darwinism, Prohibition, the post-First World War Red Scare, censorship in Hollywood, eugenics, the Winnipeg General Strike, Emma Goldman, radio, the Chrysler building, contraception, and many other topics give this book the texture of a television documentary: fluid, edited, and general. Levine intersperses his historical narrative with cameo biographies of Fatty Arbuckle, Mae West, Al Capone, Samuel Bronfman, Margaret Sanger, Henry Ford, and numerous other epoch-defining people.

Several small inaccuracies occur. Oscar Wilde died in Paris, not London, as Levine reports. Nor was Lord Alfred Douglas at Wilde's side when he died. Sigmund Freud was born in Freiberg, in Moravia, not Vienna. Levine's etymology of 'flappers' – 'women whose slit-skirts fluttered in the wind' as they rode in cars – does not account for the nuances that the term packs, especially in 1920s usage.

Sometimes Levine's prose, in a bid for generality, simplifies history too much: 'White audiences adored the urban adventures of *Amos 'n' Andy* [on the radio], while black listeners were more circumspect.' What made black audiences more circumspect? What made white audiences adore the same program? Aimee Semple McPherson is called the 'most modern of evangelists,' although she might be modern because she bobs her hair and wears fashionable dresses, or because she uses the stage and radio to spread her message of faith, or because she remains true to her 'rural roots and traditional values.' Discussing Freud, Levine confusingly reports that 'soon his revolutionary theories about sexuality filtered down to the masses. But the process was gradual.' 'Soon' and 'gradual' offer conflicting characterizations of the same process. A multitude of historical vectors

slides beneath the word 'soon,' as when Levine states that 'Large-scale advertising campaigns soon became the norm, as ads on the radio and [in] newspapers competed for space and airtime.' How soon?

As the title of *The Devil in Babylon* intimates, modernism tussled with issues of faith. Levine sketches the animating force of prudish Christianity in the Women's Christian Temperance Movement, and the harnessing of technology to religion, as when evangelists take to the airwaves to broadcast their messages of salvation through Christ. Levine usefully points out that Nellie McClung's suffragism was tempered by her Christian beliefs, and that Henry Ford was actively and virulently anti-Semitic. He calls Will Hays, a devout Presbyterian, 'the figurative Puritan in Babylon' because of his appointed task of imposing moral codes on Hollywood films. Were this book intended for an academic reader, the argument about faith – with its attendant miseries of hatred, intolerance, and prejudice – might have had a sharper focus. Levine allows the crisis of faith, however, to be an intimation rather than an argument in this book. Meanwhile, the general reader picks up much useful information about trophies handed out to 'fitter families' by eugenics societies and Mae West's jail time. (ALLAN HEPBURN)

Anthony B. Dickinson and Chesley W. Sanger. *Twentieth-Century Shore-Station Whaling in Newfoundland and Labrador*
McGill-Queen's University Press. xviii, 254. \$49.95

Newfoundland and Labrador's association with cod fishing and sealing has been well documented. In *Twentieth-Century Shore-Station Whaling in Newfoundland and Labrador*, Anthony B. Dickinson and Chesley W. Sanger explore the province's lesser-known shore-station whaling industry between 1898 and 1972. This study synthesizes nearly two decades' worth of the authors' previous writings on the subject, expands our knowledge of Newfoundland's affinity to the sea, and locates the province within the context of the modern global whaling industry.

Dickinson and Sanger offer two major arguments. First, they argue that whaling constituted an important economic supplement for those it employed, and that the variety of and demand for whale products (including oil, baleen, bone, meat, and 'guano') changed over time. Second, they argue that Newfoundland's whaling industry adhered to a global pattern of whale exploitation, operational expansion, resource depletion, and industry closure. By highlighting the connections to Norwegian and British Columbian whaling operations, the authors demonstrate that whaling off Newfoundland and Labrador was largely an appendage of the modern Norwegian industry.

This study has three major sections. The first explores the development, expansion, consolidation, and decline of the modern Newfoundland whaling industry between 1898 and 1917. Whaling became increasingly popular after a serious decline in the Newfoundland cod fishery during the 1880s, and investors in the failing Norwegian whaling industry took notice. Commercial shore-station whaling (fuelled primarily by Norwegian capital, technology, and expertise) began off Newfoundland in 1898. Whale stocks proved plentiful and profitable, and the industry expanded rapidly: additional Norwegian/Newfoundland-funded companies, stations, and catchers appeared each season; total catches and returns steadily increased; and the shore-stations employed large numbers of outport residents. However, total catches and returns plummeted after 1904, forcing many out of the industry. Newfoundland's whaling industry was closed in 1917 owing to excessive hunting without closely regulated licence or catch quotas.

The second section illustrates how investors and whalers used geographic and financial mobility to move from failing sites to new locales. The chapter entitled 'Expansion and Decline at Aquaforte' offers a case study of the Ellefsens, a Norwegian family who established a Newfoundland whaling station in 1901. Their Aquaforte operation was one of Newfoundland's most successful shore-stations, but it was not immune to the post-1904 decline and the family closed their operation in 1907. Some investors and whalers went to British Columbia following the Newfoundland industry's downturn. Norwegian investors in the Newfoundland industry were recruited, and Newfoundland whalers often trained shore labourers. Like Newfoundland's operation in 1898, the British Columbian industry's birth in 1905 stemmed from an industry decline elsewhere.

The final section examines how various investors attempted to sustain the Newfoundland whaling industry between 1918 and 1972. The Scottish whaling firm Christian Salvesen consolidated control over most of Newfoundland's whaling equipment and stations during the late 1930s, thus enabling the industry to survive the Great Depression and Second World War. The industry was revived during the 1950s to render whale meat into feed for Newfoundland fox and mink farms. Subsequent Japanese demands for whale meat enabled the industry to survive until 1972 when a Canadian government moratorium banned the hunt. Resource exploitation, low capital investments, high operating costs, and unstable markets were key factors in the 'Final Demise' of Newfoundland's whaling industry.

Twentieth-Century Shore-Station Whaling in Newfoundland and Labrador is a valuable study that illuminates an important segment of the province's past. Dickinson and Sanger write clearly; use charts to clarify whaling industry statistics to good effect; and provide ample visual illustrations to

show how whale hunts were conducted. However, there is a narrative imbalance within the study. While the period from 1898 to 1904 is comprehensively discussed throughout half the text, the period between 1905 and 1972 receives a concise treatment that is noticeably thin on detail and analysis. The Aquaforte chapter also seems misplaced and occasionally repetitive. It discusses such concerns as Norwegian involvement, government intervention, and whale processing regulations, which were examined in the third and fourth chapters. This material could have been combined to minimize repetition and better demonstrate how the Aquaforte station was representative of the Newfoundland industry's fluctuations. Nonetheless, this study represents the best material from the foremost scholars of Newfoundland and Labrador's modern whaling history. (ROBERT J. HARDING)

Peter L. Twohig. *Labour in the Laboratory:
Medical Laboratory Workers in the Maritimes, 1900–1950*
McGill-Queen's University Press. xxii, 241. \$70.00

Trade, craft, profession. Expertise, skill, knack. To inhabit the twentieth-century world of work was to navigate a universe in which many working-class claims to honour and prosperity proved vulnerable to ruthless logics of accumulation and rationalization. And so one flourished these and other honorific terms with faltering conviction, as in one field after another the capitalist labour markets pronounced their damning verdicts upon all claims to honour and status, privilege or protection.

In this hard-working monograph based on his Dalhousie doctoral thesis, Peter Twohig focuses on an understudied group, the Maritime medical laboratory workers from 1900 to 1950. Throughout, he takes aim at a 'professionalization narrative' within which the laboratory workers' story might be represented as one of a defence of a stable professional boundary and at an 'institutional specialization' narrative that posits a unilinear, smooth, and transparent pattern of functional differentiation. Some laboratory workers did indeed mount an 'ideological drive to professionalize,' but they ran 'headlong into the material reality of hospitals, which sought ways to economize by adding duties to existing staff or assigning multiple tasks to new staff.' Laboratory work often entailed socially necessary and demanding activities, as suggested by the care and precision required by VD tests. It was also often repetitious, occurred outside the public eye, and was subordinated to the 'higher' wisdom of physicians. Moreover, it evolved within an institutional complex – characterized by multiple levels of government, a medical school, a male-dominated medical profession – whose blurred boundaries and institutional complexities made

a mockery of any simplistic notion of occupational specialization. Patterns of gender discrimination, not to say oppression, to which Twohig devotes many of his best pages, also contributed to the 'fragile culture of professionalism' that predominated in laboratory work. Single women – who generally made up the majority of laboratory workers – were placed in a highly ambiguous position, containing 'contradictory elements of skill and service,' combining the careful observation and attention to detail of laboratory work with such highly repetitive tasks as cleaning dirty glassware, filing, and typing.

Did these laboratory workers constitute a 'profession'? Or is the very term, as Twohig suggests, both 'bountiful and barren for most historians,' arguably too elusive to be useful as a category of historical analysis? Were they, perhaps, overshadowed by the more full-blooded hegemonic claims of physicians, who 'occupied the critical position of laboratory director,' and 'who shared in the sociocultural network of medicine that valorized the interpretation of results over the preparation of those same results'? A neo-Marxist might also wonder if, by deepening the abbreviated representation of 'Marx' in this book, Twohig might not also have found valuable theoretical resources in Gramsci's work on traditional and organic intellectuals. Perhaps, like yesterday's coal miners and today's untenured academics, the laboratory workers were unable to constitute themselves as either a profession, craft, or trade, in part because, although their work was obviously functionally indispensable, and although they themselves might have a fierce sense of the skills demanded by their jobs, their sometimes repetitive work was not *individual* – a decisive consideration within a society and culture that honours, above all, the *outstanding*, the *distinctive*, and the *original*. Our social and political order bestows the prizes of cultural distinction (and protection from market forces) upon *free-standing* captains, and not upon *integrated* subalterns – and characteristically, upon the few *men* who set their own agenda, and not upon the many others living lives of compulsory multi-tasking. As Twohig so perceptively writes: 'The fact that these individuals could not be distinguished from one another homogenized and effectively devalued laboratory work to a large degree.' It is an observation that goes to the very liberal heart of the matter.

Researchers interested in the social and cultural history of medicine and in the history of women's work will be particularly interested in this sinewy monograph. Yet it might also be read with profit by other researchers – by Atlantic Canadian researchers wondering about whatever happened to the 'reform impulse' so evident in the 1910s, by working-class historians pondering the competing forces of 'class' and 'profession' as they worked themselves out in the brave new world of white-collar labour, and by historians of technology interested in the complex cultural dynamics present in the early twentieth-century rise of the laboratory. (IAN MCKAY)

Donald Sinnema. *The First Dutch Settlement in Alberta: Letters from the Pioneer Years 1903–1914*
University of Calgary Press. viii, 392. \$34.95

This book tells the story of a small Dutch settlement in the Granum-Monarch-Nobleford area of southern Alberta, slightly north and west of Lethbridge, from 1903 to the First World War. The story is told primarily through letters written by the settlers and published in Dutch-language newspapers, documents that heretofore were not translated into English or accessible to the general reader. There are also a number of letters that were kept in private family collections, but most of the items in this volume are of the former sort. The correspondents, with minor exceptions (three letters in total), are men, which means that we have here a picture of western settlement from the male point of view. Editor Donald Sinnema provides a thirty-seven-page introduction and then allows the letters to speak for themselves.

The Dutch settlement in southern Alberta was part of the land rush of the early 1900s, when thousands of homesteaders snapped up free land in the hope of securing independence, social status, and economic prosperity. Harm and Jantje Emmelkamp and their children were the first to arrive in the Granum area in January or February 1903. Harm was born in Holland in the province of Groningen, immigrated to the United States at age twenty in order to avoid the military draft, and worked as a labourer in Grand Rapids, Michigan. There he married Jantje Roos, also a Dutch immigrant, and together they bought a thirty-acre mixed farm. They joined the Christian Reformed Church, from which they subsequently resigned apparently because they were not happy about the way local church authorities handled the case of an elder who had been accused of stealing hay. Sinnema is very attentive to incidents of this kind, and it is interesting to note that several of the settlers who made their home in Alberta had been involved in church disputes. Willem Feller, a bachelor who came from the small Dutch community of Maxwell City, New Mexico, had been visited by the consistory for neglect of Sabbath observance, and George Dijkema, who wrote many of the letters published in this volume, was expelled from theological school. This is not to say that the settlers were an irreligious lot. Quite the contrary, religion was an important part of their lives, but it also gave rise to divisions within the community. The Dutch settlement, which according to the 1906 Alberta census consisted of 149 persons, by 1910 worshipped in three separate church buildings, two of them Christian Reformed and one Reformed Church in America.

The first group of settlers hailed largely from a Dutch farming settlement in Manhattan, Montana. There was no organized colonization effort. News of the opportunities in Alberta spread by word of mouth and along kinship channels of communication. A second group in 1904 was slightly

more organized and comprised forty-one persons from the small town of Nijverdal in Holland. Most were not farmers. Jacobus Nijhoff, a baker, delivered bread around the town on a small cart pulled by a dog. Another worked as a stoker in the creamery, and a third was employed in a cotton mill. Everhardus Aldus, the animating spirit of the group, was the physics teacher at the local school. Boldly, he collected information about Western Canada and inspired his fellow townsmen and women to embark on a great adventure. Why did they do it? A letter from Aldus, written shortly after he set roots in Alberta, provides a clue: 'Freedom, Equality and brotherhood taken in a good sense,' he wrote, 'are found here more than in Holland ... If one does not steal, set fires, or murder, one is free to do anything. Also every farmer is his own boss in everything, and the workman is not a kind of machine who has to produce so much work each day.' Such were the yearnings of these new Canadians, whose stories are told in this carefully assembled collection. (JAMES PITSULA)

Jim Blanchard. *Winnipeg, 1912*
University of Manitoba Press. 277. \$24.95

Occasionally, as a historian of eclectic tastes, I get a treat. Some project or other allows me to read the newspapers of a city for a whole year or more. For once, all human life – or that generous slice that editors can recognize – is on display. With real leisure, you can even pick up on the serialized novel late nineteenth-century newspapers frequently added to their readers' diet of partisan speeches, sensational trials, and myriad tidbits from far and wide.

Reading Jim Blanchard's guided tour of Winnipeg at the very apogee of its greatness had much the same feel for me. In 1912, Winnipeg was Canada's 'third city' and growing. If Canada was bread-basket to the world, the No. 1 Northern that allowed even mediocre wheat to generate wonderfully white and fluffy loaves passed through Winnipeg, leaving millions of dollars on the floor of the Winnipeg Grain Exchange. Long trains of colonist cars screamed and rattled from the East. Many of their exhausted, anxious passengers stopped and got off. Why not? A few years of hardship in Winnipeg's North End slums could lead to a prosperity virtually unthinkable in England, Scotland, or the Hapsburg Empire and, for Jews, barred by Cossacks, Black Codes, and pogroms.

Month by month through a climactic 1912, Blanchard leads us through his city, starting, like the local social reporters, with the houses and entertainments of Winnipeg's wealthy. Peering ahead a little, to the grotesque scandal of building the Manitoba Legislature, he lays bare how the politics of patronage rotted the core out of Sir Rodmond Roblin's moderately progressive Manitoba Conservative government. We join His

Royal Highness the Duke of Connaught and his daughter, Princess Patricia, on a week-long visit to Winnipeg's Industrial Exhibition, a vice-regal consolation prize for Laurier's refusal to pony up federal dough to celebrate a centennial for the Selkirk settlers. Though Winnipeg's less affluent citizens generally get shorter shrift from Blanchard than they do from newspaper, the remarkable industry of the local Jewish historical society allows respectful recognition of Winnipeg's *Mitzrahim*, which, long before 1912, had elected Jewish aldermen and a Liberal member of the legislative assembly.

In real history, only God knows what's going to happen – and She isn't telling. Like Blanchard and most of his readers, we know that a series of disasters follows the apogee of 1912. Real estate bubbles keep on growing until credit finds somewhere better to go and, even in 1912, warning signals were out. Balkan war scares in Europe anticipated the grand catastrophe of 1914. By the time the last gasp of the great land boom had escaped, an Anglican archbishop's lawyer son had died in Headingly Jail and the once-generous endowment of both archdiocesan pensions and the University of Manitoba had vanished.

No city in Canada would enlist more of its men for the Great War; no city would lose more of them. The survivors returned to help turn the second of Winnipeg's general strikes to violence. The completion of the Panama Canal, also foreseeable in 1912, undermined Winnipeg's transcontinental significance.

The known future tramples on the pleasure of readers of old newspapers too, but only through their own general memories. The author of *Winnipeg, 1912*, cannot quite allow himself or us the innocence of sharing the ancestral illusions of limitless Winnipeg greatness. Wouldn't readers complain if ends were left untidy or moral lessons were left untaught? Mightn't the author be accused of sharing the illusions of these arrogant Manitoba predecessors? Or would we have had the burden, by no means onerous given the wealth of Winnipeg-centred historiography, of finding out for ourselves?

The author has had less editing help from his publisher than he needed. Perhaps the lack of an index persuaded him to repeat descriptive tags for prominent Winnipeggers who periodically reappear, but an index would have been more useful. So might a map of the city, perhaps on the endpapers. Two memorable pre-adolescent years growing up in Winnipeg in the 1940s left me inadequately briefed, and real strangers probably need more than a tourist recollection of Portage and Main or a visit to the Forks.

Still, like the leisurely experience to which I compared it, *Winnipeg, 1912* was a pleasure and occasionally an inspiration. Where else would I have found such a bland defence of the Grain Exchange and such lovable practices as the futures market or such a detailed reminder of how to light the coal furnace on one of those memorable mornings after someone forgot

to bank the fire and your tap is already coming out as slush! (DESMOND MORTON)

Gail Crawford. *Studio Ceramics in Canada*

Goose Lane Editions in association with The Gardiner Museum of Ceramic Art.
v, 300. \$45.00

This book is the result of Gail Crawford's passionate love for Canadian ceramics, and it shows. Crawford is an independent scholar who took it upon herself to travel the width of the country meeting and interviewing living ceramists, educators, curators, and collectors, and conducting archival research on historical figures. The result is a lively, rich text that illuminates the story of Canadian studio ceramics in its entirety. Every lavishly illustrated page contains a wealth of carefully detailed information.

Other publications have provided glimpses into the history of studio ceramics, but often they are either how-to guides geared towards ceramists or regional rather than national in scope. Here, for the first time, Crawford draws all the disparate figures, movements, organizations, forms, and techniques together. This is an impressive feat. Certainly there is disagreement among ceramists over who did what, when, and where, but Crawford successfully navigates this discord through her eye for detail. Despite regional and artistic politics she bravely provided her rough drafts to working ceramists for feedback, deftly blending the resulting commentary into her work.

The strength of *Studio Ceramics in Canada* is that it concentrates exclusively on studio ceramics. Although industrial or production ceramics such as Hycroft China and Medalta Ware are mentioned, they are discussed in terms of their influence on studio potters. In the case of Medalta, Crawford illuminates how the earliest professional studio potter in Alberta, Mary E. Young, worked from the Medalta factory in Medicine Hat in order to help fund her studio practice. The book examines how 'eight generations of clay devotees throughout the country' have influenced ceramics and is divided into eight sections. Chapter 1, 'Shaping the Legacy,' provides contextualization for the 'jumble of influences' that, against all odds, has resulted in a 'Canadian' ceramics legacy. Succeeding chapters examine the Atlantic Region, Quebec, Ontario, Manitoba and Saskatchewan, Alberta, British Columbia, and the Far North. In each chapter Crawford outlines key studio ceramists, educators, and organizations while providing the reader with clear indications of how each province related to the national and international ceramic scenes.

Crawford argues that one of the few overarching influences on Canadian ceramists is the British studio potter, 'the messiah of twentieth

century studio pottery,' Bernard Leach. She successfully traces his influence throughout the book, proving how his views on ceramics were incorporated by potters such as Erica and Kjeld Deichmann in New Brunswick, Evelyn Charles of Toronto, and by 'the Pacific Coast coterie' who embraced Leach's views on 'respect for work centred on beauty and integrity, using functional forms.'

In a book of this scope there are limits to what can be covered. Crawford has done her best to focus upon key ceramists through the effective use of text boxes that highlight individual potters including Homer Lord, William Norman, Gaëtan Beaudin, Ann Roberts, Karen Dahl, Jeannie Mah, David Lambert, and Patrick Royle. A listing of over four hundred Canadian ceramists active in 2005 concludes the book. It is a shame that Crawford's extensive research has not been given enough space in the text – the endnotes and selected bibliography are surprisingly short. This will frustrate the growing number of ceramic history scholars; however, as she warns in her preface, exclusions are necessary to a project this enormous. There has been palpable excitement over this book in the Canadian craft world, and rightly so. Gail Crawford has provided the first scholarly exploration of the origins and manifestations of that elusive creature known as Canadian studio ceramics. It will surely inspire subsequent research. (SANDRA ALFOLDY)

Donald B. Smith. *Calgary's Grand Story: The Making of a Prairie Metropolis from the Viewpoint of Two Heritage Buildings*
University of Calgary Press. xxii, 302. \$39.95

History professor Donald Smith's folksy recreation of the life and times of two prominent Calgary landmarks, the Lougheed Building and the adjacent Grand Theatre, from 1912 to the present, memorializes the two neglected buildings he set out to save in 1999. His introduction outlines the striking coincidence of the narrow escape of the Lougheed from a fire on 10 March 2004, the same day that Calgary City Council revisited owner Neil Richardson's pleas to restore it. With the reopening of a remodelled Grand in December 2005, and the restoration of the Lougheed underway, Smith's story ends happily for all, as it now appears that Calgary is ready to protect its cultural heritage.

Smith's self-proclaimed 'urban biography' presents the two buildings in their glory days as 'centres of gravity for both Calgary's business and cultural communities,' reminding Calgarians of the important history of the handsome six-storey brick multi-purpose commercial and residential building that also housed the lavishly appointed fifteen-hundred-seat Grand. The breadth of well-illustrated archival material makes *Calgary's Grand Story* appealing to both general readers and interested scholars.

Offering some analysis of class, gender, and race issues, this study is most memorable for its gossipy coverage of important events and the city fathers and mothers who influenced them. My brief reference to individual chapters is intended to reveal Smith's anecdotal treatment of materials from a well-tapped archive.

His thirteen chapters span the hundred years, beginning in chapter 1 with his recreation of the extravagant displays that marked the Grand's opening night gala on 12 February 1912, when a famous English touring company performed. In chapter 2, the rise of real-estate mogul Senator James Lougheed sets up a contrast to chapter 3's history of his highly cultured wife, Belle Hardisty Lougheed, who influenced her husband to include the Grand in his building plans. Chapters 4 and 5 set up the details of the selection of the site, the purchasing and construction of the showcase building and theatre. Chapters 6 profiles the popular W.J. Tregillus, who made the Lougheed Building headquarters for his tremendously successful clay manufacturing business, and who also devoted himself to establishing a university in Calgary.

In chapter 7, early activities at the Grand are filtered through the letters of a priggish young lawyer, Fred Albright, which means that his descriptions of performance omit the visits of divas like Olga Nethersole, Lily Langtry, and Sarah Bernhardt, and vaudevillians Fred and Adele Astaire, in favour of more acceptable British fare such as *The Only Way*, adapted from *A Tale of Two Cities*, and *As You Like It*, with Canadian Margaret Anglin. Chapter 8 outlines incidents in the theatre reflecting the racist policies discriminating against African Americans, as well as the efforts of theatre manager Jeff Lydiatt to keep the touring companies coming during the First World War. Chapters 9 and 10 focus on important tenants at the Lougheed and on its owner's apotheosis. In chapter 11, highlights of the performances of George Bernard Shaw by Maurice Colbourne's British touring company mark the end of the era of regular road shows. After the stock market crash, and the advent of talkies, the Grand, now leased to Famous Players but prohibited from getting sound, hosted 'Little Theatre' groups, the Calgary symphony, and other forms of entertainment.

In chapter 12, new owner J.B. Barron renovated the theatre to show talkies in 1942. Premiering the smash British feature film *Forty-Ninth Parallel* was one particular highlight in a now-varied season that included dance bands, touring theatre groups, dance companies, Betty Mitchell's Workshop 14, and visiting artists such as Arthur Rubenstein, Paul Robeson, and Marian Anderson. However, by 1957 when the larger Jubilee Auditorium was built, the Grand became a movie house.

Chapter 13 charts the final ups and downs of both the Lougheed and the Grand and ends with the valiant fight that Smith and other committee members put up to save them. The renaissance that these buildings are

undergoing today serves to reaffirm Smith's contention that cities thrive best when they temper commerce with culture. (ROSALIND KERR)

Peter Barton, Peter Doyle, and Johan Vandewalle. *Beneath Flanders Fields: The Tunnellers' War 1914–1918*
 McGill Queen's University Press. 2004. 304. \$60.00

The Ypres salient is fifteen kilometres long and about ten deep. Between 1914, when fighting started here, and 1918, when it ended, this small space was one of the most infamous and hotly contested battlefields on the Western Front. Fighting here was constant, punctuated by three major 'battles' (perhaps more appropriately remembered as 'campaigns') which each, in its own way, established a new benchmark for horror in a horrible war. Cemeteries in the salient contain the remains of approximately a quarter of a million fallen soldiers. The peculiarly ferocious nature of the fighting in this corner of Belgium can be glimpsed in the fact that almost an equivalent number of soldiers – Commonwealth, German, French – simply disappeared here, and have no final resting place at all. They are presumed to have been killed hereabouts although their bodies were never found. This much is fairly common knowledge.

Beneath Flanders Fields considers an aspect of the fighting in the Salient less well known, the war waged underground by specialist engineering companies, Commonwealth 'tunnellers' and German '*pionieren*.' The focus throughout is primarily on the Commonwealth efforts, as the more extensive and successful. The book is divided into four parts. The first forty pages provide background information concerning the geography of the salient and the history of military mining. The second part (150 pages) concerns military mining and ends with the contribution of British tunnellers to one of the most striking operational successes of the war, the capture of Messines Ridge on 7 June 1917. While this is the principal focus of the work, the third section (sixty-two pages) is the most interesting. This deals with the employment of tunnelling resources to provide protection for troops within the Salient. A largely forgotten aspect of trench geography, and the focus of this section, is the creation of underground complexes of marvellous complexity and extent in an attempt to find safety underground. By 1918, the trenches visible on the surface – well represented and remembered – were the tip of an underground iceberg. The last section, a little ragged, concerns the troublesome legacy of the underground war around contemporary Ypres, followed by some illustrations in the afterword about the subsequent fate of British tunnellers. The book is lavishly illustrated throughout with photographs, diagrams, and vignettes drawn from contemporary accounts, illustrating the nature and often esoteric

aspects of the tunnellers' war. Indeed, the book is so copiously illustrated that had I not read it for review, I might well have been tempted to put it down immediately as yet another Great War coffee table book. This would have been a mistake.

Despite a few flaws in organization – the first few chapters might have been condensed, and the chapter on Ypres, ninety years on, was intrusive and might have been excluded – this is an excellent book and a useful contribution to the historiography of the Great War. This book, however, will not find the audience it deserves. It is probably too specific to be of general interest. As well, it is simply too original in subject matter to make a great success. Few will be aware that such a large hole in Great War literature exists. Lastly, although probably best understood as a historian's book, *Beneath Flanders Fields* was not written by professional historians. Peter Barton is a filmmaker and author of illustrated books including at least one other on the First World War. Peter Doyle is a geologist, and Johan Vandewalle is a civil engineer by training. The shame is, of course, that without the range of skills held by the several authors the book could not have achieved the level of understanding it demonstrates, or the attractive presentation which is, in the end, one of its greatest strengths. A historian might have tackled the subject but in isolation would have done an inferior job. (BROCK MILLMAN)

John McKendrick Hughes. *The Unwanted: Great War Letters from the Field*.

Edited by John R. Hughes

University of Alberta Press. xi, 395. \$32.95

The Canadian military experience in the First World War is remembered as largely an experience of trenches, mud, and shells. Seriously neglected is the array of support that putting that army into the field required, and the experiences of those providing it. This may be in part because the actual fighting seems so much more heroic and interesting, and because it works so well with our narrative of Canadian nationalism discovered in the trenches of Flanders. John McKendrick Hughes's *The Unwanted: Great War Letters from the Field* provides a corrective by looking beyond the battlefield and giving voice to one of the myriad other military experiences of Canada's participation in the First World War.

The title refers to Hughes's position as one of many surplus Canadian officers in England, the result of high fatalities and the decision to send full battalions rather than focusing on keeping those existing up to strength. When his battalion was broken up upon arrival in England, Hughes joined other officers given the choice of returning ignobly to Canada or taking a drop in rank and whatever other, generally non-combatant, position they could get. The substance of this memoir describes Hughes's experience as

a corps agricultural officer with the British Second army, charged with growing vegetables and other foodstuffs to feed the troops.

Hughes's perspective is valuable not only in that it gives a glimpse into the breadth of Canadian military experiences in France, but also in that his position required him to look at the battlefields of France in terms of their suitability for farming. This unusual point of view helps him put forward several insights and memorable images about the battlefields in their most basic sense, as fields. The devastation of the war is described memorably in its effects upon the land itself.

It is also a fiercely patriotic account. Hughes makes frequent reference to the superiority of Canadian soldiers both in terms of their courage and of their ability to get things done efficiently, relying on the image of colonial ignorance to bypass army red tape. Hughes is opinionated, sometimes bitter, and also often funny, especially in his anecdotes about his interactions with leading social and political figures of the day.

The subtitle, 'Great War Letters from the Field,' is somewhat misleading. This is not a selection of letters, although a few are included. It is a memoir written by J.M. Hughes years later, after finding the letters that he had written his wife during the Great War. This memoir was in turn discovered and edited by Hughes's grandson. The layers of mediation involved in this can be problematic. The distancing is exacerbated by Hughes's decision to write in first person plural. He explains this as necessary because 'first person singular sounds like patting ourselves on the back.' Admirable as this perspective may be, its awkwardness, seen in phrases such as 'later we were to become a censor of ourselves,' gives a sense of removal rather than of shared experience.

The distance, however, also brings an interesting perspective. After presenting the image of a building improbably left standing after being at the centre of much fighting, for example, Hughes adds that one of his sons would help finally bring it down a generation later. In this memoir the First and Second World Wars bleed together, especially in terms of their effects on the land upon which they were fought.

The distance also means that the book is more of a biography – a glimpse at a larger period of the author's life – than a collection of letters would be. The editor has added to this by his inclusion of appendices about his grandfather's family history and life before and after the war. We see how unexpected lessons from his war experience developed through his later life, such as his lesson in socialism from a conservative aristocrat, and his later passion for the co-operative movement. Hughes was a man with a fourth-grade education, a farmer, and a soldier who did not spend his war in traditional heroics. The story of someone who rarely has a historical voice, this memoir adds an important layer to our understanding of Canadian participation in the Great War. (AMY SHAW)

Peter Brock, editor. *'These Strange Criminals': An Anthology of Prison Memoirs by Conscientious Objectors from the Great War to the Cold War*
University of Toronto Press 2004. xviii, 505. \$75.00, \$45.00

During the twentieth century numerous men and women, either for religious or moral reasons, have refused to fight in or support the military. These conscientious objectors to military service were often treated harshly by their own governments, usually with imprisonment. The stories of their wartime experiences, however, have not always been easily accessible and have certainly not been gathered together in one volume. Now that has been corrected as the voices of imprisoned conscientious objectors come alive once again in this important anthology by Peter Brock, the world's leading historian on pacifism.

Brock has pulled together the prison memoirs of thirty conscientious objectors from the United Kingdom, the United States, Canada, Australia, and New Zealand that describe their jail experiences during the First and Second World Wars and the Cold War. Although the documents are limited in terms of gender, mainly because women were not conscripted into the military itself and therefore few were viewed as conscientious objectors in the eyes of the law, Brock has extended the definition of 'conscientious objection to military service' in order to include two women objectors in Second World War Britain: Kathleen Lonsdale, a prominent scientist jailed for refusing to perform firewatching duties under compulsion, and Kathleen Wigham, jailed for refusing to obey a direction under wartime industrial conscription (she refused to do work that would relieve anyone to do military service).

As the book's title suggests, conscientious objectors were not typical criminals. In fact, their only crime was to remain true to their conscience and oppose military service. Moreover, most of them were well educated, politically aware individuals who were highly observant of prison conditions and often became inspired to fight for penal reform. Strange criminals indeed! The objectors range from well-known historical figures, such as the Briton Stephen Hobhouse and the American Alfred Hassler, to little-known individuals, such as Canadian John Evans and New Zealander Archibald Baxter. While their personal backgrounds and the wars they refused to fight vary, their stories are held together by the common thread of moral conviction and carceral experience.

The physical hardships suffered by the objectors were obviously greatest during the First World War, when torture was commonly employed. Both Evans and Baxter recalled instances of routine beatings and rough treatment. The 'worst torture,' however, was not physical, but psychological, and all of the accounts recognize the 'debilitating effects of imprisonment upon the mental, spiritual, and social well-being of the prisoner.' Every entry is a tale of survival and all objectors describe how they refused

to allow the penal system to break their spirit. Rather than just a record of the treatment of imprisoned conscientious objectors, therefore, this book provides an important glimpse into life behind bars throughout the twentieth century and, as such, it will be a valuable addition to the study of criminology and penology as well as to that of conscientious objection.

One of the most noteworthy of the accounts is that of Brock himself. Peter Brock was one of those 'strange criminals' who spent four months in two well-known London jails, Wandsworth Prison and Wormwood Scrubs Prison. A second-year history student at the University of Oxford in 1940, Brock was sentenced to six months' imprisonment for refusing non-combatant service (a third of his sentence was remitted for good conduct). His account of those days underlines the general unpleasantness of life behind bars mentioned by others – the boredom, the dreary daily routines, the loss of personal privacy, and the menacing prison atmosphere. Brock's entry would be important for no other reason than because, as he says, there are very few British co prison memoirs from the Second World War, era even though over forty-five thousand objectors were sent to jail. But, of course, his account is also important because it underscores the fact that the organization and selection of these memoirs, each with informative introductions, were accomplished by a scholar who shared, and therefore thoroughly understands, those prison experiences. (THOMAS P. SOCKNAT)

John Picchione. *The Avant-Garde in Italy: Theoretical Debates and Poetic Practices*
University of Toronto Press 2004. x, 250. \$50.00

In the opening statement of his preface, John Picchione underlines that the debates on literature and the arts provoked by the Italian avant-garde are undoubtedly some of the most animated and controversial that Italy has witnessed since the beginning of the twentieth century, when T. Marinetti and the Futurists made their presences known.

With the rising popularity of U. Eco's notion of the 'open work,' structuralism, semiotics, and the writings associated with the *Tel Quel* group, *Nouveau roman*, *Nouvelle critique*, *Oulipo*, and the Frankfurt School, as well as of international cultural gurus such as A. Robbe-Grillet, R. Barthes, M. Foucault, J. Lacan, R. Jakobson, and J.L. Borges, the focus was now on language, signifiers, signs, structures, forms and problems of communication, intertextuality, and, in short, on literariness more than on literature and content.

In Italy critics such as A. Guglielmi, R. Barilli, F. Curi, and F. Muzzioli have documented the new trends and key protagonists of the avant-garde movements such as *Neoavanguardia*, *Neosperimentalismo*, *Gruppo 63*, and *Transavanguardia*. In the English-speaking world, readers have had to

search for articles in journals and collected essays in order to reconstruct the theoretical and ideological debates surrounding literature and the arts in Italy. The debates were published mainly in new literary journals such as *Il Verri*, *Officina*, *Il Menabo*, *Quindici*, *Marcatrè*, and *Alfabeta* – journals not readily available outside of Italy. These debates also saw the old guard pitted against the new, either defending or attacking experimentalism, tradition, political ideology, and old-fashioned realism.

Picchione's text examines all of the above issues and is a most welcome and much-needed critical study that will help English-speaking Italianists, students, and scholars who wish to study some of the most important literary and overall cultural phenomena since the historical avant-garde. The first two chapters, 'Poetry in Revolt' and 'The Neoavanguardia and the Theoretical Debates,' summarize extremely well the key issues surrounding writers, artists, and critics amid debates and experimental works.

Picchione, an expert on contemporary Italian poetry and an authority on Antonio Porta, has chosen to focus almost exclusively on poets and poetic practices, setting aside the presence and role, within the *neoavanguardia*, of several outstanding fiction writers of the same era. Picchione states in the preface that 'poetry is the area in which the neo-avant-garde was able to obtain its most remarkable results' and consequently he does not treat fiction writers such as L. Malerba, P. Volponi, and G. Celati, nor does he discuss the narrative works of G. Manganelli, E. Sanguineti and N. Balestrini. From the opening pages Picchione illustrates how we are not dealing with a unified movement or school, as he discusses elements of postmodernism as well as the links between art and technology, and culture and mass media, that characterize the writings of the new exponents of Italian literature who often conceived their works in terms of diversity and provocation. Others, such as Sanguineti, saw their writings as verbal manifestations analogous to the visual abstract compositions that dominated painting in the same decades.

English-speaking readers should find the chapters on Giuliani and Sanguineti of particular interest in terms of understanding the central linguistic and ideological issues that either united or divided writers and critics during the early days following the publication of the anthology *I Novissimi*, and through the novelties proposed by the promoters of the *Gruppo 63*, during the uncompromising political and ideological issues that saw the end of the journal *Quindici*, and up to the days when, as Barilli properly states, we see the 'normalization of the avant-garde' in the 1970s. Basically we are dealing with a division between writers like Sanguineti who, as Picchione reminds us, remained loyal to Marxist and revolutionary ethics of literature, and those like Giuliani, who conceived poetry and literature in general as a linguistic experience. Moreover, North American readers will find interesting and informative the remarkably lucid presentations of Porta's own notion of 'writing degree zero,' Balestrini's

revolutionary and technological experiments, and Lamberto Pignotti's poetics of 'visual poetry.'

John Picchione has done an outstanding job in historicizing the artistic and cultural innovations promoted by influential writers and journals who for more than two decades kept the debates alive in Italy. His attention is also given to the economic and socio-political realities rapidly changing Italian culture and society. Picchione's readings of the poets and his interpretation of the debates are clear, well argued, and properly documented, with the proper amount of references to authoritative voices such as Barilli and Guglielmi who have followed very closely the neo-experimental and neo-avant-garde trends in Italy, while also paying attention to what was going on in France and North America in terms of modernism versus postmodernism. Furthermore, Picchione must be congratulated for his ability to tackle theoretical issues while also questioning some of the statements of powerful voices of writers and critics such as Fortini, Barilli, Eco, and Pasolini. In short, *The Avant-garde in Italy* is an important and long overdue text that should be found in every major library. (ROCCO CAPOZZI)

Stephen J. Randall. *United States Foreign Oil Policy since World War I: For Profits and Security*
McGill-Queen's University Press. xiv, 418. \$42.95

Updating his 1985 book, Stephen J. Randall traces the development of foreign oil policy in the United States from the First World War until shortly after President George W. Bush sent troops into Iraq to topple Saddam Hussein. Like most histories of relations between the United States government and private industry, this one presents a story of potential tensions between public and private interests. Randall demonstrates how complementary those interests often were, thus giving readers a solid understanding of the associational nature of the American political economy. In exchange for supporting growth of the petroleum industry, the government hoped to depend on the availability of a resource deemed essential to the nation's security.

Following the First World War, Americans worried about a likely oil shortage and the disastrous effects of competition with British and Dutch firms for known reserves. A review of oil policy led to a determination to seek equality of access for American firms to develop overseas reserves. This endeavour did not wholly succeed, yet did lead to the inclusion of United States companies in oil operations in the Dutch East Indies and Mesopotamia. In the latter instance, the Red Line agreement of 1928, which lasted for two decades, established a basis for accommodation between American and British firms. Neither private nor public efforts made similar headway in securing access to oilfields located in countries where

nationalism was strong. This situation became problematic in the oil-producing states of the Western Hemisphere where the United States sought a hegemonic presence as a buffer against severe disruption of supplies from elsewhere. Contentious relations with Mexico over oil after 1917 demonstrated the difficulty of persuading others to adopt United States ideas concerning oil policy and security. As Randall rightly observes, United States policy was ill-considered, burdened by insularity.

Prior to the Second World War, few American officials understood the complexities of oil policy as well as secretary of the interior Harold Ickes, who would serve as petroleum co-ordinator during the war. Government engagement with oil policy during and after the war, a legacy of Ickes's prodding, made oil firms part of the nation's security apparatus. Attempts to reach formal agreements with allies about access and production failed. The link between oil dependency and security soon manifested itself, however, in the Middle East in Iran and the Arabian Peninsula. Oil policy during the Eisenhower years did not deviate substantially from prior efforts to meet security needs in concert with allies and to ensure profits for major oil companies. That convergence of public and private interests helps to explain the Anglo-American intervention in Iran in 1953.

Interests of the United States government and private oil companies diverged after the early years of the Cold War as stirrings of nationalism and the rise of OPEC made access to oil less certain. Crisis was averted until 1973. Following the October War and the subsequent rise in prices, the United States remained heavily dependant upon foreign oil. Multinational companies refused to challenge OPEC and accepted greater involvement in the oil business by producer states. The traditional business-government quest for profits and security was no longer conducted within a framework worked out among interest groups in Washington or with allied states. One of the curious by-products of radical nationalism in the oilfields was domestic antipathy to government control of energy policy in the Reagan years. Unbridled demand threatened price stability and gave voice to calls in Republican circles to shut down the Department of Energy. Two wars in the Persian Gulf since 1990 and the persistence of oil nationalism in Latin America have done nothing to restore order to United States energy and foreign oil policy. Randall ends his account with a cautionary note about the burgeoning appetite for oil in China; he might also have mentioned India.

This useful book is not without flaws. The unchanged detail of the first edition dwarfs coverage of developments since 1948, the ostensible *raison d'être* for this edition. Randall should have elaborated upon asides about a 'clash of civilizations' in the Middle East and elaborated upon his use of the concept of hegemony. And, responsible editing would have eliminated the paragraph that runs from page 72 into the middle of page 74. (WILLIAM O. WALKER III)

John D. Meehan. *The Dominion and the Rising Sun:
Canada Encounters Japan, 1929–1941*
University of British Columbia Press 2004. 288. \$29.95

With its seamless prose and array of interesting details, John Meehan's *The Dominion and the Rising Sun* is an accessible piece of scholarship on a previously neglected story within Canadian diplomatic history, Canada's official relations with Japan from 1929 to 1941. The book presents Canada's reactions as a diplomatic fledgling towards the expanding power of Japan in a chronological sequence. The two central characters, Canada's first minister to Tokyo, Herbert Marler, and the first chargé d'affaires, Hugh Keenleyside, are painted with a rich palette, but the book is also filled with interesting details on prime minister Mackenzie King and undersecretary of state for external affairs, O.D. Skelton, as they informed Ottawa's perceptions and reactions to Japan in the 1930s.

While the book is laced with useful anecdotes and mellifluous descriptions, it would have benefited from a more substantive and sustained argument. For example, it oddly lacks an analytical introduction or conclusion that explains its relation to existing literature on related subjects, or systematically outlines the various implications of the argument for specific fields. Without such a context, the exact parameters of what the author asserts are 'new insights' into Canada's 'diplomatic coming of age' remain unclear.

Furthermore, the fragments of argument that do surface seem contradictory. Meehan states in his last chapter, titled 'Pacific Promises,' that the Tokyo legation's lobbies for immigration, trade, and missionary interests were 'significant.' However, in 'tracing ... changing perceptions of Japan,' the book actually shows that Tokyo was in fact emphatically insignificant in Ottawa compared to London, Paris, and Washington; that the timing of the opening of the Tokyo legation in 1929 was ill conceived given Japan's foreign policies throughout the 1930s; and that internal divisions hampered the relatively few occasions Canadian officials thought seriously about Japan. While Meehan provides readers with a clear picture of Marler's frustrations, he does not explain how or if such micro-level empirical details demonstrate Tokyo's 'significant' place in Ottawa's agenda. Moreover, while there has been, as the author states, a paucity of works on the history of official Canada-Japan relations, simply telling a heretofore-overlooked story does not necessarily make a compelling case for larger intellectual significance. For example, in the prologue, Meehan asks, how did Canada react to Japanese interaction and how did these change? The answer to this question is presented as a narrative of who said and did what and when, but not as an explicitly framed analysis of why Canada's Japan policy was either ineffective in or indifferent to ameliorating Japanese expansion or capturing the interest of larger numbers of Canadian officials and businessmen.

The book also contains some puzzling historiographic assertions. Meehan states that details of Canada's reaction to Japan have a 'particular relevance now that appeasement studies and Japanese imperialism are attracting a growing number of historians.' Considering the large body of articles and books published on Japanese imperialism and colonialism from 1945 on in English (let alone in Japanese, Korean, and other languages), this is a curious suggestion at best. A similar lack of depth emerges in the cryptic statement that a 'modern version' of the Institute of Pacific Relations (IPR) might improve understanding between 'East and West.' The numerous academic associations, university departments and programs, conferences, think tanks, and organizations in North America that have devoted themselves to Asia-related issues and research since the dissolution of the IPR in 1961 apparently do not count as 'modern versions' of the IPR. Even if there were characteristics that were unique to the IPR and absent in post-1961 organizations, the author certainly never makes an attempt to make these explicit within the text.

The overall approach seems curiously distanced from the numerous methodological and epistemological debates that have long been circulating in various subfields of history. Nonetheless, the book provides a range of useful and fascinating details that should make it an important reference for future studies of the history of Canadian diplomacy in East Asia prior to 1941. (HYUNG GU LYNN)

Christopher Innes. *Designing Modern America: Broadway to Main Street*
Yale University Press. xiv, 320. US \$40.00

Designing Modern America: Broadway to Main Street argues that the central features of modern American design – from urban planning to fabric patterns – emerged from the theatrical imaginations of two highly productive designers, Joseph Urban and Norman Bel Geddes. 'From the beginning,' the book opens, 'the "style" of twentieth-century America was deliberately designed, and created by specific individuals ... [T]he people who led the way in consciously designing a new lifestyle for America made their reputations on Broadway and carried its theatricality over into everything they did.' This beautifully designed volume then goes on to show, in abundant detail, the extraordinary influence Urban and Bel Geddes had on numerous aspects of modern American material culture. Chapters on stage design and theatre architecture ground the two designers in their home territory – which ranged from the Ziegfeld Follies to the Metropolitan Opera. Then the narrative broadens to show the impact of Urban's and Bel Geddes's work on countless aspects of American culture. They designed common vehicles including cars, airplanes, and cruise ships. Bel Geddes, for example, designed both the Chrysler Airflow and the 1941 Nash. They worked on urban planning, skyscrapers, and

suburban developments; Urban designed the New School for Social Research, among others, while Bel Geddes developed prefabricated housing for middle-class families. They were likewise instrumental in product design, treating department store windows and amusement parks as stage sets, and reimagining refrigerators (Bel Geddes designed the 1935 Electrolux and the 1939 Frigidaire), stoves, vending machines (for Coca-Cola), and display advertising (for Shell Oil). Indeed, the wealth of data in the book, and the profusion of engaging images, compellingly demonstrates the remarkable force of these particular individuals on the aesthetic landscape of twentieth-century America.

The second argument – that this force was inherently theatrical – is also convincing, although the book oddly tends to underplay the overwhelming theatricality of American culture by focusing almost exclusively on concrete instances in which ‘real life’ overtly copies the stage (as in the desire of society ladies to have gowns like the ones they see on Ziegfeld stars or homes like the ones they see in Hollywood movies). The book omits any sustained discussion of the theoretical or historical context for the theatricality of American culture, and this lapse leads to a number of points in which the argument feels forced or speculative (for example, Innes argues rather unconvincingly for Bel Geddes’s influence on the work of urban planner Robert Moses). More extensive discussions about theatricality and the ways in which it operates beyond the literal stage would have made these speculative leaps unnecessary and would have considerably strengthened the overarching argument about Urban and Bel Geddes. As it stands, the narrative of *Designing Modern America* operates almost entirely outside of the voluminous scholarship of the past thirty years on American material and consumer culture. This works against the power of the material collected here, as much of the excellent scholarship in this area would have helped to contextualize and illuminate the significance of Bel Geddes’s and Urban’s contributions for both theatre and cultural history. (Alan Trachtenberg’s *Incorporation of America* and Jackson Lears’s *Fables of Abundance* are two examples of works that cover much of the same historical ground but are missing from this study.) Nonetheless, *Designing Modern America* makes available crucial information about the powerful influence of two men of the theatre on the twentieth-century American way of life. (ANDREA MOST)

Haidee Wasson. *Museum Movies:
The Museum of Modern Art and the Birth of Art Cinema*
University of California Press. xiii, 314. US \$24.95

Haidee Wasson’s superbly researched and convincingly argued account of how the Museum of Modern Art (MOMA) established its film library does

much more than chronicle an important moment in the history of a pre-eminent cultural institution. As the subtitle indicates, Wasson is after bigger game, as she seeks to tie the emergence of the film library to the growing acceptance of the idea of film as art in North America in the 1930s. As such, the story of MOMA's efforts to have film taken seriously within the artworld of Manhattan intersects with a number of developing trends at this time, all of which facilitated the elevation of artifacts previously dismissed as the basest kind of popular culture detritus. Wasson carefully establishes the context for MOMA's film library initiative, by examining the varied exhibition contexts of the era (including little cinemas and film societies), and the expansion of so-called 'alternative' formats (principally 16mm), as well as the changing role of museums, especially as it related to educational aims. In doing so, she makes clear the material conditions necessary for MOMA to achieve its objectives, which included having its collection of circulating prints projected across the nation, and convincing recalcitrant critics (and reluctant Hollywood executives) that films deserved to be saved for posterity.

Despite the book's title, Wasson pays relatively little attention to the films MOMA sought to preserve or the relative merits of the titles it selected. Instead, her interest in the film library derives primarily from her sense that MOMA was engaged in a radical attempt to redefine cinema. That redefinition involved arguing for the sustained value of movies beyond the moment of their initial exhibition within a commercial context, as the museum transformed the ephemeral experience of filmgoing into the carefully considered contemplation of the discrete object. To privilege film as an (art) object, Wasson argues, necessitated changing the terms of its existence, converting a medium defined by interchangeability and transience to one whose cultural legitimacy found confirmation in archival storage and cataloguing. Equally important for Wasson's purposes were MOMA's attempts to effect a concomitant shift in how audiences would watch and respond to the films from its collection. Her attention to this dimension of MOMA's project springs from her belief that 'conditions of exhibition and reception have been changing what cinema is and how it functions from the earliest days of the medium.'

Asserting that MOMA's vision of altered viewing practices undergirded its campaign to make cinema a medium worthy of respect leads Wasson to unearth the material traces of that vision. Accordingly, she lends her estimable researching skills to revealing the different ways MOMA promoted its entry into film distribution and programming: she devotes one chapter to detailing how the film library represented itself to its key supporters and another to its circulating programs. In her zeal to prove the centrality of exhibition to the museum's foray into film, Wasson necessarily underplays the role played by other facets of the film library, particularly

in aiding research. Moreover, she never completely reconciles the stated ambitions of the museum (to create a new type of viewer equipped to appreciate film as art) to the startling image she presents of unruly and resistant audiences in the library's early years. This doubtless accurate image complicates Wasson's claim that MoMA successfully contributed to a changed culture of film viewing.

In her approach to an era of cultural history populated by oversized personalities as diverse as Mary Pickford and Nelson Rockefeller, Wasson remains the committed academic – she routinely chooses cultural analysis over biographical anecdote. Though typically delivered with verve, this approach still entails some sacrifices – those expecting extended insight into the motivations and travails of head curator Iris Barry, a fascinating figure in film history, or detailed accounts of battles between Barry and her blue-chip board of directors, will need to look elsewhere. But for the reader trying to understand the significance of MOMA's efforts some seventy years ago for our digitally determined multi-media universe of today, *Museum Movies* proves an illuminating and thought-provoking guide. (CHARLIE KEIL)

Alison Calder and Robert Wardhaugh, editors.
History, Literature, and the Writing of the Canadian Prairies
 University of Manitoba Press. viii, 310. \$24.95

This is a collection of ten essays, postmodern in intent and focused loosely on the prairies as represented in history, literature, and other writing that has issued from its people. Generally in accord with its theoretical bias (this chiefly, but not exclusively, as set out by Linda Hutcheon and Robert Kroetsch), the volume demonstrates 'incredulity toward metanarratives,' in the phrasing of J.F. Lyotard, especially the universalizing narrative of progress and capitalism, taken to define an eastern liberalism that allegedly overran the West and denied its people wholeness of community and being. Though such general (universal?) characterization of liberalism is patently partial and misleading (reducing the thought of J.S. Mill and, perhaps, even P.E. Trudeau to caricature), there is enough in it to allow one to read on to the end.

In any case, it is the aim of the postmodern (Hutcheon) to question, disturb, and render problematic any general explanation while refusing, itself, to propose a final answer, even one relative exclusively to the limitations of a specific argument. Life is in the particular. Perhaps it is this that leads Debra Dudek, for example, to write in 'Return and Regeneration' (on Margaret Laurence's Manawaka novels) of Robert Kroetsch sitting with her in a Winnipeg coffee house saying sententiously, 'Look. A train – the

vision of an urban landscape.' Dudek remarks, 'A symbol of the prairies ... simple and profound. It still lives under my skin.' Apart from the simpering narcissism of the remarks, taken at face value, they reduce Kroetsch himself to caricature, as if he were selling herbal medicines. Matters are not markedly improved by her noting that Kroetsch failed to notice the river but that she herself 'acknowledges the linearity of the train track without losing sight of the winding river,' for it 'has a history reaching even farther back than the train.' Surely the alternative to metanarrative need not be fatuity.

But the essays are responses to a call for submissions under the rubric 'When Is the Prairie?' and it is not surprising that some show marks of having been cobbled together to fit this postmodern opportunity. Several essays, moreover, pivot playfully, as theory requires, on the inherent invitation to fuse time-space, extending it to include external-internal, actual-imaginary, and landscape-body, destabilizing our 'normal' construction in provocative ways. An exception is Russell Morton Brown's piece on Bible Bill Aberhart's relation to Kroetsch, Marshall McLuhan, and prairie postmodernism. This provides a serious, careful study of the history and interconnections of these men (though someone should have caught Brown's statement that McLuhan, in 1934, was at the then non-existent University of Winnipeg – and he fails to register the surely significant fact that McLuhan's MA thesis at Manitoba was on George Meredith. He might also check the spelling of Professor Bewell's first name).

Elsewhere, the writers' eyes are generally averted from the human past as a 'liberal' historical distortion of repressive white male patriarchs. However accurate this may be (and in a mindscape composed of mental constructs only, supporting evidence and arguments are always available), it is unfortunate that the aversion impoverishes their work insofar as that remains uninformed by such parallel and brilliant postmodernist exercises against alienation as *Gulliver's Travels* and *Sartor Resartus*. Whatever their mythologies, moreover, these are scarcely 'liberal,' though the authors were certainly white, male, and patriarchal. Can we not learn from the other? Linda Hutcheon probably has an essay tucked away on them somewhere, but if so, her protégés should read it – it will be intelligent and balanced.

Postmodern prairie writers, Dennis Cooley suggests in 'The Postmodern Long Prairie Poem' – extrapolating from Robert Kroetsch – 'are tired of being written out ... written off, written out of existence, dismissed as mistaken or ill-informed.' They are now concerned to imagine and create the place where they stand physically, where they have stood, identifying themselves publicly by reading the wilderness landscape, mountains, rivers, and Manitoba limestone, not as offering places for objective outdoor adventure but as texts of the subjective self. (KENNETH M. MCKAY)

Lisa Grekul. *Leaving Shadows: Literature in English by Canada's Ukrainians*
University of Alberta Press. xxiii, 256. \$34.95

Leaving Shadows was written, according to its cover copy, from a 'fervent desire for fresher, sexier images of Ukrainian culture in Canada.' 'Fresher' and 'sexier,' however, mean tendentious and skewed when it comes to Lisa Grekul's interpretations of concepts of ethnicity supposedly endorsed by the writers she considers, and to her actual reading of many of the texts she treats. Though her study gives a good account of who-wrote-what-when, and of how approaches to ethnicity and belonging among Ukrainian-Canadian writers have altered through the advent of multiculturalism and beyond, *Leaving Shadows* is not so much a gallop through an important field of Canada's literary history as the riding of a blinkered hobbyhorse.

Grekul's chosen texts range from treatments of Slavic otherness by writers such as Sinclair Ross and Margaret Laurence to selected poetry by Andrew Suknaski and the travel writing of Myrna Kostash. To achieve her clearly stated goals – making Ukrainian-Canadian literature visible and preventing the 'passing away' of the ethnicity it foregrounds – Grekul champions writers whose exploratory approach to language and form allow them to serve as mentors and even literary 'mothers' to silent 'sixth-generation Ukrainian Canadians who are sitting these days in Canadian literature classrooms.' The texts of Suknaski and Kostash, she argues, permit the 'bridging [of] gaps between Canada and Ukraine' as well as the 'reconciling' of 'ethnic and national identity.' She reproves George Ryga and Maara Haas for their 'inability to re-invent the experience of ethnicity in texts that transcend the generic limitations of realism' and she chastises what she views as the neat and easy closure of my own Ukrainian-based works. Yet Grekul's penchant for reconciliatory works by authors 'empowered ... to transcend' the 'brute facts of history' appears inconsistent with her desire to privilege what she understands as unfixed and open-ended negotiations of ethnic identity.

Grekul's capacity for skewed readings is exemplified by her treatment of Vera Lysenko's novel *Yellow Boots*. Discounting the agency of Lysenko's heroine, Lilli, who rejects the brutal restrictions of pioneer life in an arch-patriarchal household, Grekul accuses Lilli of abandoning her ethnicity in order to 'make a successful transition to the dominant culture of Canadian society.' Ignoring Lilli's decision not to sing *lieder* on the metropolitan concert stages, but to seek out the community halls of small, isolated towns, in order to perform the folksongs of all immigrant groups, she derides Lilli's vocation as 'a superficial mimicry of [her] rich and complex Old World culture.' As for Grekul's dismissal of the novel's conclusion as 'pat,' surely the engagement of a Ukrainian-Canadian woman to a Jewish-

Austrian refugee on the eve of the Second World War is no recipe for pie in the sky.

While Grekul is to be applauded for championing the work of Suknaski and Kostash, she shows herself ill equipped to deal with the problematic aspects of these writers' Ukrainian-based work. (The fact that she ignores the interplay, in any of her chosen writers' oeuvres, between their ethnically themed work and the rest of their literary production is telling.) Thus she refuses to engage with the complex ethical questions raised by Kostash's blurring of boundaries between fiction and non-fiction, especially regarding her 'love affair' with the dissident writer Vasyl Stus. And when Grekul examines the all-important Ukrainian chapter in *Bloodlines*, she omits a passage of the greatest significance for its author's negotiation of her Ukrainianness: Kostash's confession of the culpable inadequacy of her past response to the forced famine of 1932–33. Asserting that 'the future of Ukraine springs from its rich black loam,' Grekul allows her desire for a 'symbol of hope' to negate awareness of the lasting, horrific impact upon Ukraine of the dead zone round Chornobyl.

In her postscript to *Leaving Shadows* Grekul expresses solidarity with those who have erected such monumental forms of kitsch as the giant coil of kolbasa in Mundare, Alberta: 'What these monuments declare to the world is that we're here; that we've made "enormous" contributions to the nation; and that we will not be forgotten. Whether we choose to write literature, produce literary criticism, or build monuments, we all want to come out from the shadows of assimilation and leave new shadows, new marks on the nation.'

Would that the gigantic kolbasa were as ephemeral as shadows. (JANICE KULYK KEEFER)

Dean Irvine, editor. *The Canadian Modernists Meet*
University of Ottawa Press. xvi, 368. \$35.00

The title of this collection of essays alludes both to a 1927 poem by F.R. Scott and a recent conference on modernism held at the University of Ottawa. The book itself is attractively produced with a cover plate of a satirical black line drawing of Scott. It is introduced by editor Dean Irvine, who draws our attention to the ironic 'contingencies of literary history.' When Scott first wrote 'The Canadian Authors Meet,' Canadian literary culture was feminized and the Canadian modernist poet was located on the periphery of international modernism. However, as Irvine reminds us, many of the major writers and critics of Scott's generation have now been marginalized and the canon recentred to open the way for multiple counter-narratives, or 'marginal modernisms,' principally the reaction against a masculinist literary culture and revisionary readings of the relations between Canadian and international modernisms.

The reinstitutionalizing of early women writers is the subject of Wanda Campbell's study of poets Louise Morey Bowman and Katherine Hale, and of Anne Quéma's comparison of the experimental modernism of Elizabeth Smart's prose and Cecil Buller's engravings. Two essays, one on left-wing drama by Candida Rifkind and another on defining a modernist radio audience by Paul Tiessen, throw light upon Dorothy Livesay's career as an early modernist. Marilyn Rose's exposition of her experiences with the modernist archive when writing a biography of Anne Marriot ('archives are at best compromised sites, consisting of *mediated* experience') is a helpful introduction to anyone considering life writing.

This is an important book because it represents a return to the basic historical concerns of the late 1970s which have been displaced by three decades of European critical theory. A number of essays raise central questions about the nature of Canadian modernism and modernisms. Where is it located: after European and American modernism, or somehow between? How has it changed? And who are the individuals instrumental in the transmission of international modernism? The essays in this volume identify Samuel Beckett, André Breton, T.S. Eliot, James Joyce, Wyndham Lewis, Malcolm Lowry, and Ezra Pound as major influences of international modernism while Louis Dudek, Hugh Kenner, A.M. Klein, Dorothy Livesay, P.K. Page, Elizabeth Smart, A.J.M. Smith, and Sheila Watson are major transmitters.

If past narratives of Canadian modernism have been exclusionary, the essays collected here call these narratives into question. Tim Conley redates the beginnings of Canadian modernism to 1949 when Canada legalized sale of James Joyce's *Ulysses*. His discussion of the reception of *Ulysses* above the forty-second parallel suggests that 'Canada's modernism is not tertiary or "after" European and then American modernisms, but "between" them' because copies of Joyce's work were smuggled into Canada and then distributed to the United States. We may differ about dates, but this is an intriguing suggestion. It is supported by Tony Tremblay's essay on the ways in which Marshall McLuhan and Louis Dudek both reflected and transmitted Ezra Pound's cultural politics, one nationally and the other internationally. Tremblay also identifies Dudek's pioneering little presses and little magazines as extensions of Pound's 'Kulchur' dicta: 'It would not overstate the matter to say that our literary heritage is part of Dudek's creation, for he was the one who put the material structures in place that allowed our writers to speak and to develop the small but important later presses that further carried the project of defining Canada.'

Modernist approaches to architecture and the city include D.M.R. Bentley's exposition of 'the architexts' of A.M. Klein and F.R. Scott and Steven Cain's mapping of Raymond Souster's Toronto. Glenn Willmott's discussion of cosmopolitan modernism and Aboriginal discourse in Sheila

Watson's *The Double Hook* builds on Watson's understanding of Samuel Beckett's *Godot* to interpret the novel in opposition to canonical criticism: 'Rather than stripping away civilization to reveal a primitive essence, this novel strips away the primitive – or, properly speaking, displaces the aboriginal – to reveal a stark residue of the civilized.' Brian Trehearne's arguments for a new and surrealist A.J.M. Smith, reflecting André Breton's work in poems like 'Surrealism in the Service of Christ,' are highly convincing. Colin Hill unsettles the canonical position of Sinclair Ross's *As for Me and My House* by showing a debt to Arthur Stringer's prairie novels. Medrie Purdham applies Henri Bergson's concept of 'duration' to Ernest Buckler's *The Mountain and the Valley* to demonstrate that David's 'overdetermined seeing is crippling to his sense of self.' Finally, Shelley Hulan's essay on connections between T.S. Eliot's doctrine of impersonality, the image, and P.K. Page's 'Arras' reverses our assumptions about impersonality to trace the ways in which modernist women poets revalue emotion. 'Page uses the possibilities that the [imagist] movement had opened up in order to radicalize the emotions as the independent mediator of a new vision.'

As Irvine points out, the foregoing essays embody the collected efforts among a number of scholars to restructure the field: essentially, this is a dialogue among Canadian critics, past and present. However, the principle of indexing for the series of which this book is a part seems to be that of indexing all international creative and critical figures together with Canadian creative figures. Canadian critics are usually not indexed unless internationally known. As at least two of the un-indexed critics appear thirty-five times in the essays of their colleagues, perhaps we should reconsider these principles? (SANDRA DJWA)

Timothy Brook. *Collaboration: Japanese Agents and Local Elites in Wartime China*
Harvard University Press. xiv, 288. US \$53.50

Research on Chinese compliance with Japanese power during the Sino-Japanese war of 1937 to 1945 has been an undeveloped area in East Asian history. With this important book, an expanse of neglected and inhospitable terrain has been transformed. The tangled interpretive thickets which obscured the field have been thinned by sharp analysis, while the author's prodigious archival excavations may be compared to the removal of innumerable boulders from previously untilled soil.

Collaboration examines Chinese-Japanese interactions at the local level during the early period of the war. Organized thematically under intriguing chapter headings such as 'Complicities,' 'Rivalries,' and 'Resistance,' it focuses on the economic heartland of the Yangtze Delta area, including Shanghai. It depicts how, even as civilians continued to be

robbed, raped, and murdered by Japanese soldiers, persons who might have sought refuge in safe havens chose instead to comply with the conquerors' demands that the Chinese state should be established anew in a peaceable partnership between East Asian nations. Why would someone endowed with the freedom to choose otherwise decide on active co-operation with the agents of a conquering military power? Or, from the invaders' point of view, how may a subjected people be induced to resume productive activities so that a locality may yield regular tax revenue again?

While armies continued operations further inland, Chinese and Japanese civilians assumed responsibility for the re-establishment of governance in the occupied zones. Dozens of educated Japanese men with administrative experience were dispatched to war-torn districts as part of an ambitious plan to restore peace and build 'self-government.' As well as the grim scenes of destruction that lay in the wake of an industrially equipped military machine regulated by archaic codes of conduct, the Japanese agents discovered that the human resources they needed to carry out their mission were in short supply. Not surprisingly, many of their educated counterparts among the inhabitants of the localities where they were posted had fled. Only a few of those who stepped forward to fill positions in new political entities possessed significant status in their communities. Although supplies of collaborators were available in every locality, the Japanese had to make do with poor quality. Their reliance on men distrusted by both sides as self-serving puppets did little to support official claims that the Chinese were governing themselves again.

Timothy Brook's interpretive statements are somewhat inconsistent. In the concluding chapter, for instance, he observes that Japan sought to build an empire 'on the cheap' but failed. He implies that Japan's failure in China contrasted with Britain's earlier creation of an overseas empire on the cheap because of Japan's utter lack of any means to maintain power other than military coercion. Yet the preceding chapters reveal ample supplies of collaborators who were not coerced into administrative service under the Japanese. Britain in a different era, moreover, had more than eight years' time to create administrative agencies by co-opting local elites around the world. Brook's view is that the Chinese could not accept Japanese-sponsored administrations as legitimate and that those entities were weak as a result. His view that Japan's early occupation of China was a political failure at the local level seems inseparable from a sense that Japan's defeat was already inevitable in 1937 and 1938 because of Japanese armies' extraordinarily bad behaviour. An unspoken thought seems to linger as a last taboo in the thicket of touchy topics he has so bravely opened. This is the idea that Japan's conquest of China might have been permanent. In that case, thanks to increasing success in co-opting elites, restoring production, and rebuilding revenue systems, Japanese-sponsored local Chinese governments would have gained legitimacy eventually. Given that, as Brook

mentions in passing, Japan was defeated in 1945 not by China but by the United States, we know that in different circumstances Japan's domination of China might have lasted until today. Knowledge of the war's actual outcome seems to shape this analysis. Brook's treatment thus leaves for further studies a more complete deconstruction of established moral judgements on accommodation of a force that seemed overwhelming at the time. Yet such refinements will surely be cultivated in the terrain that he has prepared and improved. (EMILY M. HILL)

Robert B. Bryce. *Canada and the Cost of World War II: The International Operations of Canada's Department of Finance 1939–1947*. Edited by Matthew J. Bellamy
McGill-Queen's University Press. xvi, 392. \$49.95

The historical record on Canada and the Second World War ranges from the home front to battle fronts, considers Canada's treatment of its citizens as well as Canada's treatment by its wartime allies, spans the personal to the political, and includes travesties and triumphs. Robert Bryce's account of how Canada financed its war effort is a new contribution to the corpus. The topic might seem somewhat dry, but financing a long and costly war is a remarkably complex challenge and fundamental to any successful war effort. Bryce's account explains how a small group of exceptional civil servants, mostly in the Department of Finance, but also at the Bank of Canada, Trade and Commerce, and External Affairs, met the task. Bryce was himself one of the famed 'Ottawa Men.' After studying economics at Cambridge, he joined the Department of Finance in 1938. Bryce rose through the ranks, becoming the clerk of the Privy Council (the top civil servant position in Ottawa) from 1954 to 1963. He finished out his career in Finance. In his retirement he turned to history. He wrote *Maturing in Hard Times* (1986), which explained how the Department of Finance dealt with the challenge of the Great Depression. *Canada and the Cost of World War II* is the logical follow-up. Unfortunately, it is not of the same standard as the earlier volume, for some understandable reasons.

First, the book reads like a highly polished draft, not a finished product. Bryce completed the manuscript in 1990 but does not seem to have revised the manuscript subsequently. His death in 1997 turned the draft into the final iteration. The book lacks context; the significance of the issues and events under consideration is rarely drawn out; the prose is leaden; the organization is awkward; there is no conclusion. Second, the work contains little that is new. In the fifteen years between its completion and publication, other historians have examined and explained Mutual Aid to Britain, the Hyde Park agreement with the United States, the financing of the British Commonwealth Air Training Plan, and the 1946 loan to Britain – to mention only a few issues. Indeed, Bryce made use of many historical

works published up to the late 1980s in writing his account. The archival sources that Bryce consulted – some of which he wrote in the 1940s – have long been available to historians. Because of the way that Bryce conceived of this project – as a work of history, not a memoir – he rarely uses his advantage of having been an active participant in the story he tells.

Matthew Bellamy, who teaches in the history department at Carleton University, edited the Bryce manuscript. It is difficult to gauge his contribution to the volume for his editorial role is not clearly explained, beyond selecting some pictures and writing brief introductory remarks to each chapter. His editorial mandate might have been narrowly defined, which is a shame because the book would have benefited from a stronger editorial impress. The afterword by Jack Granatstein helpfully provides analysis, judgment, and context, although it unintentionally highlights the volume's shortcomings.

Probably the most compelling reason to pick up this book is that it was written by Robert Bryce. Bryce was a remarkable person who served the country with great distinction. However, it is *Maturing in Hard Times* rather than *Canada and the Cost of World War II* that does justice to his skills as a historian. (FRANCINE MCKENZIE)

Matthew J. Bellamy. *Profiting the Crown: Canada's Polymer Corporation, 1942–1990*
McGill-Queen's University Press. xxiii, 303. \$65.00

Two axioms traditionally have dominated discussions of state capitalism in Canada. The first is that Canada has long been sympathetic to public enterprise, where governments of all stripes have willingly resorted to state-owned businesses to pursue a broad spectrum of public policy objectives. The second is that the unfortunate outcome of this national eccentricity has been a plethora of ineffectual crown corporations permanently dependent upon the public purse for their survival. Yet as Matthew Bellamy ably demonstrates in *Profiting the Crown*, the synthetic rubber producer Polymer Corporation proved a noteworthy exception to the stereotype. For almost half a century following its creation in 1942, Polymer was a model of business acumen and ingenuity, and represents an effective counterpoint to the 'neoconservative attack on the place of the state in Canadian enterprise.'

With Japan controlling most of the world's wartime supplies of natural rubber, the Canadian government under Mackenzie King formed Polymer in a desperate bid to develop a process for manufacturing synthetic rubber domestically. At a cost of fifty million dollars, Polymer's facility at Sarnia, Ontario was the government's single largest wartime expenditure. It also became one of its most successful, for not only did Polymer solve the scientific puzzle of supplying the Allied war machine with vast supplies of

vital synthetic rubber products, but in the postwar decades that followed, its teams of 'scientist-managers' combined technological sophistication with entrepreneurial sagacity to transform Polymer into a world leader in the field, even as 'science-based growth was an enigma to most Canadian industry.' Bellamy's purpose is to demonstrate that Polymer, without benefit of subsidies or protective tariffs, was a model of 'hybrid capitalism, accountable to the state but equipped to operate in the free market.'

Warned at the war's end by its political master, C.D. Howe, either to 'profit or perish,' and threatened by a looming over-capacity in world rubber production, Polymer responded to forced commercialization with a multidivisional organizational structure and a diversified product line fuelled by R&D and export markets designed 'to seize the opportunities that accompanied an age of mass consumerism and the great god – Car.' With foreign competition intensifying by the 1960s, Polymer launched a multinationalization strategy of its own by shifting some manufacturing and marketing operations to Europe. Bellamy thereby credits Polymer as being among the first Canadian firms to go global, in 'stark contrast to Canada's traditional policy of "defensive expansionism."'

But alas, despite remaining largely free of political interference in its operations, the crown corporation could not sustain indefinitely its impressive record of growth. Polymer stumbled badly in the early 1960s when, attempting to cash in on the era's corporate diversification fad, it invested in some particularly 'presumptuous and misguided' novelties such as modular housing construction. These were unmitigated failures, and served only to jeopardize the viability of the company's core products. Soon starved for capital and suffering a declining market value, Polymer was sold to the Canada Development Corporation in 1972 in an attempt to avert its foreign takeover. This provided a temporary reprieve at best, and in 1990 the now venerable Canadian firm was absorbed by the German multinational Bayer AG.

Bellamy attributes Polymer's success to equal measures of strategic opportunism and fortuitous timing. He is particularly adept at contextualizing Polymer's corporate strategy and structure relative to concurrent developments within both the Canadian and international business communities generally, and the synthetic rubber industry specifically. He is less persuasive, however, when concluding that Polymer represents 'a template for the future relationship of state and marketplace' in Canada, not least because the overwhelming weight of his evidence points to Polymer as one of the few bright stars in an otherwise dull constellation of state enterprises. Even more fundamentally, although Polymer's story demonstrates the potential of crown corporations to turn a profit when they are permitted to operate as true commercial entities and without political constraint, Bellamy fails to explain why governments should be in business at all, particularly when their companies cease, as did

Polymer, to exercise a significant public policy function decades before its privatization. If to 'profit the crown' is sufficient *raison d'être*, Bellamy neglects to explain why this is so. (KEITH FLEMING)

Adam Chapnick. *The Middle Power Project: Canada and the Founding of the United Nations*
University of British Columbia Press. xiv, 210. \$29.95

Canadians are much taken with the idea that our country has a mediating middle power tradition, with a consequent higher moral stature than more self-interested powers. The idea has been promoted in the press and in books that lament the decline of Canadian foreign policy since its 'golden age.' The figure of Lester Pearson stands above it all, a symbol of a more glorious time when Canada both did good, and did better than successor governments. This story also gives tremendous deference to an idealized United Nations.

Adam Chapnick's delving into the actual Canadian role in founding the UN reveals this self-image as mostly imagined, contrasting pragmatic and deferential policymakers led by Prime Minister Mackenzie King with more idealistic figures like Pearson. The government of Canada took a reactive and limited role, while the Canadian public 'adopted a vision of their country in the world that was more perceived than real.' Chapnick zeroes in on a foundational moment in the Canadian 'middle power project,' the construction of the UN system in the late wartime years and its formal creation at San Francisco in 1945. Careful archival research in Canadian records is supplemented by a close look at British and American records, allowing him to keep Canada at centre stage, while avoiding the common tendency to over-estimate Canadian influence.

What emerges is a very different picture from the popular image of an outgoing internationalist Canada. Chapnick grapples with the origins of the middle power idea by examining the 'functional principle' advanced by Canadian diplomats searching for enhanced status during the Second World War. With the war driven by an Anglo-American partnership that saw other countries as little more than compliant camp followers, Canadian policymakers sought more input. They resisted doing so as part of a Commonwealth represented by a single voice in London, and also sought a bigger say than minor allies. The solution was the 'functional principle,' in which countries were entitled to a voice in accord with their contribution to various functions. Canada thus campaigned (unsuccessfully) for more status at the United Nations Relief and Rehabilitation Administration in 1942-43.

There were those in the Canadian diplomatic corps, with Pearson featuring prominently among them, who saw a greater role for Canada as

the leading 'middle power' – a term being defined at the time to include countries a level below the great powers, but with more to contribute than the small states. Yet diplomats operated in a severely constrained setting. Chapnick demonstrates that visions of Canadian policy as guided by 'enlightened diplomacy' were first enunciated not as a bold proactive vision, but as a defensive reaction to a British suggestion that there would be three postwar world powers: the US, the USSR, and the Commonwealth. That vision of Canadian dependence was anathema in King's Ottawa; the middle power project offered an alternative approach.

However, Canadian diplomats lacked the will or capacity to follow it through. They failed to act in concert with other middle powers. At the UN founding conference, they went along with great power desires in most matters, abdicating the role of middle power leadership to a more spirited Australian delegation. Canadian aims for the UN's structure proved mostly abortive, and Canada failed to secure election to the Security Council despite its economic and military pre-eminence. However, the public embraced the middle power project in a way policymakers did not. A nationalist myth was born. Chapnick suggests it was further reinforced by early histories of Canadian foreign relations, usually written by diplomats in the Pearsonian mould and their admirers. This has served Canada poorly, creating expectations that its government should behave in ways that, in fact, never guided policy.

Chapnick has effectively punctured a self-important myth about the years in which Canada first identified itself as a middle power. Yet his portrait of these foundational years is not all bleak. There were substantial Canadian contributions, he argues, to the structure of the UN Economic and Social Council. Canadians influenced the UN system, but in ways less heroic than workmanlike. This suggests that there are lessons: that Canada can make solid international contributions by eschewing spectacular initiatives that try to live up to an invented tradition, and turning to smaller and more effective efforts founded in a real history of practical action.
(DAVID WEBSTER)

James P. Giffen. *Rural Life: Portraits of the Prairie Town, 1946.*

Edited with an afterword by Gerald Friesen

University of Manitoba Press 2004. 283. \$19.95

The main text of this book, written sixty years ago, is an analysis of Manitoba's rural culture in the context of an emerging postwar economy. The author, James Giffen, a University of Toronto graduate student in sociology, had answered the bidding of a blue-ribbon Royal Commission set up by Manitoba's Liberal-Progressive premier Stuart Garson. His task was to be the Commission's field researcher and study four rural Manitoba

districts, identifying the strength of their institutions, social networks, and cultural values, all with an eye to developing a rural adult education program. The ultimate aim of Giffen's report, thus, was to secure nothing less than the 'enhancement of cultural literacy for residents of typical rural communities.' Four distinctive communities – mostly British Canadian, Ukrainian, and French with varying pools of smaller ethnic groups – were initially chosen. Giffen's task to lay bare the state of culture and social structure of these communities proved too controversial. The priest in St Pierre, for example, forbade his parishioners to co-operate and the community dropped from sight; in the end, the study was too much even for the government, and the finely detailed report was placed out of public view, in the Manitoba Provincial Archives.

What made the report controversial in 1946 is exactly the reason readers of today will find it intriguing. The book is nothing short of a rich ethnography of mid-century rural life on the prairies at a critical juncture in North American rural history. The moment, 1946, lies just before technology, science, government intervention, and a vast demographic shift transformed it after the Second World War. The communities are isolated to varying degrees (thanks to a rudimentary road system and nascent electronic communications network) from a broader, urbanizing Canadian society. Their social cohesion rests in the local culture of church, club, and co-op and their tensions are driven by locally shaped ethnic, racial, religious, class, and gender lines. Perhaps the features in this account are distinctly local and Manitoban – curling clubs, Pool elevators, the general store, the mix of 'ethnic' churches – but they illuminate a wider story. The communities represent the 'limited identities,' the fragmented cultures, the dialectic of aliberal and liberal values, and the 'intensely local' culture of mid-century rural Canada.

Giffen details a dynamic, conflict-ridden, rural society. Each of these communities has the powerful and the weak: in Elgin, for example, British-Canadian men of the 'old families' organize informal groups that ban the unfit, while the women struggle in surprisingly formal social networks, and ministers and teachers of all political stripes languish without much influence in low-paid jobs. Each place is shaped by informal codes of conduct: in Carmen social behaviour is scrutinized by inveterate gossip and intricate knowledge of family history, ensuring that conspicuous consumption and youthful promiscuity receive equal condemnation. Each setting produces a locally hegemonic, interethnic culture, marked equally by co-operation and conflict: in Rosburn, British Canadians harbour an openly racist-laden antipathy to the increasingly majoritarian, upwardly mobile, English-speaking, impeccably organized, and selectively self-sequestered Ukrainians. The observant eye and courageous pen of Giffen produce an exquisite exposé of rurality.

A thoughtful afterword by Gerald Friesen situates the Giffen report in its historical context. It provides the personal history of Giffen, considers Premier Garson's pragmatic and non-populist 'Manitoba' politics, analyses the commissioners' worldviews, and emphasizes Harold Innis's leadership on the Commission. In the process the collision of rural and urban cultures, cultural impact of electronic media, and government's role in shaping a particular kind of cultural citizenship are illuminated and their meanings pondered.

Readers will choose their own response to Giffen's work. For some it will mark an ethnography of mid-twentieth-century rurality, rich enough perhaps to help reinvigorate Canada's languishing rural historiography. Others will see a philosophically charged, timely treatise on the nature of cultural citizenship. Most will see it as much more than its original intent, that is, as a background study for the architects of an adult education program. All, certainly, will see it as a text worthy of rescue from the obscurity of a provincial archives vault. (ROYDEN LOEWEN)

Gary Kynoch. *We Are Fighting the World:
A History of the Marashea Gangs in South Africa, 1947–1999*
Ohio University Press/University of KwaZulu-Natal Press.
xv, 200. US \$44.95

We Are Fighting the World is a rich and provocative look at gang activity and crime in South Africa, which remains one of the world's most violent societies despite the dramatic changes that followed the end of apartheid. Drawing on extensive interviews with former and current gangsters, Gary Kynoch provides a nuanced history of this criminal world, arguing that that history is vital to understand contemporary South Africa.

Kynoch explores the origins and development of criminal gangs created by labour migrants from neighbouring Lesotho who were living in South Africa. The gangsters called themselves 'Marashea' – 'the Russians' in the Sotho language – adopting the name to invoke the Soviet Union's Second World War military prowess. Migrants from Lesotho generally had little formal education, so they had limited options in South Africa, where white wealth rested on the exploitation of cheap black labour. Criminal opportunities abounded in the overcrowded and poorly serviced townships that Africans were restricted to under apartheid; some migrants resorted to illegal beer-brewing, theft, prostitution, or selling marijuana, and the men who profited from these activities organized themselves to defend their markets and offer 'protection' to residents. Kynoch captures this chaotic world well, emphasizing several key themes throughout the book: gangster culture and values within this violent masculinist context; gender

dynamics, particularly male gang members' control over women members and their sexuality; the economic opportunism of criminals; and the central role of ethnic identity and allegiances among Africans. He provides a rich portrait of the men and women involved in the Marashea; while the book concentrates on the activities of these gang members from Lesotho, its insights certainly have wider implications, especially in light of the growing historical literature on criminal activity and organization in South Africa.

There are several important arguments that run through *We Are Fighting the World*, making it a provocative and important work. Kynoch challenges readers to conceptualize criminality and its role in South Africa's history and historiography in new ways. Rather than seeing gangsters as predators and morally tainted, or as social bandits in a didactic tale of repression, resistance, and liberation, Kynoch argues we should understand them as part of the diverse social worlds that black South Africans created, worlds that were inhabited by creative and morally complex actors. This position is also rooted in another of the book's important insights – while the apartheid state could exert tremendous coercive power over the townships through the police and army, it had a limited ability to direct and shape the daily lives of black South Africans. Accordingly, it failed to provide effective policing and judicial services for township residents, particularly as the police concentrated on enforcing the pass laws and containing black political activity, creating the conditions for vigilantism, gang activity, and a culture of violence. Kynoch builds on this argument by contending that the roots of the violence that plagues South Africa today are very important. Most accounts look no further back than the 1980s, but this book traces the history of criminal organization and conflict back to the dislocations and violence of the early twentieth century and the deep racial and economic inequalities that were central to South Africa's industrial expansion. Moreover, he also argues for the importance of ethnic identities and allegiances among Africans in the new spaces of the mines and urban centres in this period, which helps to explain the centrality of ethnicity in political violence today. Kynoch's argument about ethnicity is a subtle and important one; while he recognizes that South Africa's white minority regimes manipulated ethnic as well as racial categories, he is also contending that Africans not only accepted these identities, but helped to shape them and give them power in their lives.

Overall, this is an intriguing and thoughtful book. While some elements of Kynoch's argument will mainly be of interest to specialists in his field, *We Are Fighting the World* will certainly appeal to readers intrigued by the complexities of South Africa in the present and the past. (GUY THOMPSON)

Magda Fahrni. *Household Politics: Montreal Families and Postwar Reconstruction*
University of Toronto Press. x, 282. \$29.95

Magda Fahrni has provided a most welcome addition to the literature on post-Second World War Canada. Fahrni's book, focusing on Montreal in the 1940s, makes a distinctive contribution through its emphasis on the activities of households. Fahrni argues that postwar reconstruction was not simply a policy imposed from the top by the federal government, but one also constructed 'down on the ground,' where households played a central role. As the title 'household politics' indicates, Fahrni contends that not only were *visions* of family critical to postwar reconstruction, but so too were the *activities* and *politics* both within and with respect to households. 'Household politics' from this perspective involved 'both the renegotiation of roles within the household ... and more particularly, the placing of household issues in the public sphere and on the formal political agenda.'

Fahrni first examines social welfare provisions, documenting, for example, how the new federal benefits (including veterans' benefits and family allowances) affected the lives of individuals and families. One of Fahrni's central contentions, however, is that private agencies, voluntary associations, and religious organizations continued to play an important role, providing supplementary aid, and actively working to implement their own vision of reconstruction. A chapter on 'sustaining soldiers, veterans and their families' examines relationships between soldiers and their families, including efforts to reconstruct the family unit itself in the postwar period. While the family was viewed as an 'agent of postwar healing,' achieving the desired domestic harmony and social stability required considerable intervention on the part of both the state and institutions of civil society. This theme is further elaborated on in a chapter focusing on a group of 105 Catholic, working-class couples who participated in a mass marriage in Montreal's Delorimier Stadium in 1939 and whose lives were followed, over a fifteen-year period, by the Ligue ouvrière catholique. This chapter again demonstrates attempts to shape postwar family life; this time focusing on one particular Catholic association as it asserted its own version of postwar reconstruction, one that insisted upon the importance of family and religion, and upon the specific experiences of French-Canadian families. The final two chapters examine the demands of married women and the claims of fathers as they attempted to improve the conditions under which their families lived. The former took the form of consumer activism. In the latter case, Fahrni focuses on the Squatters' Movement of 1946-47 and the teachers' strike of 1949 to illustrate fathers' attempts to improve both housing and their children's education.

Through these chapters Fahrni begins to peel back the outer layer to see the complex inner workings, uncertainties, tensions, and drama that

constituted the postwar era. The book challenges conventional views in a number of respects. While much of the literature emphasizes a postwar 'consensus,' and postwar social welfare as primarily a matter of state intervention, the picture Fahrni presents is one of a complex process involving not only the sometimes conflicting approaches of the federal, provincial, and local governments, but also private welfare providers, voluntary associations, church groups, and households. This was a period not so much of relative prosperity and 'high consumption' as of overcrowded housing and considerable deprivation. Further, the household relations Fahrni describes are themselves multifaceted and complex, involving infidelities and marital tensions, postwar hopes, marriages, and efforts to construct better lives. Institutions such as the family come across not as particularly 'natural,' but as feasible only with considerable intervention on the part of various bodies. While Fahrni emphasizes a contested process of reconstruction, what also comes through is a sense of active creation in which various forces, institutions, political, social, and familial groups participated and played their part. Viewed from the perspective of the current era of market forces and individual self-interest as driving forces, the notion of active *reconstruction* itself, and the extent to which a range of individuals, groups, and organizations actively participated in it – even if in conflicting ways – is striking. Overall Fahrni has provided a much more nuanced understanding of both the politics and social underpinnings of the postwar period. Her book will be read with interest by scholars across a range of disciplines. (ANN PORTER)

Mary Eggermont-Molenaar, translator and editor. *Montana 1911: A Professor and His Wife Among the Blackfeet*
University of Calgary Press. xii, 400. \$69.95

One of the oft-repeated criticisms of nineteenth- and twentieth-century cultural anthropology is that it is innately ethnocentric. It has been argued by various scholars and activists that the methodologies used, and the interpretations made, by non-Native scholars studying indigenous cultures are fundamentally flawed because they are rooted in an epistemology shaped by racist, sexist, and Christian intellectual constructs. Whether one agrees or disagrees with these assessments, it is now virtually impossible to critique any anthropological work dealing with Aboriginal groups without giving serious consideration to issues of 'voice.'

Keeping this context in mind, we can now consider Mary Eggermont-Molenaar's fascinating study of the activities of a Dutch anthropologist and his wife on the northern plains prior to the First World War. During the summers of 1910 and 1911, C.C. Uhlenbeck, professor of linguistics at the

University of Leiden, came to Browning, Montana to conduct research on the southern Piegan reservation. Although his graduate student, J.P.B. De Josselin de Jong, accompanied Uhlenbeck during the summer of 1910, it was Uhlenbeck's wife Wilhelmina ('Willy') who spent the summer of 1911 in Montana. Her role on the reservation was that of a devoted academic wife whose primary responsibility was keeping house for her husband. Of interest to us today, however, is the diary that she kept during their time in Montana, a private journal filled with detailed descriptions of the people she encountered and the activities she observed. Her descriptions are candid and generally free of the intellectual 'baggage' that might be found in the writings of a faculty wife. Instead, Willy discusses the mundane topics that occupy most private diaries – descriptions of people, places, and things; the weather; the routines and events that occupy the lives of reservation residents. The resulting document is a window into the culture of the reservation Blackfeet during a critical period of cultural and economic transition.

In the hands of a less astute editor, Willy Uhlenbeck's diary could have been reduced to a rather inconsequential piece of ephemera of interest to only a few scholars of intellectual anthropology. But Eggermont-Molenaar provides detailed background not only on the provenance of the diary itself, but on her own intellectual decision-making during the course of researching and annotating this document, a process detailed in the two essays preceding the diary transcript itself. The annotated diary transcript is followed by two scholarly essays which place the Uhlenbecks' experiences with the Montana Blackfeet in both linguistic and anthropological context. The first of these essays, by linguist Inge Genée, is a critical evaluation of C.C. Uhlenbeck's research into the Blackfoot language, demonstrating how his work was shaped by the prevailing anthropological perspectives that attribute linguistic development and diffusion to genetic and cultural factors. The second essay, by anthropologist Alice Kehoe, examines C.C. Uhlenbeck's investigation of narratives within the context of standard anthropological approaches to 'myth,' and studies of Blackfoot traditional stories in particular. These critiques are followed by the complete 1911 and 1912 *Blackfoot Texts* of C.C. Uhlenbeck, a 'collage' arranged by Eggermont-Molenaar based in part on the chronology and incidental notes in Willy Uhlenbeck's diary. The volume concludes with appendices on Blackfoot patronymics, social organization, and ceremony as written by C.C. Uhlenbeck and his doctoral student, De Josselin de Jong.

Some may take issue with the comparative lack of involvement by Aboriginal scholars in the preparation of this volume. However, it should be noted that Mary Eggermont-Molenaar brings to this project a long personal and scholarly association with the Peigan in southern Alberta and in Montana, many of whom were instrumental in her research for this book, as indicated in her preface.

This is a thoughtful, meticulously prepared volume that will serve to inspire and instruct researchers from a variety of fields who may wish to undertake similar annotation projects. I highly recommend it. (HEATHER DEVINE)

Judith Nasby. *Rolph Scarlett: Painter, Designer, Jeweller*
McGill-Queen's University Press. x, 182. \$44.95

Judith Nasby's *Rolph Scarlett: Painter, Designer, Jeweller* is as much a project in reclaiming Canadian cultural production as it is an interrogative biography of one particular artist. As Nasby traces the seventy-five-year career of Canadian artist Rolph Scarlett, describing him as a 'dedicated modernist' who 'successfully fused multiple artistic practices into a single vision,' she simultaneously alludes to the absence of critical attention to Scarlett in Canadian art history, noting that he has been reduced to a mere footnote in Dennis Reid's *A Concise History of Canadian Painting*. To assess critically the manner in which artists and objects have historically and categorically been included in and excluded from the public narrative of Canadian art history is, perhaps, beyond the scope of this book. The discipline's conventional narrative would, no doubt, have little room for Scarlett's cultural production on a number of grounds, most notably the fact that he cared less for landscape painting and more for the 'pure visual music' of Wassily Kandinsky. As Nasby herself points out, 'It would have been impossible for Scarlett to establish himself as a successful abstract painter in Canada in the 1940s.'

Why was it impossible for Scarlett to establish himself in Canada at this time? Nasby's book falls just short of answering such questions. Instead Nasby offers a detailed assessment of Scarlett's cultural production, mapping his artistic development from his early days in the 1920s as a set designer in Guelph, to a period in which he enjoyed significant patronage from the Guggenheim Foundation based on his vision for non-objective painting, to his final years in the 1960s and 1970s spent making jewellery and works on paper. Indeed, Scarlett's was not the steady transition I might seem to imply here, for as Nasby shows in her brilliantly illustrated volume, his work received mixed critical reception and support both in Canada and the United States throughout his life. Nasby includes such interesting material as letters from the Guggenheim Foundation threatening to cancel Scarlett's scholarship based on the fact, in the words of one letter, that his own 'self-centeredness prevents [him] from atmospheric reaction and sensitiveness to the infinity of spirituality which creates this spell which is the magic a masterpiece should have to be lived with.' This contentious and even strange relationship between Scarlett and the Guggenheim culminates in Nasby's conclusion, in which she discusses the

museum's recent de-accession of thirty Scarlett paintings, the majority of which were sold to private New York dealers. Ironically, this occurred just after Scarlett met with a sort of homecoming at the University of Guelph, which presented him as hometown hero in a 1978 exhibition there.

What remains to be connected in Nasby's account is a more detailed investigation of Scarlett's relationship – inclusive or exclusive – to Canadian art history. By this I don't mean to imply that inserting Scarlett in some sort of pre-established dominant narrative is necessary or even desirable. Successful artists in Canada have historically been determined according to what Lynda Jessup in a recent article has described as their 'stylistic association with ... a "generation" or "school" of Montreal and Toronto landscape painters in the late nineteenth century' or in relation to 'the definitive landscape painting produced by the Group of Seven, beginning in the 1920s.' In addition to prescribing membership to the narrative along such regulatory terms, such associations in Canadian art history – like all histories – are undoubtedly categorized along raced, classed, and gendered lines. Probing the histories of expatriate artists such as Scarlett along these lines would be fruitful and would perhaps offer further indications of why so much cultural production remains reduced to a footnote in Canadian art history. (ERIN MORTON)

Kees Boterbloem. *The Life and Times of Andrei Zhdanov, 1896–1948*
McGill-Queen's University Press 2004. xxiv, 600. \$55.00

As the archives of the early Soviet era grow more accessible, Andrei Zhdanov, a member of Josef Stalin's inner circle from the early 1930s to his premature death in 1948, becomes a prime candidate for close study. He shares with just one other Stalinist leader (Nikolai Ezhov) the dubious distinction of having the Russian suffix 'shchina' attached to his name. In popular speech this is a pejorative device, used to describe the bad times associated with a prominent person's leadership or policies, as in 'Pugachevshchina' – the bloody Cossack/peasant uprising of the 1770s led by Emilian Pugachev. The 'Zhdanovshchina' was a notorious campaign of the late 1940s that imposed strict conformity on the arts and promoted xenophobic Russian patriotism. Its targets, whom Zhdanov described as 'rootless cosmopolitans,' included such prominent figures as poet Anna Akhmatova and composer Sergei Prokofiev.

Zhdanov himself, however, came to prominence much earlier, and played many other roles within the Soviet leadership. Using a wide range of published and archival sources, Kees Boterbloem tries to trace his protagonist's contributions to the industrialization drive of the First Five Plan, the Great Terror of 1937–38, foreign relations, and the defence of Leningrad during the Second World War.

At first glance Zhdanov seems an unlikely candidate for leadership. His middle-class background resembled that of the 'Old Bolsheviks' – most of whom were purged in the 1930s – more than most of his peers. He had an undistinguished record during the years of revolution and civil war, but rose quickly through the ranks of the Communist party, first in the city of Tver' and then in Nizhnii Novgorod, a more important industrial centre. He proved adept at upholding the (constantly shifting) Party line on such matters as industrialization and agriculture and denouncing its critics. By 1925 he was a member of the Central Committee of the Communist party, and in 1929 he had his first solo audience with Stalin. Early in 1934 he was elevated to Moscow, and in December he succeeded the assassinated Sergei Kirov as head of the Leningrad Party organization.

From this point onward Zhdanov took part in almost every major development in domestic and foreign policy. He co-signed decrees, served on numerous drafting commissions, helped to orchestrate the monstrous purges of 1937–38, and delivered countless formulaic speeches setting forth Stalinist policies. Unfortunately the surviving records make it almost impossible to determine what his own specific contributions to any of these may have been.

Even the Zhdanovshchina itself may have been the work of others. Other scholars (W. Hahn) have surmised that Zhdanov tried to cushion the impact of the campaign that bears his name. Kees Boterbloem rejects this hypothesis, but the evidence for and against remains sketchy. A fuller (and bolder) exposition would have been welcome. Similarly, he could have attempted a more conclusive account of bureaucratic cronyism and patronage – the 'families' of Stalin's entourage and the rivalries between them.

The qualities that made Zhdanov a survivor – obsequious subservience and chameleon-like adaptability – would likely not have served him well as an independent leader. At certain points he appeared to be Stalin's chosen heir. But the Leader, especially in the last decades of his life, was constantly shifting favour among his associates, slapping down any who seemed to be showing ambition or independence. Zhdanov died of heart failure in 1948 at age fifty-two, at a moment when his political fortune seemed to be waning.

Despite the book's weighty documentation, Boterbloem's Zhdanov remains a two-dimensional figure. The author can track the number and duration of Zhdanov's meetings with Stalin or other leaders, but usually has no record of what was said. At various points he resorts to something resembling old-fashioned Kremlinology, studying the order of signatures on a decree or of speeches at a Party conference to trace Zhdanov's fluctuating fortunes.

The book's greatest strength is its documentary base, but its numerous lists of names, meetings, and other similar details will greatly reduce its

appeal to non-specialists. As well, Boterbloem assumes his reader will recognize an array of people, events, and authors that are rarely encountered outside a graduate seminar, and often does not trouble to introduce them. (ROBERT E. JOHNSON)

Graham McInnes. *One Man's Documentary: A Memoir of the Early Years of the National Film Board*. Edited by Gene Walz
University of Manitoba Press 2004. xviii, 234. \$24.95

Gary Evans. *John Grierson: Trailblazer of Documentary Film*
Quest Library. xyz Publishing. x. 190. \$15.95

Some twelve years ago, after spending eighteen months as a policy adviser in the Government of Ontario, I was invited as a guest speaker to a class on public policy development at McGill University. I spent an hour giving a candid account of my own experience inside the Ministry of Education. After a few questions had been answered, the professor thanked me and told the class that after studying policy development from several theoretical perspectives (liberal-humanist, realist, Marxist, structuralist, Foucauldian), the class finally had a sense of what it was really like from the inside. It was a mess. Reading Graham McInnes's entertaining memoir of the glory years of the NFB under Grierson, one occasionally has the same impression. In place of the various theoretical frameworks (Weberian, liberal-democratic, Marxist, anti-imperialist, feminist) used to characterize Grierson's and the National Film Board's contribution to Canada and its film culture, we now have a lively eyewitness account which shows how chaotic and sometimes serendipitous daily life at the National Film Board could often appear to those who lived it.

As in any organization swept along in the wake of a charismatic leader, the smoothing of systemic wrinkles and mishaps was never allowed to stand in the way of the central mission. That mission was to make films to educate the public about life in Canada, not only as affected by the war, viewed both at home and internationally, but about the work of the state and aspects of the daily lives of Canadians of interest to other Canadians.

Graham McInnes was recruited into the NFB by Grierson, within a few months of the board's establishment in 1939. As a writer and radio commentator, he joined that enthusiastic crowd of young Canadians whose contribution to the war effort was to be the harnessing of the power of Griersonian documentary in the national interest. His time at the NFB coincided almost precisely with Grierson's. Not many months after Grierson left for a varied career in public administration, TV broadcasting, and higher education, McInnes departed for a distinguished career in the diplomatic service, while writing two novels and a set of four memoirs

about his life before the NFB. While at the board, he worked primarily as a scriptwriter and then as a producer, even directing a small number of films himself. This experience brought him into direct and extended contact with a large number of the employees at the board: the 'British poets and pundits' (his words) who were brought in by Grierson to provide the knowhow gained in the British social documentary movement of the 1930s; the 'Canadian proselytes' who quickly learned on the job and then began assuming a certain measure of responsibility; the temporarily imported 'American professionals' who were somewhat bemused by the unsystematic pragmatism of it all; and the assorted 'friends, allies and refugees' who passed through, people like Joris Ivens, Alexandre Alexeieff, or Morley Callaghan.

McInnes's writing is highly engaging, with a wryness and eye for the incongruous similar to those of Charles Ritchie. His work consists in large measure of observant portraits of many of his co-workers, larded with anecdotes, some of which bring valuable insights into the film-making processes of the board. The prose is often unforgettable. When he first meets the head of production, Stuart Legg: 'Out of his woollen shirt, Legg poked his hand forward a bit at me, like the giant secretary bird.' When he and a friend got to meet a big film distributor in New York, we are told that the latter's 'almost bald head had the texture of fried bacon ... He didn't rise but glared at us with a pair of black unwinking eyes. His greeting, when he finally gave utterance, sounded like a pneumatic drill.' Today's readers may find his tendency to dwell upon national characteristics as explanations of behaviour unnecessarily reductive, but such is his good-natured tone of self-deprecation that any grating effect does not last. And the details of film-making from struggling to meet script deadlines to waits for lab prints, from hours leaning over bins of 'outs' to the anxiety of viewing the rushes for technical errors, provide an enduring picture of a period's film technology at a time when most industry stories focused on the dramas of rehearsals, shooting, and behind-the-scenes affairs.

Gene Walz is to be congratulated for bringing this little-known manuscript to the light of day. He has provided a sensible ten-page introduction, providing enough prior information to set the book in its biographical and historical contexts without seeking to upstage the author. Instead of the numbered notes that would have accompanied a critical edition, he has added fourteen pages of notes arranged alphabetically, thumbnail sketches of the principal characters and films mentioned in the memoir. A filmography and select bibliography complete the work, but sadly no index, something that would have enabled the studious reader to rediscover references to those unjaundiced insights into NFB film-making so much more quickly.

It is interesting to read Gary Evans's new life story of Grierson against the background of McInnes's account of his own experiences at the NFB

during Grierson's tenure. This text is the twenty-fourth in xyz's tightly controlled Canadian biography series the Quest Library. Under the inspired leadership of Rhonda Bailey, the Quest Library expects such biographies to be 'written as creative nonfiction, of men and women who have marked the life of Canada since its foundation.' As a 'lively way to read Canadian history,' they are short nation-building accounts and are surely required additions to public libraries and high schools from sea to sea.

Gary Evans has acquitted himself well in this task. It is difficult to find fault with his celebration of Grierson's contribution. The book is imbued with the sincerity of the genuine admirer and the lifelong researcher. It is a quick and entertaining read, regularly resorting to illustrative anecdotes and reconstructed conversations to drive the narrative along, while at the same time acknowledging in passing many of the key concepts debated by scholars in more academic works.

True to the series priorities, the book is not weighed down by such earnest academic apparatus as footnoted acknowledgments, or the careful documentation of all the meetings and individuals encountered. It would be wrong to dwell unnecessarily on the result of such priorities. However, it seems at times perverse not to include the name of Grierson's interlocutors in some key exchanges. It can't be that Evans is protecting the identity of an individual who comes off the worse for an encounter with Grierson. In Evans's text, almost everyone loses their jousts with Grierson, whether they are named or not. For some of these omissions, McInnes's book fills in the blanks. 'Cap'n Frank' Badgley turns out to be the unnamed director of the Canadian Government Motion Picture in Grierson's encounter, and the references to 'Colonel' in Evans's account may be the result of Grierson's own faulty recollection in one of Evans's sources. McInnes himself turns out to be the young writer Grierson meets on pages 62–64, and it is indeed McInnes's own account that Evans follows quite closely, although the embargo on footnotes prevents him from acknowledging the fact and the publication of McInnes's manuscript probably arrived too late to make the 'Sources Used' page.

On the other hand, Evans provides a more persuasive account than McInnes's of the political machinations surrounding the NFB's co-operation on an instalment of the American *The March of Time* about the Canadian war effort in 1940. Moreover, he presents ample evidence of Mackenzie King's dislike of Grierson, something Grierson himself and therefore many NFB people like McInnes were not aware of at the time.

Evans does not gild the Grierson lily unfailingly. He briefly refers to Grierson's use of inflated audience figures to win and maintain political support. He reveals the regrettable outcomes of some of Grierson's impulsive acts, as when he left the NFB in the hands of a political foe of Mackenzie King's and nearly caused its downfall in 1940. He explains

Grierson's less than progressive attitudes towards women and 'feminist ideas' as a 'product of his age.' The reproach that the NFB under Grierson failed to report the Jewish holocaust during the war is dealt with in Grierson's own words as a regrettable by-product of the government sanction; the NFB could not take stands that conflicted with government priorities. And, of course, the disastrous effects of Grierson's excessive reliance on alcohol and tobacco are recalled on several occasions as his health took periodic turns for the worse and took him out of action.

So all in all, Evans has sought to provide some balance to what is essentially a eulogy rather than a critical biography. His work alongside Walz's edition of McInnes's memoir shows that there are still scholars willing to take the work of Grierson and the National Film Board seriously, but in doing so to reach outside the academy to a broader audience. (DAVID CLANDFIELD)

Joseph Fitzpatrick. *Philosophical Encounters: Lonergan and the Analytical Tradition*
University of Toronto Press. vii, 234. \$29.95

The author sounds the resonances and counterpoints between the intentionality analysis of Canadian philosopher and theologian Bernard Lonergan (1904–84) and the philosophical development that emerges from Cartesian rationalism, traces through modern empiricism and idealism, and enlivens the twentieth-century exchange among the major figures of analytical philosophy such as Bertrand Russell (1872–1970), Ludwig Wittgenstein (1889–1951) and Richard Rorty (1931–). Joseph Fitzpatrick combines an accessible portrayal of Lonergan's cognitional theory with synthetic insights into the emergence of the now-dominant analytical tradition to clear a space for fruitful exchange on topics as unlikely as consciousness, interiority, ethical judgment, and the relation of the public and private characters of knowing. He finds the genius of his approach in patient constructive reading of diverse texts, a generous but still careful reading that neither understates differences nor hastens to confrontation.

The author's reading of Wittgenstein demonstrates the broad value of his constructive approach. Rather than focusing on the popularly announced discontinuity between Wittgenstein's youthful *Tractatus Logico-Philosophicus* and mature *Philosophical Investigations*, Fitzpatrick traces the enduring influence of Russell's analysis of propositions on his most famous student's development. Although the early Wittgenstein reverses the priority that Russell assigns to empirical observation over logic and the later Wittgenstein challenges his mentor's use of empirical psychology in philosophical reasoning, Fitzpatrick observes that the language-games and life-forms of the *Investigations* remain indebted to the implicit definitions of analytical reasoning. Recalling the importance of implicit definitions in

Loneragan's intentionality analysis, Fitzpatrick explores Wittgenstein's influence on the Canadian and offers insight into the significance of Lonergan's methodological return to empirical evidence in the critical evaluation of implicitly defined hypotheses. Lonergan gathers, appreciates, and reconciles contributions from both teacher and student. Fitzpatrick builds on this point of contact as he continues to bridge the chasm between the analytical tradition and Lonergan's distinctive approach to intentionality analysis.

Readers familiar with Lonergan's life corpus will notice that Fitzpatrick approaches him through his earlier works and does not emphasize the dispositive influence of horizon and religious experience, which begin to shape Lonergan's thinking more actively in *Method in Theology* and his other later writings. Although highlighting these influences could lead analytical interpreters to locate Lonergan within the continental tradition, one might ask whether Fitzpatrick has embarked on a project that invites further investment. In this volume he has drawn his reader's attention to a synthetic thinker who defies simple categorization and a style of reading that clears space for unexpected exchange. Perhaps a future volume will build on these resources to advance a dialogue that promises important returns. (GORDON A. RIXON)

Laura Brandon. *Pegi by Herself:
The Life of Pegi Nicol MacLeod, Canadian Artist*
McGill-Queen's University Press. 280. \$39.95

A young woman setting out to make art in Canada today enters into a duel with discouragement, a challenge all the more daunting in the first half of the twentieth century. The life story of artist Pegi Nicol MacLeod (1904–49) seems at first an exception to the pattern, offering key elements required – talent, beauty, charisma, and early death – to nurture a legend. Yet, well regarded as MacLeod is said to have been during her lifetime, the silence that has shrouded her since remains an enigma to which Laura Brandon's carefully researched biography, *Pegi by Herself: The Life of Pegi Nicol MacLeod, Canadian Artist*, gives only passing attention.

Now, more than half a century after that early death and the large memorial exhibition at the National Gallery (opened by Vincent Massey, the future governor-general), attention is being paid in triplicate – a travelling exhibition circulated by the Carleton University Art Gallery (CUAG); an NFB film by Michael Ostroff, and this very readable biography – all three tributes launched at Carleton last February by then Governor-General Adrienne Clarkson.

The question reasserts itself: in the decades between these two GG speeches, what happened to MacLeod, and why?

Pegi by Herself is a book the author felt impelled to write ('I have fallen under the spell of her compelling personality,' writes Brandon); her mission, to right a wrong. The same commitment sees her, assisted by CUAG's Sandra Dyck, borrowing works from twenty-six collections for a large touring retrospective, a huge undertaking. The author invokes as her model historian Simon Schama's *Dead Certainties: Unwarranted Speculations*, but a closer fit is suggested by Deirdre Bair's comment on publication of her biography of Anaïs Nin: 'I had become fascinated ... with the idea of how and why and what women write about themselves.' In *Pegi by Herself*, it is through generous excerpts from her letters and those of her friends that a portrait is built.

Born a year after Nin, MacLeod made explorations of the freedoms of the zeitgeist that were, modest by comparison, but were courageous enough as witnessed by testimony from an impressive roster of sources, all skilfully integrated under an affectionate umbrella of family history. 'Like some cheerful souvenir of a long-ago Caribbean holiday, Pegi and her painting hung around the fringes of our family's life,' writes Brandon. The book begins and ends with reference to Mary Greey, the author's 'Toronto-bred mother,' a member of Pegi's circle who had acquired a painting by MacLeod that hung in the family room throughout the author's English childhood, the painting credited as touchstone for her project.

Admirable in its sustained empathy, and particularly evocative in its descriptions of art works, Brandon's account of MacLeod's life and work hovers between higher-order gossip on the one hand — all those picnics, parties, excursions, and weekends in the country — and, on the other, a genuine lament for the talent, energy, and ambition so long obscured.

But the enigma remains. To make MacLeod's work and life present to our collective imagination requires analysis of the causes of her prolonged disappearance. How to explain, for example, that her name was never once mentioned, nor was a single image of her work shown, by my own teachers, among them Arthur Lismer and John Lyman, named in the book as MacLeod's friends and colleagues? Her good friend H.O. McCurry, director of the National Gallery, willing to banter with and protect her, writes to his peers on the Guggenheim Fellowship Committee: 'There is a slight tendency to exhibitionism and an inclination to dart from one project to another without persevering in any particular department.' We need to know more about what the artist was led to believe about herself and how she was actually perceived.

Regarding Margaret Kathleen Nichol of Listowel, Ontario, reinvented by herself as Pegi Nicol, a hint emerges through Brandon's careful palimpsest that the artist's presence itself may have been essential to an appreciation of her work, and that once the wit and the verve were gone, the work itself seemed to lose its sparkle. Was this interesting woman simply an entertaining, compelling anomaly in her day, her own Svengali

and Trilby combined, so to say, and once dead, able neither to fascinate nor sing? Surely forces larger than mere fallout from social collusion were at work pulling the blind down for more than half a century.

This biography is caught at the nexus between two powerful forms: the narrative requirements for a romance of rescue, and the interrogatory relation to truth that prompts the suspense thriller. Brandon's account, charming, well written and researched, has taken the rescue route, situating itself in Canada's art world much as did Pegi herself. It will please collectors, gallerists, art teachers, and all who knew the artist or would have wanted to. If it also encourages other scholars to offer the detached scrutiny required to take the next step, it will have done its work. (VERA FRENKEL)

Edna Staebler. *Must Write: Edna Staebler's Diaries*. Edited by Christl Verduyn Wilfrid Laurier University Press. viii, 303. \$24.95

Scholars interested in Canadian life writing will welcome the publication of this selection of Edna Staebler's diaries. A short example of her diaries was previously published in Kathryn Carter's 2002 collection *The Small Details of Life: Twenty Diaries by Women in Canada, 1830-1996*, but the archive (held at the University of Guelph) is large. Readers may think of Staebler as a folksy writer of cookbooks, creative non-fiction, and journalistic pieces, but the diaries reveal a woman and author of considerable depth, subtlety, and complexity. Arguably, the diaries are her major literary achievement and not only because of their sheer volume – Staebler kept a diary for eight decades – but also because of the quality of the writing. Her previously published writing tends to be realist, and it has perhaps been undervalued in a critical milieu in which formal experimentation is lauded. Staebler's writing style suits the diary genre perfectly: there is a liveliness and wit to the prose, as well as a subjective complexity shaped, which engage the reader. The topics she addresses are intrinsically interesting. For instance, for a woman of her generation and upbringing she is remarkably frank about her need for independence – from family and from men – and for sexual and intellectual fulfilment. The diaries reveal a strong feminist who pulled against the constraints of her society: 'This business of being married and doing nothing with a brain, which may or may not be any good, is too, too awful.' She is scathing in her comments about her difficult marriage to an alcoholic and unfaithful husband. And she is thoughtful about her own aging process. At times her tone is philosophical; at other times playful, even funny.

As the title suggests, the thematic focus of this volume is Staebler's desire to write, both to express herself and to be a published author. The 'must' in the title is a mark of that unfailing passion; it is also a directive

she issues to herself. Recurring fears that she does not write often enough, well enough, or consistently enough seem to have plagued her. No doubt Staebler's obsessive focus on her writing is heightened, perhaps even exaggerated, by the editor's selection practice. The singular focus can make for repetitive, potentially boring reading. Certainly, one longs to know more about other matters that shaped Staebler's life and identity, especially her personal relationships. Men other than her husband are mentioned but we don't know if Staebler wrote much about her feelings for them. There is very little about Staebler's parents or sisters or the family's long and deep involvement in the Kitchener-Waterloo area. There are many other threads to pull from the diaries, and one can only hope that in the future Christl Verduyn or other scholars will undertake the considerable task of reading, transcribing, editing, and publishing more of them.

Included in *Must Write* are four of Staebler's journalistic pieces, numerous photographs, a chronology of the author's life, a family tree, and a few reproductions of the diary pages themselves. Verduyn also supplies invaluable contextual material through brief introductions to each chapter and through endnotes. At the end of the book is a helpful bibliography. Verduyn opens the volume with a cogent (if brief) essay in which she locates Staebler's diaries in historical and critical contexts. Especially important is the discussion of theoretical work in the area of women's life writing. This theoretical context provides a framework through which to analyse autobiographical self-representation in the diaries. Readers are obviously interested in the facts of Staebler's life, but just as important is the way she shapes her identity through language. The inclusion of this extratextual material makes *Must Write* a thoroughly scholarly edition. Verduyn has honoured Staebler's writing achievements; she has also made an important contribution to Canadian life-writing studies by bringing to a wider audience a significant primary text. (LINDA WARLEY)

Oleh W. Gerus and Denis Hlynka, editors. *The Honourable Member for Vegreville: The Memoirs and Diary of Anthony Hlynka*
University of Calgary Press. xliii, 388. \$34.95

Members of Parliament come and go and, once departed, disappear from public sight, most deservedly so, regardless of political affiliation. A very few should not be so soon forgotten, among them Anthony Hlynka, the Social Credit MP for Vegreville, Alberta from 1940 to 1949. Born in western Ukraine, a member of the 'first wave' of Ukrainian immigration to this country, Hlynka was a supporter of the Ukrainian National Federation and an ardent anti-communist. The only Ukrainian-Canadian MP during and just after the Second World War, when Ukraine's fate was debated in the international arena, as was that of many thousands of Ukrainian Displaced

Persons (DPS), Hlynka became a spokesman for Ukrainian independence. That pretension would, more than once, expose him to the vituperation of a Ukrainian-Canadian Left still enraptured, and in some cases bankrolled, by Moscow, and to the complementary bigotry of those who resented this 'uppity' foreign fellow rising in Parliament, advocating for issues they neither appreciated nor understood. The latter bunch included bigots given to wondering if Ukrainians are 'white people.'

Against such slanderers Hlynka railed consistently, and often effectively, insisting upon official recognition of the contributions Ukrainians had made to nation-building, protesting the forcible repatriation of refugees under the terms of the now-infamous Yalta Accord, and championing the resettlement of these exiles in Canada. Such causes made him enemies. But his eventual loss of his Vegreville seat was also precipitated by the alienation of his Ukrainian constituents, many more interested in the parochial than the global and so put off by Hlynka's intense focus on 'overseas' issues. Hlynka was voted out, in 1949, and replaced by another Ukrainian Canadian, Lawrence Decore, a Liberal, to whom he lost again, in 1953. For a man with such a powerful sense of his own importance, these defeats were bitter. Estranged from the community, he died young, aged fifty, and was soon thereafter forgotten.

Hlynka's role might have been more fully appreciated if his papers had not been held back for nearly a half-century. For everything there is a season and interest in yesteryear's politicians, however honourable the causes they championed, or disreputable their opponents, is limited to a few, plus family, unless the parliamentarian was exceptional. This volume, a selection of translations from Hlynka's diaries, of his speeches, and of articles published in contemporary newspapers, sets out to recover Hlynka for history. It would be surprising if that were achieved. The book suffers for not having an index, a startling oversight given its compilers' stated intention of making Hlynka's story better known. Furthermore, the bibliography is dated and the footnoting is sometimes partisan. Reading through this collection does, however, rekindle memories of a time when the Ukrainian-Canadian community was invigorated by the presence of a few great men (and women!). Arguably, Anthony Hlynka was one of them, even if not the most important lobbyist on behalf of the 'third wave' of refugee Ukrainian immigrants to Canada – my parents among them. As such this book deserves its place on the shelves of those who should be grateful to Hlynka for doing what he could when the need was acute, knowing his own career would suffer because of what he stood up for. If nothing else, perusing the materials compiled here underscores that Hlynka was not only a good Canadian but also a good Ukrainian, and reminds readers that there is no contradiction in being both, even at the same time. (LUBOMYR LUCIUK)

Frank Manning Covert. *Fifty Years in the Practice of Law*. Edited by Barry Cahill
McGill-Queen's University Press. xvii, 230. \$49.95

Work-life balance? For Frank Manning Covert, work *was* life. He acknowledges cheerfully and without noticeable remorse that he neglected his wife Mollie and their four children 'in the pursuit of the law.' But this account of Covert's rise to pre-eminence through his work as a corporate lawyer is very lively indeed.

In 2000, independent Halifax scholar Barry Cahill published *The Thousandth Man: A Biography of James McGregor Stewart* – founder of the leading Maritimes law firm now known as Stewart McKelvey Stirling Scales. Stewart was Covert's principal and hero. However, through his memoir – diaries he distilled after retirement, enhanced with foreword, epilogue, and footnotes by Cahill – Covert himself emerges as a prototypical hero of contemporary corporate Big Law in service to Big Biz.

Covert describes an idyllic childhood in an apple-treed Nova Scotia village; the diligence and discipline modelled by his doctor father, who died when Covert was only fourteen; lessons learned from the gritty reality of agricultural labour; early schooling and Dalhousie arts classes endured as prerequisite to the study of law, at which Covert immediately excelled; and then ten years of practice in a wide range of solicitor and barrister matters. When the Second World War broke out, Covert had achieved sufficient prominence that he was called to Ottawa to serve in the Department of Munitions and Supply. However, this prestigious safe berth was not for Covert while others fought and died. Already thirty-five, he quit to train as an RCAF navigator, flying missions so terrifying that he candidly acknowledges that he would never have had the guts to sign up had he known what he would face.

Covert never preaches, but his account might make us question the relative efficacy of an MBA-LLB preparatory to tightly focused practice group as training for corporate law. Back in Halifax, and in response to the demands of postwar business reconstruction, he reimmersed himself in tax law while persuading his corporate clients that fair treatment for trade unions was fundamental to industrial peace. There followed a dazzling multiplication of appointments to directorships of corporations regional and national, small and large, with Covert drafting necessarily ingenious reorganization documents and sometimes himself stepping in to run soon-prosperous companies.

Covert served on the Royal Commission on Transportation. He was a lifelong Liberal, proud of establishing a trust fund that ensured financial independence for Nova Scotia's Liberal leader (whether in power or in opposition) and instrumental in encouraging Pierre Elliott Trudeau to become leader of the federal Liberal party. And through board member-

ships Covert was also instrumental in consolidating academic and financial solidarity for many Nova Scotia post-secondary and health institutions.

By his own account Covert worked continuously and very hard, fascinated by the complexity of the law, the structures that can be achieved through law, and the human dynamics that can be controlled through law. He worked too hard to spend much time with his family, but he was clearly devoted to them. His references to his wife are shyly tender. He tells us, for example, that when he started dating Mollie 'the whole world was suddenly wonderful – not just the practice of law,' and that he wrote to her every day of the seventy-one days he initially spent in Ottawa at the start of the Second World War before she could join him.

Covert worked in an era when wives and families supported the work of the breadwinner and his contributions to civic life, and were supported in return. Such single-mindedness may no longer be fashionable, such family structures no longer fathomable. But for all his differences from us and from our times, Covert comes across as a consummate navigator to substantial accomplishment. He was not just a corporate lawyer, but also a singularly admirable human being. (ELLEN ANDERSON)

David Stouck. *As for Sinclair Ross*
University of Toronto Press. xv, 354. \$45.00

David Stouck has followed his acclaimed *Ethel Wilson: A Critical Biography* with a convincing interpretation of the life of one of Canada's most elusive literary figures. *As for Sinclair Ross*, the first full-length account of Ross's life, incorporates meticulous archival research and material gathered during many hours of interviews with its subject and other relevant people. Stouck interweaves his biographical narrative with incisive and sometimes groundbreaking discussions of Ross's oeuvre and sheds light on some of its most ambiguous works. Critics will perhaps find this biography most immediately useful for its re-creation of Ross's early experiences which have obvious and profound resonances in *As for Me and My House*. Many often-discussed aspects of Ross's best novel – including the prairie setting, Mrs Bentley's music, modern aesthetics, the Philip/Steve relationship, and the Bentley marriage – can now be re-examined alongside Stouck's findings.

As for Sinclair Ross is always eminently readable. Stouck has done with Ross's life what Ross did with Mrs Bentley's: he has constructed a compelling and entertaining narrative from a life-story with many lost chapters, repetitions, and monotonies, and an almost plotless, interior focus. But, unlike Ross, who claims he did not intend or anticipate much of the unreliability and ambiguity of his story, Stouck is keenly aware of

the elusive nature of his subject, and his portrait of Ross is judicious, psychologically astute, and appropriately enigmatic.

The portrait is also tragic. As a young man, Ross lived in the shadow of his quarrelsome and overbearing mother, who told elaborate stories, resented that she was reduced to working menial jobs, and berated her son for his artistic aspirations. Ross's sexual confusion played a formative role in his life, and he attributed his homosexual desire in part to the absence of his father. Ross loathed his job at the Royal Bank and longed to escape, first through a thwarted career as a musician, and then through the remunerative writing career that always eluded him; his early and masterful short stories were ahead of their time, *As for Me and My House* won only belated recognition, *The Well* and *Whir of Gold* were widely perceived as failures, and acclaim for *Sawbones Memorial*, Ross's final major work, came too late to change the direction of his career. Accordingly, Ross considered himself, almost from start to finish, a failed writer. He was needy for the infrequent and mitigated praise of others, scandalously neglected by the Canadian literary establishment, and persistently in doubt about his considerable talent. His commitment to his art was undermined by his obsessive devotion and hostility to his mother, his search for a father figure, unrelenting loneliness, an inability to abandon the bank job that stifled his creativity, and chronic insecurity about his public persona, sexuality, and art. I come away from this book with a sense of regret for what might have been had Ross ever lived fully as a writer. But I also wonder if Ross's genius does not have its origins in his insecurity and prevarication.

It is difficult to find fault with *As for Sinclair Ross*, and I have only two minor complaints. The first is with Stouck's interpretation of Ross's sexuality. The biography politely and equivocally rejects Keith Fraser's claim, in *As for Me and My Body*, that Ross was a gay man, and refers to his 'less easily categorized sexuality.' Stouck writes that Ross 'felt "comfortable," as he phrased it, with bisexuality, because it gave him greater range, he believed, as an artist of human nature.' While there is no doubt that Ross's affairs were not exclusively homosexual, Stouck's story reads to me as that of a gay man who was insecure and confused about his sexuality, and found himself, despite an overriding same-sex desire, in occasional intimacies with women out of circumstance and pressure to conform. Unlike Stouck and Fraser, I never knew Ross, but it seems to me that the claim that Ross was a 'bisexual' man is an attempt to 'categorize' the conflicted experience of being gay on the early twentieth-century prairie that might almost inevitably lead to bisexual activity. My second complaint is that Stouck's section on Ross's European war years is – perhaps owing to a lack of available source material – a little thin, stretched, and stark in contrast to the rich and detailed sections set in Canada. But what would a life of Sinclair Ross be without a few ambiguous gaps to be filled by imaginative readers with their own agendas? (COLIN HILL)

F.T. Flahiff. *Always Someone to Kill the Doves: A Life of Sheila Watson*
NeWest Press. x, 356. \$34.95

Sheila Watson's most remarkable gift to her readers is this story of her life. 'I want my story told,' she told the longtime friend and writer who would be her storyteller, sending him a hundred boxes of personal papers and books selected from her library, an uncharted sea of words, with the message, 'I am sending you my life.'

Why? What is the story that must be told, moreover that must, strictly speaking, be invented, and not by Watson herself? It is as if she wished her readers, fellow travellers in twentieth-century Canadian life, to come upon the landscape of her own life at the end of that century with the same sense of mundane, unlooked-for, yet fatal significance to themselves that she herself experienced when she came upon the life of Dog Creek in the 1930s, compelling her first to write *Deep Hollow Creek*, then, after the war, *The Double Hook*.

Fortunately, that significance and story remain a question and a problem, rather than premise and justification, in the approach and style of F.T. Flahiff, who comes nearest to telling us what the story is about when he quotes Watson's 1955 Paris journal for an epigraph: 'Matisse is dead and Utrillo is dead and last month Picasso had one of his caretakers jailed for destroying his doves ... Today when I thought how hard it is for an artist to live at all my heart was filled with compassion. There is always someone to kill the doves – sometimes merely a clumsy hand – sometimes, as Simone Weil points out, pain turned to destruction – or as Iago: "He has a certain beauty in his life."' The story thus implied turns on the problem of how a modern artist can exist as such, what is given to the artist from which to make art, and what is given to the artist as an obligation or role, in a carelessly or more brutally destructive world. This is a useful way of perceiving, Flahiff suggests, what he calls the 'wholeness' but not 'completion' of the intermingled, inter-illuminating, multitudinous 'fragments' of living memory and archival knowledge he has with consistent subtlety sewn together. The great themes of modern crisis – liberal anomie, spiritual abjection, social injustice, avant-garde passion, and creative rebellion – are all threads in the weave, but they show themselves most powerfully through the medium of her long marriage to fellow writer Wilfred Watson. To this other life she binds herself, against the backdrop of a world Eliot had stigmatized a panorama of chaos and futility, as to a myth that might organize it; a myth not of Wilfred himself, of course, but in one sense and crucially of a bond of artist to fellow artist; of sharpened perception to perception, cutting against each other like scissor blades; a marriage of structures of feeling that, in the face of it all and itself, and however painful, even intolerable or unforgivable, is to Watson sacred and indissoluble.

Flahiff calls his book 'a life' rather than a biography in order to mark its partial perspective and resources, as well as its vortical style, in which events develop meaning as nodes in the tangled fabric of a life rather than as way-stations in a narrative of progress from here to there. Hence Flahiff begins with not with Watson's birth but with her afterlife on Earth, the story of her bodily ashes, which reaches back across her life, its people, its ideas and feelings. He then tells of the circumstances of her death, as a way of undoing from the start any sense of closure or destination in death, and of folding the event of death back into the life, as yet another fertile event, endlessly open rather than a terminus, a closed book. Hence, also, Flahiff's narrative voice is always present as a person very much caught up in her life, rather than assuming an impersonal distance, even as he subordinates this presence to the voices of others – and most strikingly, when he stands back and allows Watson to tell her own life during its most intense period: seventy brilliant pages in the middle of the book are directly from her Paris journals of 1955 to 1956, when she was completing, under immense emotional stress and flâneurian wonder, her *magnum opus* novel.

Scholars will be grateful to this book for its biographical and cultural historiography; for revealing the various scenes, social, artistic, and other, that were the ground of this Canadian writer's life – a life both exemplary and unique in its modern grappling, to borrow from Sartre, with our condemnation to freedom, from the first to the last decade of the twentieth century. But the book is written as a story, not as data for scholars, and many readers will find Flahiff's telling of Watson's story a moving account of an artist's life, an intellectual's life, a teacher's life, and a woman's life – and a challenge to their own. (GLENN WILLMOTT)

John Moss and Linda M. Morra, editors. *At the Speed of Light There Is Only Illumination: A Reappraisal of Marshall McLuhan*
Reappraisals: Canadian Writers Volume 27.
University of Ottawa Press 2004. 262. \$24.95

Based on an annual symposium to advance the study of Canadian literary subjects, hosted in May 2000 by the University of Ottawa English Department, this collection, according to the editorial introduction, is expected to resonate in concert with McLuhan's brilliant and complex intellectual adventure, but without the imposition of any 'unifying perspective.' The book makes two strong offerings. The first is the remarkably intense and evocative material recovered by Paul Tiessen's preliminary work on the unpublished papers of Wilfrid Watson, which is amplified by Tom Dilworth's memories of McLuhan's teaching. The Watson notes, with Tiessen's commentary, are particularly compelling, taking the reader through the Watson-McLuhan collaboration and divergence, from their

contact under conditions of uneven celebrity to their separation framed by Watson's absurdist 'anti-McLuhan' play *Let's Murder Clytemnestra according to the Principles of Marshall McLuhan* (1969) and Watson's growing anxiety about technological overload and 'man becoming machine.'

The second is a cluster of theoretical papers on the subject of McLuhan's use of space as an organizing category which points to new ground in McLuhan scholarship by way of 'cultural geography.' An essay by geographer Mario Neve on the role of maps in the production of space as information, charting some of the ways that the geography of the mind underpins the geography of the land, and an essay by audio engineer and telecommunications policy analyst Gordon Gow on the structural, orientational, and ontological functions of McLuhan's use of space metaphors (visual space, acoustic space) to organize thinking about technology, both complement what is perhaps the most important essay in this collection: Richard Cavell's 'McLuhan in Space,' drawn from his subsequently published book of the same title. Cavell's argument, that McLuhan is best understood as a systematic theorist of space, properly locatable in the 'spatial turn of contemporary theorizing and artistic production' and traceable in the new French thought to Lefebvre's *La production de l'espace* (1974), may well open up a new phase of McLuhan discussion. Cavell's systematizing move displays a rich initial yield, succeeding in decisively distinguishing McLuhan's work on space from Harold Innis's, and in positioning McLuhan's treatment of visual space and acoustic space in relationship, not only to cutting-edge theoretical currents beyond the communications paradigm, but also to an established tradition in the physiology of the senses and the physics of perception.

The discussion of space in these essays is consistent with Robert Babe's brief and somewhat schematic treatment of McLuhan's visual space and acoustic space as the two foci of a 'dialectical' double vision, aligning McLuhan with other 'dialectical' thinkers at the foundations of 'Canadian Communication Thought' (see Babe's book of the same title). The discussion of space is contextualized further in Brian Fawcett's lively presentation of 'What McLuhan Got Wrong about the Global Village ...,' and in the disenchanted panel discussion between Fawcett, Babe, Arthur Kroker, and Leslie Shade, where the globalizing world of electronically accelerated information is viewed as neither 'village' nor benign, but merely a commercial phenomenon characterized by price dominating value until, in Fawcett's words, 'the emptiness of consumerism enfolds the competitive violence of tribalism.' A short story by John Moss, a poem by Fawcett, and three essays (Elena Lamberti, Dominic Mangianello, and P.P. Ajayakumar) rereading McLuhan's narrative and conceptual strategies with varying degrees of elegance and density, in relation to reference points in modernism and in postcolonial hybridity, round out the volume.

An interesting feature of the collection is that it is not really a reappraisal in the customary sense. In contrast to more than forty years of debate about McLuhan pro and con, as a discourse-generating figure attended by controversies about the impact of technology, the value of popular culture, the role of the satirist and the public intellectual in the academy, the nature of the Canadian mind, the fate of civilization, or indeed any other such topics in what seemed like a shared but contested McLuhan-related universe of discourse, including how to identify the decisive context for understanding or appraising McLuhan, the essays in this volume generally give off less intense heat, light, and noise. While McLuhan is competently part of each discourse, the collection sets itself at some distance from the grand narratives of the pro and con tradition and from the dense materials of the 1990s McLuhan revival. This reluctance to foreground controversy and reappraisal may turn out to be, curiously enough, a kind of strength at the level of the collective unconscious of the enterprise, to the extent that it signals a new institutional and normal scholarship. (JOHN FEKETE)

Olivia Cockett. *Love and War in London: A Woman's Diary 1939–1942*.

Edited by Robert W. Malcolmson

Wilfrid Laurier University Press. xi, 202. \$24.95

'A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead.' Robert Malcolmson introduces the wartime diary of Olivia Cockett with this quotation from Graham Greene's *The End of the Affair* (1951). His choice is doubly apt: the novel is set in wartime London, like Cockett's diary, and evokes the tension, drama, and episodic experiences of the time. The quotation also points to the difficulties and rewards of placing a diary in historical context, of setting the minutiae of daily life against the backdrop of the sweeping international events of the Second World War.

The Second World War, or the 'People's War' as it was known in Britain, was the first in which the responsibilities of total war were felt immediately by the civilian populace at its outbreak in 1939. Food, and later clothing, were rationed; military service and labour were conscripted; night-time lights were restricted by the blackout; and schoolchildren, the elderly, businesses, and government offices were evacuated from areas at risk of aerial attack. Through Olivia Cockett's diary, we see first hand how those larger national bureaucratic decisions affected the daily life of an intelligent and thoughtful young woman. Her diary thus provides, as Malcolmson describes it, 'an intersecting of public and private realities.'

Olivia Cockett's diary fulfils these dual functions in part because it was written for a public audience. In 1939, the social research group Mass-

Observation, which had been founded in 1937, sent out requests for people of all over Britain to write and send in monthly war diaries, to be read by the group as a gauge of wartime experiences and opinions, and to be archived for further study. Olivia Cockett's detailed three-year diary written between August 1939 and October 1942 is unusual in its length, its literary quality, and its level of detail and openness. In addition to his transcription of these handwritten diaries, Malcolmson has also included her responses to some of Mass-Observation's more specific questionnaires, called 'Directive Replies,' as well as extracts from her fascinating dream diaries, also held by Mass-Observation. Malcolmson has also incorporated excerpts from her three personal diaries which predate 1940, to illustrate the history of her love affair with the married William Hole.

Olivia Cockett's writing is vibrant and engaging, the work of someone who enjoyed putting pen to paper. 'To me, the apt word *adds* to any experience. Adds positively. I mean, it heightens joys and lessens sorrows,' she wrote in her private diary in July 1939. Her diary was thus meant to record her individual wartime experiences, and also to enhance them. She wrote openly and honestly about her observations and those of her family and lover. She writes of her physical, emotional, and intellectual reactions to the new dangers of war. She writes, as Malcolmson points out, not only of the facts, but of the feelings of wartime, revealing how public and private experiences were closely entangled, and narrating a life in which the mundane details of often-disrupted daily routines were set against the prospect of violent death from German bombers. (AMY BELL)

Northrop Frye. *Northrop Frye on Milton and Blake*. Volume 16 of
Collected Works of Northrop Frye. Edited by Angela Esterhammer
 University of Toronto Press. xxxvi, 492. \$85.00

Volume 16 of the *Collected Works of Northrop Frye* brings together all of Frye's writings on John Milton and William Blake, with the exception of *Fearful Symmetry* (reprinted as volume 14 of the *Collected Works*).

The collection itself includes five articles on Milton along with *The Return of Eden: Five Essays on Milton's Epics*, the latter originally presented as the Centennial Lectures delivered at Huron College in 1963 and published separately in 1965. The Blake portion of the volume includes twenty-three articles ranging from short reviews of books on Blake by Mark Shorer, J.G. Davies, Bernard Blackstone, and David Erdman; to significant essays such as 'Blake's Treatment of the Archetype' and 'Poetry and Design in William Blake,' 'Blake after Two Centuries' and 'The Road of Excess'; to addresses delivered by Frye in the mid- to late-1980s on Blake's biblical illustrations and 'Blake's Bible.'

This volume is crucial reading for anyone interested in Frye for two reasons. First, in drawing together Frye's work on Milton and Blake, the volume affords an excellent opportunity to read Frye on two poets who, as Angela Esterhammer points out in her fine introduction, 'are absolutely central to ... [Frye's] concept of the imaginative structure of Western literature, thought, and society'; she further notes, 'no other poets had a greater lifelong importance to him.'

Second, the various writings span forty years, from 1947 to 1987, with the decade between the appearance of *Fearful Symmetry* in 1947 and that of the *Anatomy of Criticism* in 1957 standing as a period of particularly prolific production and creative development. Two of the essays on Milton and thirteen of the pieces on Blake appeared in this crucial period, and reading them through in a sitting reminds one of Frye's own comment on Blake in *Fearful Symmetry*: 'We have pointed out the unusual organic consistency of Blake's symbolism: we cannot trace it back to a time when its main outlines were not clear to him.' Admittedly, this comment, one that makes for a guiding principle in Frye's monumental study of Blake, has been the source of angst for responsible Blake critics and a licence for misreading among his less careful interpreters; however, the 'unusual organic consistency' of Frye's critical work comes into relief in a volume of this type and allows readers of Frye to witness an emerging and intriguing critical order of words. The structures of imagery at the core of the 'Theory of Myths' essay in the *Anatomy* appears in different forms in 'Blake's Treatment of the Archetype' and 'Notes for a Commentary on Milton' and points forward to the chapter on Metaphor in *The Great Code*; the convergence of criticism, coherence, and creativity appears throughout the essays, but particularly in *The Return of Eden*, 'Literature as Context: Milton's *Lycidas*,' 'The Road of Excess,' and 'The Keys to the Gates'; and the 'framework of ideas' or 'framework of images' setting out four levels of existence appears in a number of guises in a number of the essays.

The collection is well edited and Esterhammer's introduction offers an excellent overview of Frye's work on Milton and Blake. Particularly interesting is the concluding commentary on the present relevance of Frye to Blake studies and to criticism in general. Esterhammer notes the reluctance of recent Blake critics to speak 'as thoroughly from Blake's perspective and from within his world as Frye did' and claims that current stress on 'diversity, difference, and regionalism' makes for an uneasy context for criticism with an 'unusual organic consistency.' Yet the inclusion of two different versions of 'Blake's Reading of the Book of Job' illustrates Frye's ability for self-reflection, self-reassessment, and self-correction, and demonstrates that organic consistency still allows for critical difference. (JOHN B. PIERCE)

Northrop Frye. *Northrop Frye's Writings on the Eighteenth and Nineteenth Centuries*.
 Volume 17 of *Collected Works of Northrop Frye*. Edited by Imre Salusinszky
 University of Toronto Press. xli, 416. \$85.00

The title of this volume, number 17 in the collected edition of Frye's works, is somewhat misleading. The volume omits all of Frye's writings on Blake, which appear elsewhere in the edition. At the same time, it contains a number of items that are only indirectly about the eighteenth and nineteenth centuries: student reviews of contemporary performances of Gilbert and Sullivan, a later review of a CBC radio adaptation of Goethe's *Egmont*, and a citation for an honorary degree given to Coleridge scholar and department colleague Kathleen Coburn.

The title may also lead one to think Frye wrote about as much on the eighteenth century as the nineteenth. Yet with the exception of his work on Blake, Frye spent little time on the eighteenth century and almost none on the first half of the period. He did produce one masterful synoptic essay, 'Towards Defining an Age of Sensibility,' from 1956, but did not return in any sustained way to the period until he was invited thirty-five years later to expand his original argument for a special issue of *Eighteenth-Century Studies* devoted to his work. That essay and its sequel are included in the present volume but, inexplicably, Frye's brief response to the special issue has been left out; this, despite the fact that the response offers enough interesting admissions on Frye's part about his working methods that the editor quotes from it three times in his introduction.

The nineteenth-century section of the volume is anchored by two substantial essays on Dickinson and Dickens, essays justly celebrated in their time and now held up by Imre Salusinszky as counter-evidence to the view that 'Frye's archetypal method can only lead to pigeonholing.' One would think it is rather late in the day for Salusinszky to be defending Frye from this old charge. More importantly, these essays are not the most significant in the volume in terms of what they tell us about the development of Frye's thinking. Frye's approach and assumptions stayed remarkably consistent throughout his career. But he did make one crucial adjustment to his criticism, beginning in his 1963 English Institute essay on Romanticism, 'The Drunken Boat,' and then in its reincarnation five years later as a short book, *A Study of English Romanticism*, both of which are here reprinted in full. These writings present Frye taking a cultural turn, moving out from the genre-based system he'd elaborated in the *Anatomy of Criticism* towards a broader consideration of the history of beliefs and images. The Romantics, Frye argued, were the first generation of poets to realize that 'civilization was a purely human artifact,' whose myths were theirs to create rather than merely repeat, and this realization led them to revolutionize 'the language of poetic mythology.' In the *Anatomy* Frye had addressed the role of change in literary history, but with this later

argument he was attempting more definitively to identify the causes of change and in doing so to add a temporal dimension to his system's spatial charting of the literary cosmos.

The attempt had become necessary after it seemed as if the *Anatomy* had left little unmapped, but it was not altogether successful. Frye was reluctant to step far outside the literary cosmos or to deal with changes whose causes lay beyond the history of ideas. The result was an argument where Frye's usual brilliant generalizations about literature were displaced by an awkward straining after large explanations that could seem at once gnomic and bathetic: 'The arts illustrate the form of the world that man is trying to create out of the world he is in.' *A Study of English Romanticism* would be Frye's least-reviewed book and would have negligible impact on the field. It may not have signalled a decline in Frye's intellectual powers – it was published the same year as the Dickens essay – and it was not as if critics at the time hadn't already begun to identify Frye's biases and blindspots. But it did reveal his limitations as a literary historian. (TREVOR ROSS)

A. Donald MacLeod. *W. Stanford Reid: An Evangelical Calvinist in the Academy*
McGill-Queen's University Press 2004. xxii, 402. \$27.95

Stanford Reid (1913–96) was a Canadian professor of history who was also a staunchly conservative Christian. The ostensible rationale for this biography is that Reid's life nicely illustrates a sharp and profound conflict between Canadian higher education and religion. But Donald MacLeod, who teaches church history at Tyndale Seminary, Toronto, evidently had a more personal motive for writing. He was Reid's student, admirer, and friend. In fact, MacLeod has written himself into the biography at a few points.

Some impressive research undergirds this study. MacLeod has combed through family papers and archival collections with the single-mindedness of a parent hunting nits in a child's hair, and he has conducted scores of interviews over several decades. He also has the strong advantage of a close familiarity with Reid's religious world, and with evangelical Christianity in Canada, a subculture which is usually either ignored or misinterpreted by the scholarly community. Although he is part of this subculture, MacLeod is also candid about it. He narrates events and identifies people that someone else in his position might have treated more discreetly, and less interestingly.

Reid was intriguing, but in the end, his contributions were not immense. Childless and focused on his work, he gave himself whole-heartedly both to the universities that he served and to the Presbyterian Church. Wearing his academic hat, he spent thirteen years at McGill, then went to the

University of Guelph as the founding chair of the history department. Along the way he wrote articles and books on medieval and early modern Scotland that were prone to exaggeration and not always attentive to detail. In Christian circles, he briefly pastored some churches, had a hand in founding Inter-Varsity Christian Fellowship, practised controversy, wrote for *Christianity Today*, and played politics as a trustee of Westminster Seminary in Philadelphia.

MacLeod catches the personality of his subject. An outsized man with a booming voice, Reid was 'humorous, provocative, irritating, opinionated.' Throughout his life, he tirelessly exposed the errors of all Christianity other than Calvinism, including millennialism, dispensationalism, fundamentalism, liberal ecumenical Presbyterianism, Barthian neo-orthodoxy, and popular evangelicalism in its pietistic, works-righteous, experience-obsessed form. He seems to have seen himself as a latter-day John Knox, that is, a Scottish reformer and historian who excited strong feelings because 'he took a clear-cut religious and theological position.' The obvious difference is that Knox proved influential. By contrast, Reid, too theologically pure to build bridges, could lead no movements, although he occasionally made the attempt.

The recurring theme of the book is that Reid's Calvinist vocation was to marry faith to understanding, and that this vocation provoked both academics, who regarded a cleric 'as a pariah,' and the many conservative Christians who had 'retreated into anti-intellectualism.' But while the book provides copious evidence of the problems Reid had with his fellow Christians, it fails to show that his faith created any serious difficulties for his academic career. On the contrary, as a professor, Reid enjoyed large audiences for his views, job security, and prestige. Well, says MacLeod, McGill and Guelph were exceptions; Christian faculty there were not 'penalized' as they were 'elsewhere.' But then why choose Reid as a model of the unwelcome Christian intellectual?

Where MacLeod has gone wrong is in his key interpretive assumption that most Canadian universities in the 1950s and 1960s were secularized and reflexively hostile to Christian faith. Catherine Gidney, in *A Long Eclipse: The Liberal Protestant Establishment and the Canadian University, 1920-1970* (2004), has demonstrated the strong Protestant hegemony of public anglophone universities in Canada, and universities in the Roman Catholic sphere of influence were at least equally friendly to faith. Reid, then, was the model, not of a Christian in a secular Canadian academy, but of a conservative Protestant Christian in a Canadian academy that privileged other forms of Christianity. But how hard it would be to find a clear narrative thread in that story, since in theology 'conservative' and 'liberal' serve as umbrella terms covering a multitude of disparate and mutually inconsistent views and factions, as Reid himself, on the evidence of this book, knew very well. (ALAN L. HAYES)

Kim Echlin. *Elizabeth Smart: A Fugue Essay on Women and Creativity*
 Women's Press 2004. viii, 238. \$19.95

Kim Echlin's new biography of Canadian modernist Elizabeth Smart succeeds in catching the reader's attention and heart. Just as Smart strove throughout her life to create a voice by experimenting with theme and language, Echlin carves a new space in the biography genre by situating her narrative voice in her archival quest. In doing so, Echlin frees Smart from the myth of romantic love to which she is often confined and restitutes the sexual, economic, political, and historical significance of an ongoing struggle affecting women writers.

Smart's career spanned the period between the Second World War and the 1970s when Western culture underwent a major transformation. Well-read in women modernists, she was the inheritor of the first wave of feminism, and through her work as a copywriter and book reviewer for *Queen* magazine she contributed to the development of pop culture and the second wave of feminism. The common thread to this startling pattern is Smart's lifelong struggle with a deeply androcentric culture that shaped her as a woman and as a writer. Whether we read about her financial dependence on her father's allowance, her relationship to George Barker, or her work as a copywriter, the image persists of a woman deeply aware of social constrictions, trammelled in self-contradictions, yet always straining for creativity. Smart is both a fascinating and uncomfortable figure, as the reported scene with Dennis Hackett, editor of *Queen* magazine, exemplifies: 'Once she came in and rang me and said, "I resign," and I answered "You're fired." In a little while my door opened and Elizabeth was down on all fours crawling in, then I saw her hands on my desk and she stood there in front of me for the longest time and sank down again and went back to work.' This is a poignant *mise en scène* of self-irony and social defiance but, as Susan Bordo's analysis of anorexia and agoraphobia suggests, it freezes the rebel in poses of futile and painful extremism.

Echlin also treads on controversial ground by exploring the relationship between motherhood and creativity. Drawing on her experience, she shows that the androcentric biases that Smart encountered throughout her life still characterize the contemporary art world. In her thematic focus, Echlin is pertinently aware that she addresses a taboo subject either from a theoretical or personal standpoint. The dangers are well known and have been avoided like shoals in shallow waters. In particular, the debate on motherhood is fraught with essentialism from which Echlin does not always steer as when she analyses the genealogy of Smart's family: 'The Baldwin-Smart-Barker daughters needed, as any daughter does, their mothers' help to become independent, to have a firm sense of being loved, to stand up to whatever restrained them in society.' Yet we know that the

daughter's failure to become independent and benefit from a firm sense of love will invariably be attributed to a maternal origin.

However, Echlin's fugue essay deftly demonstrates that, despite famous monologues and theoretical explorations, the silence surrounding women's maternal bodies and practices is all the more deafening as we attempt to understand their connection to creativity. Echlin indicates that Smart's diaries rarely refer to her four children. At the same time, the destructive mother figure of Louie Smart casts her shadow on the writing and is central to *Dig a Grave and Let Us Bury Our Mother*, which Echlin regards as Smart's other enduring legacy. Echlin's own description of her children's activities and her reference to Adrienne Rich's and Louise Erdrich's narratives about their children pave the way for an approach that would perhaps enable the child to mother the woman to the extent that, in their physical, emotional, and cultural relationships to their children, women have one means among others of creating themselves anew in ways that will not be solely determined by the culture and the mistakes of the past. However, Kim Echlin's thoughtful and creative biography indicates that, as long as mothers are punished for creative self-absorption and experience nurturing as self-sacrifice, we as a society will not have addressed the pain and the struggle that Elizabeth Smart's life and career so vividly embody. (ANNE QUÉMA)

Barbara and Ormond Mitchell. *Mitchell:*

The Life of W.O. Mitchell: The Years of Fame, 1948–1998

McClelland and Stewart. x, 478. \$39.99

Ormond and Barbara Mitchell have resumed their highly successful multiple voices approach in the second and final volume of their biography of W.O. Mitchell, which began with the 1999 publication of *W.O.: The Life of W.O. Mitchell: Beginnings to Who Has Seen the Wind, 1914–1947*. In *Mitchell: The Life of W.O. Mitchell: The Years of Fame*, we view Mitchell through the voices of his critics, his wife, brother, children, friends, and acquaintances; through the memoir voice of the biographers' remembered experiences (defined in italics); through Mitchell's own words excerpted from over sixty hours of taped interviews as well as from autobiographical bits gleaned from his fiction and drama. What makes this biography unusual is that it combines elements of two genres: as the work of two English professors who are also the son and daughter-in-law of W.O., it is primarily a work of scholarship – a critical biography of a writer – but it also includes aspects of a family memoir. Its intimate details are characterized by the type of embarrassing anecdotes a family will share around the kitchen table: Mitchell driving over six parking meters on route to a stage production of his *Black Bonspiel of Wullie McCrimmon*; Mitchell lathering his

face with a sunscreen of milk of magnesia and shocking Hawaiian hotel guests with slapstick springboard high-dives for his grandchildren ('the old fool's going to kill himself'). Such stories for most of us rarely translate effectively beyond the family circle, but they are entirely appropriate when the subject is not only a writer but also a public performer like Mark Twain, Stephen Leacock, and W.O. Mitchell. Their family stories are well told, with the comic's timing and the dramatist's insight.

Another aspect of this biography that benefits from the family perspective is the financial side of the writer's life. Writing as a business is a recurrent theme that belies the theme of fame signalled in the subtitle of this second volume. Mitchell's business worries and negotiations provide a case study of the heroic role of the Canadian writer in the mid-twentieth century. Despite the critical success of his first novel, Mitchell had to devote much of his time to editorial work for *Maclean's* and to radio scripts for the CBC in order to support his young family, leaving him with little energy for writing serious fiction. Not until the 1980s was there at last a viable commercial market for Canadian authors to make an adequate living. Hence, the last fifteen years of his life were his most prolific because his publisher no longer found it necessary to negotiate for foreign co-publication.

On the other hand, there followed a reversal of fortune as Mitchell's financial success with his literary bestsellers was accompanied by a loss of the control he once had over the media adaptations of his work. In contrast to the control he enjoyed with his CBC radio scripts in the 1950s, by the 1990s he was angry over the Nelvana television productions of *Jake and the Kid*. Nelvana pursued 'slickness, not authenticity,' preferring pretty farmyards and polite church suppers over Mitchell's characteristic spicy humour and poignant satire of Prairie pride and racial prejudice. Mitchell's obsession with what his editor, Douglas Gibson, called 'the Hollywood Grail' invariably met with failure. But Mitchell's enduring contribution to Canadian literature and culture is substantial, as Orm and Barbara Mitchell show so well in their discussions of its reception over six decades and in their own critical assessment of his work. (SHEILA LATHAM)

Walter W. Igersheimer. *Blatant Injustice: The Story of a Jewish Refugee from Nazi Germany Imprisoned in Britain and Canada during World War II*
McGill-Queen's University Press. xxix, 232. \$39.95

Walter W. Igersheimer, a German Jew born in 1917, sought refuge in England in 1933 where he studied medicine. In June 1940, after the outbreak of the war, he was interned as an enemy alien and shipped with other German refugees to internment camps in Canada, where he was released in July 1941. He then went to Cuba where he waited two years for

an entry permit to the United States. While in Cuba, deeply troubled by his past experiences, he decided to write the story of his internment in order to denounce both the injustice of arresting refugees as enemy aliens and the inhumane conditions of the internment camps in Canada. The manuscript, tucked away in a drawer, was published sixty years later, edited and introduced by Ian Darragh, a young friend of the author. The book's title, *Blatant Injustice*, reveals the author's anger.

In the introduction we read that two books on these internment camps have already been published by former inmates: Eric Koch's *Deemed Suspect: A Wartime Blunder* and Mark Lynton's *Accidental Journey: A Cambridge Internee's Memoir of World War II*. The titles of these books reveal that the two authors, both former inmates of the same camp as Igersheimer, did not experience their internment as blatant injustice. The introduction quotes Koch's assertion that 'most refugees accepted their arrest and internment as a reasonable precaution.' Igersheimer did not. He suffered greatly under the fate imposed on him by the British and Canadian governments and by the military staff in charge of the internment camps.

I read the book very carefully to discover why Igersheimer's experience was so different from my own. I too was a German refugee in England, interned in May 1940, shipped to the Canadian internment camps and released in Canada – later than Igersheimer, in April 1942.

Igersheimer's emigration to England in 1933 had not interrupted his middle-class standing. His father, a famous doctor in Germany, had been offered a professorship in Turkey, from where he eventually moved to a university position in the United States. His son Walter became a medical student in England, had English friends, felt part of British society, and looked forward to graduating as a medical doctor. As a doctor he wanted to serve in the British army as his part in the war against German fascism. For him the internment was a cruel interruption of his life and his life's purpose, and the lack of respect and the harsh conditions experienced in the camps were an insult to a decently brought up middle-class person.

My experience was quite different. I arrived in England in May 1939, a boy not yet sixteen, working for a living for a poor farmer, leaving behind education and middle-class standing. When the police came to intern me, I leaned the manure fork against the wall, stepped out of the barn, and laughed as I was driven to the local prison. In Canada I spent the greater part of my internment in Camp A at Farnham, Quebec, where most of the inmates were non-Jewish German refugees: liberals, socialists, communists, priests, and pastors. Educators among them set up a camp school, and we, boys under twenty, studied for the junior matriculation granted by McGill University. Some of us woke up intellectually in the camp; we had great German teachers, we felt rescued from Europe at a time of crisis, and we slowly got ready for the adventure of adult life. We had a photo taken of the teachers and students of the camp school, which is now in the

possession of a former inmate, Vernon Brooks, Professor Emeritus of the University of Western Ontario, who is tracing the careers of the participants after their release.

I am sorry that Igersheimer suffered such anguish. His subsequent success as a psychiatrist and psychotherapist will have consoled him.
(GREGORY BAUM)

Antonio Ruiz Sánchez. *Travelling to Knowledge:
An Essay on Louis Dudek's Long Poems*
Universidad de Córdoba. xi, 204. €22

Surprised by 'the lack of interest Canadians have shown in their Modernist poets,' Spanish scholar Antonio Ruiz Sánchez presents his work on Louis Dudek, in part, as the recuperation of a literary reputation. Ruiz Sánchez, echoing Sam Solecki, suggests that Canadian literary scholarship has canonized contemporary writers and theorists to the relative neglect of some of the nation's mid-century cultural architects. Ruiz Sánchez reminds readers of the established success of the (narrative) long poem in the development of the Canadian literary tradition and urges our recognition of Louis Dudek's diverse contributions to that genre, from the bardic modernism of *Europe* to the increasingly fragmentary thought-experiments of *En México* and *Atlantis*, to the poetically risky 'open-serial form' of the *Continuation* books.

Travelling to Knowledge charts a lyric progress over the course of Dudek's long poems. The title reflects Dudek's use of the travelogue structure to impart narrative and symbolic coherence to *Europe*, *En México*, and *Atlantis*, and his gradual abandonment of that structure, particularly in the writing of *Continuation*. With the diminished narrativity of Dudek's later works, Ruiz Sánchez argues, the public voice of the poet cedes to the private one, liberating some of the career-long concerns that had hitherto been subsumed in the scenes, symbols, and contexts of travel. One of Dudek's most strenuous poetic ideals was that the poet be a thinker in verse, reclaiming from prose its delight in philosophy. For Ruiz Sánchez, this ideal gains in effectiveness the less the poet performs as a 'guide of mankind' (a role he tends to assume via the itinerary of his travelogue poems) and the more he finally plumbs his own consciousness in a 'poetics of thinking.' Dudek's last long poem, *Continuation*, is an artful approximation of the poet's thought, a poem that, according to the poet's design, could not 'stop' from its inception in the late 1970s until Dudek's death in 2001: 'no end while living.' The work attempts to reproduce, in as unmediated a manner as possible, the spontaneity and flux of consciousness itself, thereby becoming a form of undirected voyage. By the end of his career, then, Dudek 'unfold[s] his craving for knowledge without the

limitations of space' by turning his searching energies inward. Although Dudek's didactic tendencies and his model of the poetic thinker seem ostensibly in conflict with lyricism, Ruiz Sánchez illustrates that Dudek's late meditative poems reveal through 'transform[ed] lyric modes' a 'better dramatization of the self.'

Ruiz Sánchez finds a useful and essential focus in Dudek's 'impulse to lucidity.' *Travelling to Knowledge* provides a fine synthesis of prior criticism of Dudek's work and makes valuable use of archival materials in order to show the compositional strategies of these increasingly process-oriented poems. Nonetheless, some of the very close manuscript analysis that supports Ruiz Sánchez's claims seems too schematic, particularly in the chapter on *En México*, which loses in force and vividness what it gains in detail. Ruiz Sánchez's use of secondary authority is also full and conscientious, though the relative scarcity of Dudek criticism makes the author's open indebtedness to Frank Davey's *Louis Dudek and Raymond Souster* (1980) and Brian Trehearne's *The Montreal Forties* (1999) the more pronounced; rhetorically, the author might do more to subsume these and other works within his own argument. And, to add a minor quibble, a number of typographical errors and instances of misquotation are perceptible in the work even on a first reading.

In sum, though, it is a pleasure to read this knowledgeable study of Dudek's long poems. Ruiz Sánchez is nearly alone in his handling of the later *Continuation* books (including *Continuation II* and the published fragments of 'Continuation III' that are contained in *The Caged Tiger* and *The Surface of Time*). He argues importantly for the significance of these poems to Dudek's sustained effort to discover the mind's 'genuine process,' or, in the poet's own words, his 'voyage in search of the present.' (MEDRIE PURDHAM)

Arthur Davis and Henry Roper, editors. *Collected Works of George Grant*.

Volume 3: 1960–1969

University of Toronto Press. xxv, 795, \$125.00

Volume 3 of the *Collected Works of George Grant* is a record of Grant's life and thought from 1960 to 1969, the decade he established himself in the industrial heartland of Ontario. Grant's new life had a stormy beginning. In 1960 he arrived in Toronto to take up the post of chairman of the Philosophy Department of the newly founded York University but, as the first documents show, he was barely unpacked when he resigned his position in protest over the University of Toronto's power over York's curriculum. Later, however, he accepted the chairmanship of the Department of Religion at McMaster. Under his leadership the department became a centre for the scholarly study of religion and a headquarters for his

outspoken criticism of what he discerned as a sinister alliance between academia's new ideal of 'value free' scientific knowledge and expanding corporate power. Accordingly the writings in this volume are those of a dissident and public intellectual rather than a professional philosopher. Only one article, 'Tyranny and Wisdom,' appeared first in a peer-reviewed journal. The others, such as 'The Ethics of Community,' which called upon the newly founded New Democratic party to curb the power of corporations, or his address to graduates of theological seminaries urging them to make society aware of the spiritual foundations of its freedoms, or his CBC scripts formulating the challenges to Canadian identity, and, of course, *Lament for a Nation*, the book that made him famous, are directed to the common reader. The career of *Lament* illustrates Grant's status as the academy's primary insider-outsider. This book, which was to launch a multitude of academic conferences and special editions of academic journals, was originally published by the populist Anansi Press.

The editing maintains the high standards of the early volumes. Except for a number of course lectures added at the end, the essays are arranged chronologically. There are extended headnotes to *Lament for a Nation* and to the essays in *Technology and Empire* as well as an introduction that weaves together Grant's life and thought. Arthur Davis and Henry Roper achieve the editorial ideal of thoroughness which still allows Grant to speak for himself.

The volume could be subtitled 'The Life and Times of Red Toryism.' In the 1960s, in the new world of youth revolution, emerging feminism, and war in Asia, Red Toryism seemed a uniquely Canadian response to the corporate power and unrestrained individualism of America. It combined the gravitas of European culture and an interpretation of the traditional Canadian principle of 'peace, order, and good government' which embraced the economic fairness of socialism. This volume contains several fine expositions of the tenets of Red Toryism, notably the previously mentioned 'Ethics of Community' and two CBC television discussions between Grant and Gad Horowitz.

Today, however much we celebrate hybridity, this synthesis of conservatism and socialism seems moribund. The essays in this volume show that even at that time fissures between the socialist and the conservative, or the 'Red' and the 'Tory,' began to appear. These were not because of the hyper-individualism of the conservative outlook – this appeared in the late 1970s – nor was it, as is commonly believed, because of Grant's nostalgia for the relics of feudalism that once characterized Quebec and Ontario. In these writings Grant's Red Toryism is more philosophically grounded. In essay after essay he insists that the 'Red' aspiration for community and a society of equals could only be realized in a 'Tory' world which sustained a philosophical, cultural, and religious vision of humans as spiritual beings deserving of freedom and equality.

Grant's growing pessimism, which can be traced in these papers, arose from his perception that these elements were being torn asunder, first by the global expansion of transnational corporations which were undermining community, nation, and state (Grant was an early anti-globalist), and secondly by the dominance, since the sixteenth century, of a philosophy rooted in the expansion of the natural sciences which was undermining the vision of the human as worthy of freedom and dignity. In this philosophical context *Lament for a Nation*, which was published in 1965, and which became the Red Tory manifesto, was in fact a passionate elegy for the passing of this very Red Tory vision of Canada. Readers of *Lament*, as it appears in this volume, knowing how it galvanized nationalist forces in the 1960s, might be puzzled to find much of the work closer in tone and sentiment to the book of Ecclesiastes than any call to the barricades. (LOUIS GREENSPAN)

Inge Sanmiya. *Against the Current:*

The Memoirs of Boris Ragula

McGill-Queen's University Press. 202. \$34.95

Against the Current is the second book in a new series published by McGill-Queen's University Press. The Footprints Series focuses on 'life stories' of Canadians, stories which 'help nuance larger historical narratives, at times reinforcing those narratives, at other times contradicting them.' The series is breaking new historical ground, opening up avenues for stories of newer Canadians such as Boris Ragula, who emigrated to take up a medical internship at St Joseph's Hospital in London, Ontario in 1954.

In fact, two-thirds of the book deals with Ragula's life before he arrived in Canada. He was born in 1920 in Turec, Belarus, under Polish rule at that time. His father, a physician, died of typhoid, leaving his mother Nadzia with two sons under two. The book is well written and a smooth read, balancing a strong narrative thread with some endnotes, helpful maps, and many pictures. The strongest chapters are the first five, which tell of Ragula's childhood in Belarus; his capture and escape from a German POW camp during the Second World War; his torture in and escape from the NKVD Baranovichi prison; his role in the Belarusian resistance; and finally, after the end of the war, his marriage to Ludmila, medical studies in Germany and Belgium, and his meeting with Pope Pius XII in Rome.

Strangely, Ragula's five decades in Canada are covered in just forty-three pages. Two of the most interesting anecdotes while he was in Canada relate to Ragula's challenges with English and his experience as a resident when his diagnosis went counter to that of a specialist.

Ragula applied to write his Ontario Medical Council examinations in February 1955, against the advice of his fellow interns who had come from

Germany, India, Poland, Romania, Russia, and Yugoslavia and many of whom had written the exams with no success, in part because of difficulties with English. Ragula tells how he used Latin for his anatomy test and elected to give his answers to the biochemistry exam in chemical formulae. The examiner had to conduct the exam using formulae as well. At one point, the examiner, impressed with Ragula's unorthodox efforts, muttered, 'You make me sick!' Ragula, unaware of the colloquial expression, was stunned. He thought the examiner was truly ill. The examiner explained that this was an idiomatic expression and this was the first time anyone had written a paper entirely using chemical formulae.

The second incident happened soon after. A senior staff member in gynecology asked Ragula to write a medical history for a thirty-nine-year-old Ukrainian-Canadian immigrant named Nadia who the specialist believed had a mass in her uterus. After examining Nadia, who, like Ragula spoke Russian, Ragula told the patient and the specialist that he believed the mass was in fact a fetus and that a hysterectomy was definitely unnecessary. Sanmiya writes that after Ragula spoke to the specialist, 'He nearly ruptured my eardrum when he started yelling into the phone that I should keep my opinions to myself, do my duty as an intern, and stop questioning "qualified" staff.' Ragula told the patient to avoid surgery by refusing to sign the consent form. Six months later, Nadia delivered a boy, whom she affectionately called 'the tumour' and she and her son became Ragula's patients.

As a family physician, Ragula was interested in public health education, led a fight against smoking (at a time when he was in the vanguard among physicians), and used hypnosis in his practice. He also became involved in aid to Belarus and Belarusian politics, serving as president of the Belarusian National Republic's Rada from 1996 to 1998.

The epilogue deals with his interest in Belarus, particularly since the Chernobyl Nuclear Power Station meltdown in 1986. There is one error in this section: in an account of events following the collapse of the Soviet Union in 1991, Sanmiya lists the leaders of Belarus, Russia, and Ukraine who met in December of that year to discuss the inauguration of three independent countries. In fact, the leader of Ukraine at that time was Leonid Krawchuk, not Leonid Kuchma as listed.

Ragula died on 21 April 2005. (MARIANNE FEDUNKIW)

Fred Kaufman. *Searching for Justice: An Autobiography*
Osgoode Society for Canadian Legal History. xii, 404. \$65.00

Fred Kaufman has written a compelling account of his extraordinary life. Kaufman was born into a comfortable life in Vienna in 1924. His parents saved to send him to camp only to bring him home when he called them

complaining he was homesick. Life, however, was never the same with the rise to power of the Nazis. In 1939, the fifteen-year-old Kaufman was evacuated to Britain. The chief rabbi who had presided a few years earlier at his bar mitzvah was forced to scrub the streets with a toothbrush. Worse indignities remained for those left behind.

Kaufman was adopted by a kindly family who treated him well but this only lasted for ten months before he was interned as an enemy alien and eventually sent to Canada. Jewish refugees were imprisoned side by side with German prisoners and Nazi sympathizers. These early experiences of injustice, however, fuelled Kaufman's passion for justice. He writes how his experience as an innocent man imprisoned helped him to understand the 'agony' of the wrongfully convicted whom he would later assist.

When released, Kaufman made up for lost time by earning three degrees, the last two while also working as a reporter. His experience as a reporter helped him throughout his legal career, and colleagues would tease him that his short, clear judgments during his eighteen years on the Quebec Court of Appeal were 'press releases.'

Before his appointment to the bench, Kaufman was a leading lawyer in Montreal. When Pierre Trudeau phoned to offer Kaufman an appointment to the bench, he recalled how Kaufman facilitated Trudeau's release after Trudeau had a misunderstanding with the police. Kaufman faced far more serious cases as he successfully defended many accused from the death penalty.

In the best traditions of the bar, Kaufman also acted as prosecutor, most notably in cases arising from a 1969 university riot and the 1970 October Crisis. Kaufman still supports Trudeau's invocation of the War Measures Act and recounts how he and his family were guarded by soldiers and police during this tense time.

Kaufman is best known for his work since he retired from the bench in 1991. He conducted the royal commission into Guy Paul Morin's wrongful conviction and made important findings about how police investigations and prosecutions can be tainted by tunnel vision, how forensic evidence can be contaminated and misinterpreted, and how jailhouse snitches can lie. Although no one intends to convict an innocent person, Kaufman warned that wrongful convictions are not an 'aberration' and that they are rooted in 'systemic problems' in criminal justice systems throughout the world. Kaufman sees his report as 'the most important undertaking of my career.' It has influenced law reform not only in Canada but elsewhere and it influenced the Supreme Court of Canada to conclude that people should not be extradited from Canada to face the death penalty because of the ever-present risk of wrongful convictions.

Kaufman did not stop with the Morin case. He volunteered to preside at an informal hearing where witnesses who had helped Leonard Peltier be extradited from Canada recanted their testimony. He subsequently wrote

to President Clinton supporting a pardon for Peltier who had been convicted of killing two FBI agents at Wounded Knee, but to no avail. He also recommended that the Stephen Truscott case be reopened because of new evidence, evidence that was not disclosed to the accused, and better understandings of forensic evidence.

Kaufman's story is not all about his work. He recounts two emergency landings during the three years he flew recreational planes. He also recounts his loving relationship with his wife, Donna, who earned a law degree after their two children were grown and has a successful career in business. The Kaufmans have resettled in Toronto to be closer to their children. Jacques Parizeau's comments about 'money and the ethnic vote' being responsible for the defeat of the 1995 sovereignty referendum, however, understandably made it easier for them to leave Quebec. Now past eighty years old, Kaufman remains an active force and a great Canadian. (KENT ROACH)

Paul Comeau. *Margaret Laurence's Epic Imagination*
University of Alberta Press. xviii, 186. \$34.95

Margaret Laurence was adept at writing beautifully designed novels depicting the messy lives of characters who struggle to figure out where they went wrong. Things go wrong because, as Thomas Hardy once suggested, they always do. The greater her characters' confusion, the more intricate are Laurence's image patterns, time shifts, literary allusions, and biblical echoes – all knitting a verbal texture that argues through the force of its ingenuity, first, that life must be redeemed; second that life can be redeemed by art; and third, that an artistic vision is also a moral one. To make sense of life is to compose it, both artistically and ethically, although such a feat can be achieved only in retrospect. It is not surprising, therefore, that Laurence was drawn to artist-figures (Vanessa, Morag), or that she appeals to critics who enjoy unweaving her well-woven prose, as Paul Comeau demonstrates in *Margaret Laurence's Epic Imagination*. He is particularly well attuned to Laurence's sensibility; indeed, he often seems to breathe with her as he works scrupulously through her works, in effect doing for her what she does for her characters. Just as she orchestrates their disrupted lives into meaningful patterns, so he arranges her varied writing according to the controlling design of a Christian epic, which offers 'a coherent artistic vision, a *Commedia dell'Anima* of epic depth and proportion.' Guided by Dante, Milton, and Northrop Frye, he follows her down into Hell (*The Stone Angel*), through Purgatory (*A Jest of God*, *The Fire-Dwellers*), and up into Paradise (*The Diviners*).

Laurence's own comments on her writing invite this orderly approach, whose strength is its devotion (in several senses of the word) to a noble

purpose. Given the epic structure, we know exactly what to look for in each story, so the pleasure of Comeau's patient analysis lies in having our expectations confirmed in ever-greater detail. This he accomplishes admirably, although he sometimes overwhelms us with biblical and heroic parallels that Laurence may not have intended but which are guaranteed by the epic mode. Apologetic phrases like 'without pushing the analogy too far' recur. Admirers of her work will find few surprises here, but they will be pleased to see their impressions amplified and clarified. In pursuing its design, this is an admirable book: well researched, clearly written, earnestly argued.

The limitation of Comeau's approach arises from its devotion to a single pattern. Although his model illuminates plot and character – and focuses attention on them – its very persistence raises doubts about how its religious idiom fits into a modern, humanistic, psychological setting. What are the secular equivalents of sin, deliverance, and salvation? To praise Laurence's 'profoundly felt spiritual and artistic sensibilities' and her 'broader acceptance of self and the mystery at the heart of things' sounds too vague. Why is there so little room for Christ in this Christian epic? One answer may be that Comeau investigates the 'loser epic' – a term adapted from David Quint to describe 'epics of the defeated,' whose episodic romances are more disjointed, inconclusive, evasive, and republican than the authoritarian, Virgilian sort. As Comeau's study proceeds, the loser epic sounds less like an epic, more like a novel, and finally, in a twist that I do not find quite convincing, like postmodern fiction. In the process, it is drained of those heroic qualities (salvation, sacrifice, expiation, grace, transcendence, redemption) on which it relies, but without offering modern equivalents. Obviously Laurence's novels offer moments of psychological satisfaction and artistic completion, for instance when Morag finally divines the title of her novel; but when Comeau concludes his analysis of *The Fire-Dwellers* by announcing, '[i]ronically, then, life can be apocalyptic without providing any significant revelation,' he seems to have argued himself into a corner. The result is a comedy, but not the kind that Dante had in mind. (JON KERTZER)

Manoly Lupul. *The Politics of Multiculturalism: A Ukrainian-Canadian Memoir*
Canadian Institute for Ukrainian Studies Press. xvii, \$69.95, \$34.95

Multiculturalism is a topic in Canadian society which never loses its significance and occasionally surfaces as the focus of heated discussion among its supporters and opponents. Some of the current confusion concerning multiculturalism as a policy is due to the fact that an actual history of its roots and developments does not exist. *The Politics of Multiculturalism* at least partially fills some of these gaps as a memoir of

Manoly Lupul, a third-generation Ukrainian Canadian and retired professor of the Faculty of Education at the University of Alberta. Lupul, a key proponent of the concept of multiculturalism, was actively involved in the creation and implementation of provincial and federal multiculturalism policies, both as an individual advocate and through institutions such as the Canadian Consultative Council on Multiculturalism or the Canadian Institute of Ukrainian Studies. The book's fifteen chapters cover Lupul's childhood, his studies, his sabbatical in Eastern Europe, his academic life as a professor, and his involvement in multiculturalism issues and the Ukrainian-Canadian community up to the mid-1990s.

Addressing these varied topics, the book speaks to several audiences. It gives an insight into Lupul's approach towards multiculturalism, expressed through excerpts from briefs submitted to the Royal Commission on Bilingualism and Biculturalism, and featuring speeches and articles written by Lupul himself. As the author illustrates, after multiculturalism was accepted as a federal policy, the process of influencing and facilitating its implementation proved laborious, causing Lupul's subsequent frustration with it. Being an educator himself, Lupul appreciated the role and importance of language and language education in the context of cultural survival. This important aspect of the multiculturalism discussion permeates the entire book. As the years went by, federal multiculturalism policy shifted its focus from cultural preservation to the fight against racism, while increasingly ignoring the initial goals voiced by Lupul (and many other Ukrainian Canadians). Furthermore, the book is also the story of a third-generation Ukrainian Canadian rediscovering his ancestral roots and evaluating his own, as well as the community's, role in a multicultural Canada. Important in this context are the reminiscences of his family's trip to Ukraine, which not only form one of the most enjoyable parts of the book, but also give us an idea why he developed a heightened interest in the survival of the Ukrainian language and culture. Travelling through Soviet Ukraine convinced Lupul that the country and its people were being russified and that Ukrainians in the diaspora had to preserve the Ukrainian culture and language.

Being a memoir and not a historical study, this book serves as an insight into one man's opinions and approaches to issues of multiculturalism, language education, and community development. Nonetheless, these are valuable and significant records of one of the most active Ukrainian-Canadian participants during the late multiculturalism debate. Furthermore, he offers glimpses into Ukrainian-Canadian community developments, often criticizing its deep regional and ideological frictions and inadequacies, most pointedly of the Ukrainian Canadian Committee. Since he became particularly active in the Ukrainian Canadian Professional Business Federation during the course of the multiculturalism discussion, the development of this organization is also mirrored. Scholars of

multiculturalism and ethnicity in Canada will find *The Politics of Multiculturalism* for the most part engaging as well as informative. Those interested in Ukrainian-Canadian studies will find a treasure-trove of insider information and observations, but will at the same time realize that an academic history of the UCC and the general community's development during the 1970s and 1980s has yet to be written. The abundance of information can serve as an excellent resource, but also proves a detriment to the 508-page book. The often meticulous recollections of individual meetings, conferences, and submissions of recommendations over the course of thirty years become repetitive and test the reader's attention. Furthermore, Lupul often quotes correspondence with, or statements of, fellow participants of the discussion without providing footnotes or references that could facilitate future research on the topic. Despite these minor points of criticism, the book is an important contribution to the field and will hopefully stimulate further research on multiculturalism. (JULIA LALANDE)

Robert Thacker. *Alice Munro: Writing Her Lives (A Biography)*
McClelland and Stewart. 604. \$39.99

Thacker's biography of Alice Munro is a successful act of navigation: it traces the 'parallel tracks' between the fiction and the facts (and stories) of Munro's life without nailing the one to the other too closely; it is clearly the product of meticulous research from a wealth of sources without becoming overburdened with academic apparatus; it keeps his characterization of Munro in full view even as the story dictates lists of prizes, excerpts and syntheses from scores of reviews, and a minor dissertation on Canadian publishing over the last five or six decades. Thacker, restraining his literary analyses in favour of the biographical impulse, nevertheless uses his own sensitively honed academic writing skills to do justice to Munro's literary life story. He manages to show the shapes of certain trajectories, without succumbing to the 'arrogant desire to impose a narrative' on the life. Despite using the major theme of 'becoming "Alice Munro"' to shape his chapters and chapter sections, he refrains from telling the story from the point of view of its 'end' (as Munro reputedly told the author, she's 'not dead yet'). It is rare that Thacker will mention let alone belabour the ironies occasioned by some of the early reception of Munro's writing, for instance, given what we all know is to come.

The pleasures of this book are many. A true aficionado of Munro's writing, Thacker uses much of it in his biography. The reader is treated to Munro's cadences throughout, in the various forms of published work, draft versions, letters, interviews, and the recollections of others. Further, Thacker's own style is confident, insightful, and occasionally even 'Mun-

rovian' without drawing attention to itself as such. Avoiding any sensationalism in Munro's domestic affairs, a more vigorous style is judiciously reserved for certain 'page-turner' episodes having to do, ironically enough, with Canadian publishing. Munro's agent Virginia Barber establishing herself as a force to be reckoned with is one such, as are the legal battles to have Macmillan release *The Progress of Love* to allow Douglas Gibson to take it with him to McClelland and Stewart.

The jacket announces, 'This book is chronological,' and in the strictest sense it is; but Thacker is by no means linear. He proceeds as Munro's fiction does, described in novelist Thomas Wharton's words: 'with stops and starts and backtrackings and revelations, surprises that divert us from our intended path along unexpected branchings.' Thacker repeats patterns, phrases, and episodes, introducing a future step, backtracking to lead up to it again in a more leisurely fashion, returning to it much later to pluck a string again; it is masterfully done, intricately structured, worthy of his chosen author. As Wharton goes on to write: it is important 'not to read too much [Munro], too fast'; the same can be said of this biography. It will not reward a rushed reading, episodes from the annals of Canadian publishing notwithstanding.

The quibbles are few and, in the balance, slight. The genealogy of early chapters is occasionally overwhelming; a family tree or two would have been of enough help to mention. The thirty-two pages of photographs are good; it would have been nice to see one of Virginia Barber, as such an important figure in Munro's career, as well as Robert Weaver, Douglas Gibson, and a few key others. As Munro isn't 'dead yet,' the reader can appreciate the biographer's deference to his living subject on details such as her health problems over recent years; Munro's co-operation in this project has perhaps had such minor consequences as these, but by the same token there must be a more recent photograph of Munro than that taken in 2002 at the dedication of the garden in her name; the jacket photo, while perfectly depicting the retiring writer, dates from 1996. Still, Thacker remains up to the minute by keeping consideration of Munro's promised next book, *Power in the Blood*, in speculative sight, and his book is complete, for now. (CASIE HERMANSSON)

Christine Wiesenthal. *The Half-Lives of Pat Lowther*
University of Toronto Press. xii, 489. \$65.00

The story of a woman bludgeoned to death by a jealous husband is not uncommon and does not, by itself, account for the industry that has developed around Pat Lowther, resulting in films, books, and a literary award in her name. The name has become a site for cultural and political debate because this particular woman, murdered in 1975, was a poet. There

is no denying the fact that it is a sensational story. In one often-reported scene, the judge at Roy Lowther's trial absent-mindedly toyed with an exhibit, fitting the hammer that killed her into an indentation in Pat Lowther's shattered skull. Christine Wiesensthal sets herself the ambitious task of reconceiving 'the limits of biography and the problem of "measuring" the endurance of a life's "value" over time.' What is most gratifying, however, is the fact that the poetry itself is at the heart of this book. The working metaphors are taken from the imagination of Pat Lowther and not from the ramblings of Roy Lowther's diseased mind.

Wiesensthal is lucid about the central challenge. Would we still be reading Lowther's poetry if she had not been the victim of a sensational murder? Did a mediocre poet become a 'handy poster girl for feminist and socialist political causes'? Many scholars might respond to the challenge of evaluation by turning a blind eye to the sensational story. Wiesensthal instead begins with a gripping analysis of that story, of those who reported it and of the literati who canonized the victim. Lowther's status as an icon, however, does not ensure 'an afterlife postal address in "CanLit heaven."' On the contrary, Wiesensthal argues that the "'afterlife" fallout' of the murder has 'inhibited the development of any substantive critical inquiry.'

The central blocking question is elicited during an interview that Wiesensthal conducted with the 'gruff, irascible' judge, now retired, who presided over the trial. The judge makes angry stabs at his salad, then 'puts down his fork and leans across the table, keenly. "How good a poet was she, anyway, *really*?"' If Wiesensthal seems to sidestep this question, it is because she is not concerned with the afterlife of Lowther's poetry in any recognizable 'CanLit heaven.' Although she analyses the interpenetrations of legal and literary language, she does not make the mistake of assuming that there can be some equivalent to the jury verdict on the literary level. The fact remains, however, that Wiesensthal does pay tribute to Lowther's achievement as a poet and Lowther's voice haunts every page of this page-turner.

A previous generation of critics would have used the image of a 'well-wrought urn.' Wiesensthal uses the metaphor of the 'half-life' to account for the mystery of Lowther's enduring voice. It is a term from chemistry and physics and denotes the 'measurement of "values" over time' – 'rates of decay (or longevity)' that can be charted and that are 'the naturalistic equivalent of an after-life.' Lowther, who was forty when she died, is presented as having lived literally half a life, but as ahead of her time in her understanding of scientific concepts that illuminate the workings of poetry. Wiesensthal quotes from unpublished notes in which Lowther reflects on the archaeological site of the city of Sybaris and marvels at the fact that this 'thousands-of-years-dead city' was found because it still creates a measurable 'disturbance in the earth's magnetic field.'

The analogy is clear. *A Stone Diary* and other collections of her poetry constitute for Wiesenthal a site on which to explore the 'half-lives' of Pat Lowther. The pleasures of these poetic texts help to keep Wiesenthal from caving in to the cynicism that tempts. We are allowed to hope that sheer craft may ultimately triumph over the numbing effect of sensational clichés. The life of this battered woman was about as far from sybaritic as you can get, but it is because of her poetry that Pat Lowther, for Christine Wiesenthal, is like the city of Sybaris, leaving a measurable 'disturbance in the earth's magnetic field.' (MAGDALENE REDEKOP)

Cynthia G. Kuhn. *Self-Fashioning in Margaret Atwood's Fiction: Dress, Culture and Identity*
Peter Lang. ix, 144. US \$54.95

'Pick any strand and snip, and history comes unraveled.' With these words, the military historian Antonia (Tony) Fremont in Margaret Atwood's novel *The Robber Bride* uses an implied clothing metaphor to introduce her lecture. Her meaning is not that history unravels into anarchy and chaos, but that any theme or approach will serve as an entry point for explication, for unravelling the strands of meaning. In this monograph, Cynthia Kuhn picks the strand of clothing as entry point for analysis of two Atwood novels, *The Robber Bride* and *Alias Grace*. Clothing is an effective strand for this purpose, for it is charged with potent symbolic cultural value. Clothing is an indicator of status, a means of social control, and a tool of self-revelation or concealment. Moreover, Atwood is an astute observer of society whose fiction represents and investigates the cultural implications of artifacts such as food and clothing. Kuhn's book follows the clothing strand and expands into a provocative reading of the two novels. It is an interesting and informative text, although for me, and likely for other readers, its value would be greatly enhanced by an index.

Kuhn begins her analysis with a comprehensive review of theories of clothing. According to Kuhn, 'a clothed body represents a temporary mediation between the public image and the private self.' The introduction and first two chapters examine the ways that clothes function, especially for women, as self-fashioning, as metaphor, as masquerade, as a means of group identity, and as performance. Kuhn refers to Atwood's use of clothing imagery in several of her novels, and then explains that she will analyse 'the ways in which Atwood's use of dress speaks especially to the often-contradictory intersections of feminism and femininity.'

The third and fourth chapters then focus in depth on the two Atwood novels. The scope of analysis expands to include a range of topics such as dreams, women's bodies, and the ways in which two characters function

as doubles. Thus, the discussion broadens out from the entry point, the analytic strand of clothing, although Kuhn does keep returning to the idea of clothing in its myriad literal and metaphorical meanings.

In chapter 3, Kuhn analyses the relationships among the four female characters in *The Robber Bride* using the tripartite division of body (Roz), mind (Tony), and soul (Charis). The mysterious Zenia is 'the high priestess of the body.' The characters' sartorial self-presentations emphasize their personality traits. Each of the other three fear, admire, and envy the svelte, sophisticated, and fashionable Zenia.

Chapter 4 analyses the way that Grace Marks in *Alias Grace* manipulates her story as a 'cover-up.' Describing Grace's narrative as a patchwork quilt, Kuhn observes that 'readers have scraps and bits that make a highly satisfying textual quilt, but beneath the veils, behind the stories, a woman of mystery endures.'

Kuhn's book is well researched, readable, knowledgeable, and interesting. It is a welcome addition to studies of Atwood's work. (KAREN F. STEIN)

Stan Persky. *The Short Version: An ABC Book*
New Star Books. 334. \$24.00

You can take the professor out of the university, though not, it seems, the university out of the professor. This is so even if that professor happens to be Stan Persky, activist, perennial anti-corporate (and, unfortunately, losing) candidate for the chancellorship of the University of British Columbia, self-admitted cruiser of boy-toys. 'Kiss and tell,' in scholarly circles, has metamorphosed, in case no one has noticed, into 'kiss, tell and theorize,' a genre with, perhaps, more momentum than broad appeal (the locus is the small presses instead of Jerry Springer). It has been embraced by Robert Lecker (*Dr. Delicious*) and Jane Gallop (*Thinking through the Body*), to name two academics who quickly come to mind (but do not, to my knowledge, have any gossip-column connection to one another).

Previously, in *Autobiography of a Tattoo*, and now in *The Short Version*, Persky offers a salmagundi of approaches to who he is, whom he has been with, where he has travelled, and whom he has read. The former was held together by an autobiographical motif with some insightful essayistic excursus into such topics as the importance of gay pornography for those coming of age in the pre-Internet era and the state of the university in postmodern times. The latter has only the alphabet and Czeslaw Milosz's version of this genre, *Milosz's ABC*, to buttress its unity. Despite this and the fact that a good many of the entries would work better as (more ephemeral) blogs rather than a book's odds and ends, Persky intermittently fulfils the mandate he sets for himself: 'to make up for the author's obscurity, the writing would have to be interesting.'

He achieves this, in segments devoted to Dave Barrett, Roland Barthes, David Berg, and Robin Blaser, by combining personal recollections with incisive readings of, in the cases of Barthes and Blaser, their works and, in the cases of Barrett and Berg, their political and social impact. The section on Blaser is especially poignant. Although, surprisingly, 'I intend to draw the proverbial curtain around our private life, treating it as simply that, private,' Persky lingers lovingly on Blaser's poetry ... and even on his house. He also expands his focus to present the figure of a first reader, the person to whom the poem is initially given to confirm that it is a worthwhile poem, who reads it before it is read by 'the readers of the poem.'

Persky is also fresh and lively on the years during which Dave Barrett was the 'first social democratic premier' of British Columbia. Here, the short version could have given way to a longer one – an ampler account of those heady days of the late 1960s and early 1970s as well as the social and cultural transformations of the period. It would have been interesting, too, to get a better sense of Persky's own involvement in the progressive and anarchistic movements that flourished then.

In addition to specific forays, two things stand out in *The Short Version*. One is the calm, inquiring, respectful tone that Persky maintains here (and in *Autobiography of a Tattoo* as well). References to students as 'ignorant' notwithstanding, Persky nowhere howls at, say, the homophobia that he has no doubt encountered, preferring to try to understand those with whom he probably strongly disagrees. Another is his love of reading. 'Bibliography' here appears before 'Birth,' an accident of the alphabet that permits the recognition that much of what he has become is a result of what he has read. Chicago, the place of his birth, for instance, registers itself as much via Saul Bellow's *Adventures of Augie March* – 'I am an American, Chicago-born – Chicago, that somber city' – as via the things that happened to Persky in that city.

One final note, a cautionary one: as with, say, Rohinton Mistry's *Such a Long Journey*, a writer risks potshots by jaundiced critics who find a too easy target in a title that raises, however indirectly, the issue of a reader's attention span or lack thereof. (STAN FOGEL)

Amy Karlinsky, Mary Reid, and Dennis Cooley. *figure ground:
paintings and drawings of Ivan Eyre*
Winnipeg Art Gallery. 140. \$30.00

figure ground is a slim coffee-table volume too wide to read on public transit (unless the seat beside you is empty). It offers the casual, comfortably seated reader three different speeds of study: fast, medium, and slow. A quick scan reveals many colour reproductions divided into 'paintings' and 'works on paper,' organized chronologically to provide a very satisfying

overview of Eyre's artistic evolution. The artist turned a full circle from the heavy quixotic narratives of his early work, through a landscape calm of his most signature prairie paintings, to his recent psychoanalytic explorations of identity in space and time. The catalogue successfully recaptures the exhibition's retrospective intent: we see Eyre's breadth and depth of visual exploration.

A few extra minutes of perusal inevitably leads to the poems by Dennis Cooley juxtaposed with selected images drawn from various periods of Eyre's career. The poems invite extended musing over the form and content of Eyre's compositions. Visual art and poetry are here well matched if frustratingly unexplained: the poems are undated and Cooley remains a mystery (a quick Google search revealed he is a professor of English at the University of Manitoba in Winnipeg). The pairing of Eyre and Cooley begs discussion somewhere – if only in the acknowledgments.

Finally, we are left with the catalogue essays. Here's where Amy Karlinsky (the guest curator of the exhibition) and Mary Reid (the Winnipeg Art Gallery's curator of contemporary art) faced their greatest challenge. Public art galleries in Canada troubleshoot the balance of the local, national, and international interests (in terms of whose art they exhibit and whom they attract as visitors) in distinct ways. The Winnipeg Art Gallery should be applauded for their loyalty to local talent and, by extension, their local audience, but they risk repetition in this exhibition. As stated in the preface, '[t]he Winnipeg Art Gallery has featured the art of Ivan Eyre at every stage of his career,' including four solo exhibitions organized between 1964 and 1988. In 2005, what's left to say about Eyre's work?

A quick library search turns up at least five relatively substantial books and catalogues on Ivan Eyre. In 1981 the poet and literary critic George Woodcock (himself born in Winnipeg) focused on the artist's work of the 1970s – the decade during which Eyre's place in the canon of Canadian art was cemented. Woodcock sets Eyre apart as an artistic island (à la Emily Carr and David Milne) whose autobiographical visual poetry spans the 'epic to elegiac.' He credits Joan Murray for her apt description of the artist (in a 1980 exhibition) as a 'visual philosopher.'

Terrence Heath's catalogue, *Personal Mythologies/Images of the Milieu. Ivan Eyre. Figurative Paintings, 1957–1988* (1988), brackets Eyre's painting of the 1970s with work of the 1960s and 1980s. The focus is the artist's idiosyncratic preoccupation with his own psyche. 'He speaks,' writes Heath – who was the director of the Winnipeg Art Gallery from 1983 to 1985 – 'in a visual mythic language which the verbal can only circle and allude to.' Heath's visual analyses are detailed as he attempts to relate form (that is compositional design) to the mythic content of Eyre's artistic 'reconciliation between reality and men.'

Eyre's 'preternatural' yet mnemonic images of place are repeatedly described in the literature as poetic autobiography. In *Masks and Shadows*:

The Art of Ivan Eyre (1996), James D. Campbell boldly reiterates: 'Eyre has sought to construct out of his own embodied imagination an epic mythology of the life-world.' Neither Amy Karlinsky nor Mary Reid disturbs these sacrosanct parameters of discussion, but they do demystify Eyre's discourse by focusing on the basic question of a play (both formal and thematic) between figure and ground. Eyre's work, we discover, is most potent when the figure threatens to become ground, 'imbricated together like form and content, two sides of the same coin.' We are cued to read the artist conservatively as a new 'old master' of Western painting. To this Karlinsky adds a tincture of theoretical investigation: does Eyre's latent (or is it nascent?) postmodernity, evident in his insistent rupture of figure and ground, make him more or less Winnipeg's 'native son,' and heir to the 'Prairies' self-reliant isolation'? (ANNA HUDSON)

Laura Ferri, editor. *Jane Urquhart: Essays on Her Works*
Guernica. 151. \$15.00

I have to conclude with regret that Jane Urquhart deserves better. This first collection of essays on her writing is a short, sketchy gathering that uses book reviews and a couple of puzzling add-ons (brief unhelpful notes) to fill out a roster that includes only three substantive essays. Compared to the Guernica Writers Series collection on Nicole Brossard, for instance, it is a small-scale effort, fully a hundred pages shorter. Nevertheless, Laura Ferri has brought her evident enthusiasm for Urquhart's oeuvre to bear here. She has initiated the undertaking, gathered the contributors, sought breadth of coverage, and moulded a collection that will, in limited ways, provide critical guidance for readers.

Four components stand out. There is Ferri's interview with Urquhart. It is her second interview with the author; the first appeared in *Descant* (Summer 2000). It offers a warm, personalized exchange in which Urquhart talks lucidly about *The Stone Carvers* (2001), offers insight into her attraction to nineteenth-century Canada (it was then a 'remarkably naïve ... very, very unconscious country'), and wonders about the permanence of art and the goal of creating permanence in wake of the 9/11 catastrophe (only two months earlier). The other three are essays: Marlene Goldman's study of the characterization of Patrick and Maud in *The Whirlpool*, Anne Compton's tracing of the role of landscape in Urquhart's first three novels, and Caterina Ricciardi's 'Away and the Meaning of Colonization.' The rest of the pieces are more ephemeral, though reviews of *The Stone Carvers* by T.F. Rigelhof (who identifies himself as a recent Urquhart convert) and Allan Hepburn (who calls attention to her 'highly visual' and exuberant style) provide much more substance than one might expect to find. For his part, John Moss writes very positively – perhaps too positively for a first novel

– about the aesthetic achievement of *The Whirlpool*; he sees it as ‘art of the highest order’ and ‘good post-modern fiction.’

In addition to its evident thinness, another of the collection’s negatives is its proofreading and fact-checking. In Goldman’s essay a key referent, Samuel Monk, is left out of ‘Works Cited’ while, in Ricciardi’s, Lough-breeze Beach is designated the extreme southern ‘region’ of Ontario. In Compton’s essay, in which Catharine Parr Traill is poorly used as a straw woman because of her scientific and unimaginative response to the natural world of Ontario, Traill’s name is misspelled and her book, *The Backwoods of Canada*, is misdated.

But the aforementioned essays provide much food for critical thought. While Ricciardi studies the implications of emigration to the New World and incipient colonialization in *Away*, Ann Compton offers an extension on her 1998 essay in which Gaston Bachelard meets Urquhart’s imagination. Drawing on Northrop Frye’s definition of the romantic, Compton sees the Canadian landscape as the source of chaotic and visionary power that informs the arteries of Urquhart’s sensibility. Certainly, no contemporary Canadian writer uses the word ‘landscape’ more often than Urquhart. Ontario’s landscape is ‘untam[e]able’ and inspiring, even as it can be confusing and destructive to those who grapple with it. Her stories are made ‘articulate’ through landscape and the ‘voice’ of her characters is released through ‘an internalization of landscape.’ Landscape allows Urquhart to move seamlessly between the mimetic and the mythic, descending or ascending according to the patterns she applies. It provides her with her both ‘mythhoard’ and her ‘wordpool,’ overriding history as her prime narrative determiner.

Goldman’s essay also takes up the ‘nightmare’ power of Ontario’s landscape. Applying long-standing Old-World theories of the sublime, Goldman offers a reading of *The Whirlpool* that recognizes the growth of Maud Grady in contrast to the poet, Patrick. While Patrick blindly seeks escape in the Niagara landscape, he ultimately enacts a ‘retreat from society’ and authentic relationship when he swims the whirlpool, effectively committing suicide. Maud learns the value of what Goldman calls ‘deterritorialization,’ as she frees herself from the overwhelming entrapments of her life and moves forward as mother and individual. Her growth is partly the result of gender, but it also involves escaping ‘the illusion of sublime transcendence,’ something Patrick cannot do. (MICHAEL PETERMAN)

Amy Knight. *How the Cold War Began:
The Gouzenko Affair and the Hunt for Soviet Spies*
McClelland and Stewart. ix, 358. \$36.99

In early September 1945, Igor Gouzenko, a Soviet cipher clerk stationed in Ottawa, fled the Soviet Embassy bringing with him documents indicating the presence of an extensive espionage ring operating throughout North America. Amy Knight recounts in riveting detail his escape and then discusses the response of the Canadian, American, and British governments to this information. The real story of what happened is far from the good vs evil story depicted in the movie on the Gouzenko affair, *The Iron Curtain*. The author is particularly concerned to demonstrate Gouzenko's character flaws, the limitations of the Canadian justice system, and how American anti-communists used the espionage incident for their own political and bureaucratic purposes.

How the Cold War Began provides fresh information on Igor Gouzenko's motives for stealing the documents and seeking asylum, suggesting that a calculation of personal gain rather than larger objectives about warning the 'free world' about its totalitarian ally was paramount. Looking at Gouzenko's behaviour after he was granted asylum, the mismanagement of his financial affairs, his difficult personality, and general failure to adapt to a free society certainly complicates the story.

While the author acknowledges there was an extensive espionage network, she downplays the importance of the information passed on. Perhaps the most damaging were the secrets Canadian scientist Raymond Boyer gave to Soviets related to the chemical explosive RDX. As for the atomic bomb, the British scientist Alan Nunn May was able to acquire a small sample of refined uranium in Canada which ended up in Soviet hands. In the end, however, most of the information could have been obtained legally through various wartime military sharing agreements such as the Mutual Aid Program.

Amy Knight is particularly critical of the Canadian government's inattention to due process and the rule of law during the detainment and interrogation of the suspects identified by Gouzenko. Without access to lawyers a few of the spies confessed, but there was no evidence of physical torture. However, when brought before a court of law, less than half of the espionage suspects were found guilty even though it is likely that all of them were in violation of the Official Secrets Act. Much of the blame for the heavy-handedness of Canada's internal security bureaucracy can be traced to the RCMP and Prime Minister King's closest advisor Norman Robertson.

There is much new information here on intelligence relations between the three North Atlantic allies. Regarding the presence of a spy network in Britain, Gouzenko mentioned the presence of a Soviet agent 'Elli' but was rather vague on specific information. The British sent over their own spymaster, Peter Dwyer, to Ottawa for an interview but he left unimpressed with Gouzenko's motives. More troubling was that 'Elli' (Kim Philby), a Soviet agent working within MI 6, effectively sidetracked the British from acting on the Gouzenko information.

The Gouzenko revelations also had implications for the American efforts to counteract Soviet espionage at home. In his interview with the RCMP, the Soviet defector made reference to a high-placed official in the United States Department of State but did not specifically mention the name, Alger Hiss. The author notes that FBI director J. Edgar Hoover quickly seized this questionable information to implicate Hiss, whose innocence is still under debate. Moreover, the Venona transcripts (intercepts of Soviet diplomatic correspondence), which some historians have used to confirm Hiss's guilt, are open to interpretation. To substantiate this point, reference is made to the Hiss lawyer Mark Lowenthal's academic research on the Venona transcripts. But Eduard Mark has demonstrated that Venona document 1822 has been deliberately misread by Lowenthal and that other documents corroborating Hiss as a spy (document 195) have been overlooked. The recent biography of Hiss by Edward White provides the most up-to-date case against Hiss's complicity. In her search for balance the author may be off course here.

In conclusion, the title *How the Cold War Began*, implying that Canada was at the centre of the Soviet-American confrontation, is overstated, and one must still focus on eastern Europe and the Mediterranean for an explanation of the breakdown of the wartime alliance. Moreover, Amy Knight perhaps exaggerates how draconian the Canadian government was in the prosecution of the spies and doesn't acknowledge the air of uncertainty that prevailed in Canada in 1946. There is, however, an understanding, shared by this reviewer, that the documentation from Soviet sources is limited and the complete story will never be told. (LAWRENCE ARONSEN)

Phillip Buckner, editor. *Canada and the End of Empire*
University of British Columbia Press. 328. \$85.00, \$29.95

Phil Buckner is a historian on a mission. He has long lamented that Britain has been unceremoniously dropped in the writings of Canadian historians. The unfortunate result of this lapse is not just oversight: there has been a fundamental misrepresentation of Canada's history. In particular he objects to the dominant nationalist narrative that celebrates an inexorable triumph over adversity as Canada evolved from colony to nation. Buckner does not deny that at some point Canada ceased to be a British nation, but it did not happen as seamlessly as is usually portrayed, nor was it without quite serious consequences for the country. His energetic organization of conferences over the past decade has brought together many historians to consider the connection between Canada and Britain in all of its complexities. *Canada and the End of Empire* is the result of one such conference held in London, England, in 2001. It assembles an impressive cast of historians

who are expert in Canadian and/or British imperial history. Buckner has laid out clear parameters for the contributors: to examine – in the words of José Iguarta – Canada's 'other Quiet Revolution,' meaning when, why, and how English Canada moved beyond a British impress and frame of reference. Buckner has also identified the period from the Suez canal crisis (1956) to the flag debate (1964) as the critical decade when the transition largely occurred.

This volume considers the dissolution of economic, cultural, constitutional, military, diplomatic, regional, political, populist, elite, ceremonial, educational, intellectual, and symbolic strands that collectively made up the British connection. It treats Britain as an active part of the process of regularization of the Anglo-Canadian tie from something exceptional grounded in an imperial past to the norm of foreign relations. The chapters by John Darwin and Andrea Benvenuti and Stuart Ward are necessary reminders that part of the recasting of the Canadian-British link derived from what was happening in Britain itself, in particular its collapse as a world power and the concomitant turn to Europe. The volume also includes one chapter by Gordon Stewart which examines the American perception of the Anglo-Canadian relationship. The American vantage point bolsters the claim that Canada buried its imperial heritage between 1956 and 1964. Most of the remaining chapters consider how this recasting occurred and many contributors situate their analyses against the backdrop of how national identities take shape. There is no single answer to the question of why and how disengagement occurred, hardly surprising given the multilayered conception of the connection. Nor is there a precise moment, although some areas seem to have withered sooner than others: trade before high school curricula, popular culture before high culture, the Liberal party before the Royal Navy. But a unifying theme is that transcending the British tie was never easy, uniform, or uncontested. While it inspired congratulations in some quarters, elsewhere it provoked resignation. Moreover, the end of English Canada's self-identification as a British nation had unanticipated and serious consequences. The chapters by P.E. Bryden and J.R. Miller consider the new difficulties that the end of empire engendered, including endless federal-provincial constitutional squabbles and a recalibrating of First Nations' strategies and tactics to defend their interests and rights. The main point of the collection is that historians must write about, instead of write off, Canada's past in a British imperial and Commonwealth context and they must move the end point for such studies well beyond the Second World War.

There is an acceptance of finality in much of the volume. There are last gasps, deaths, and burials. Attention is also paid to the sense of disorientation and loss that the death of the Anglo-Canadian imperial connection incited. But if the volume considers an ending, it is not a eulogy. It seeks to understand a connection, not to celebrate it. Its insights are rooted in solid

historical work, not sentiment or nostalgia. Hopefully *Canada and the End of Empire* therefore will be a beginning, and not an end, of further study of the Anglo-Canadian connection. (FRANCINE MCKENZIE)

Rebecca Sullivan. *Visual Habits:
Nuns, Feminism, and American Postwar Popular Culture*
University of Toronto Press. xi, 255. \$65.00

This book makes the case for including women religious – colloquially known as nuns – in the history of second-wave feminism. It sets names such as Sister Jacqueline Grennan and Sister Mary Joel Read alongside Betty Friedan and Gloria Steinem in the annals of women's activism. And it explores the plethora of nun figures in 1950s and 1960s popular culture: from Audrey Hepburn's Sister Luke in *The Nun's Story* (1959) to Julie Andrews's Maria in *The Sound of Music* (1965) to Sally Field's Sister Bertrille in the television sitcom *The Flying Nun* (1967–70). What was this fascination with nuns and what cultural work has been forgotten with their excision from feminist analysis?

Rebecca Sullivan answers these questions with thoughtful intelligence and rich archival detail. She links the politics of gender and religion, embedding postwar nun culture within the context of Vatican II. From 1962 to 1965, the Second Vatican Council issued a series of edicts on *aggiornamento* (modernization) which, in Sullivan's analysis, feminized religion. Personalism, a socially committed spirituality, 'signaled a major shift in the role of religion from an autocratic, institutional system to a diffuse, private culture of feelings.' In popular United States culture, this shift reconciled traditional tensions between Americanism and Catholicism.

One set of chapters analyses sisters' new cultural outreach, as they joined feminist and social justice movements (including the National Organization for Women and the Planned Parenthood Federation), produced vocation books for teenage girls, and developed a new strand of folk music. Other chapters explore movie and television representations, as they changed from apparent conservatism to apparent progressivism – from *Heaven Knows, Mr. Allison* (1957), in which a missionary nun is confined to a cave on a remote Pacific island, to *Change of Habit* (1970), in which three nuns remove their habits in order to live and work with Harlem's black and Puerto Rican communities.

The compromises and conflicts accompanying these political shifts took their toll. The most tragic story concerns the Belgian Soeur Luc-Gabrielle, whose 'Dominique' held the pop music charts for twelve weeks in 1963 until displaced by the Beatles' 'I Want to Hold Your Hand.' When 'the singing nun' emerged from the cloister seeking a folk music career as Jeanine Deckers, she was spurned by a music industry which preferred the

mysterious, virginal figure within the habit. Deckers struggled with debt and depression until, in 1985, she committed suicide with her female lover. The Catholic church's increasing co-operation with the mass media produced its own tensions, with male clerics supporting projects which sisters found demeaning. A chapter-long case study of *The Nun's Story*, based on a true account of a nun's abandonment of the convent, richly documents the different stakes in this production for entertainment executives and artists, Catholic officials, the Catholic press, and sisters on both sides of Atlantic.

Sullivan persuasively argues that the nun was a powerful and popular figure because she represented a middle way – 'between the sexually liberated single girl and the loving and lovable domestic goddess' – in the search for independent womanhood during 'the embryonic stages of second-wave feminism.' The convent offered unmatched educational and professional opportunities while containing female independence within patriarchal hierarchies and tropes of heterosexual domesticity. This was a transitional usefulness. By the early 1970s, 'new nuns' were relegated to the margins of an increasingly radicalized and sexualized women's movement while they were under attack from a Vatican having second thoughts. *The Flying Nun's* retreat to kitsch stereotypes and supernatural gimmicks signalled the increasing gap between nuns' politics and their popular image. Since then, films – such as *Dead Man Walking* (1995), in which Susan Sarandon portrays Sister Helen Prejean's campaign against capital punishment – have only intermittently revived the complex conjunction of gender, religion, and social justice.

This fascinating study answers questions which many of us didn't even think to ask. It weaves the pressures and possibilities of popular culture into the history of Catholic modernization. It excavates the ambivalence, alternatives, and cultural confusion which complicated the resurgence of women's search for equality and independence. And it respectfully returns to feminist analysis figures and struggles too easily trivialized and forgotten. (CHRISTINE BOLD)

Pauline Butling and Susan Rudy. *Writing in Our Time:
Canada's Radical Poetries in English (1957–2003)*
Wilfrid Laurier University Press. xvii, 290. \$37.95

Writing in Our Time makes a paradoxical yet persuasive case that 'radical' writing is not a margin of contemporary Canadian poetry but its centre, the site of its most characteristic concerns. Pauline Butling and Susan Rudy offer a remarkably encyclopedic history of the contemporary Canadian poetic avant-garde, including two detailed timelines spanning six decades; broad overviews of poetics, publishing, and literary communities; and

individual essays on ten authors, including bpNichol, Fred Wah, Daphne Marlatt, and Lisa Robertson. But the book's ambitions go far beyond that of a reference book. It advances three distinct arguments about contemporary poetry; the third, and most provocative, is the subject of the book's most revealing dialogue with itself.

The first argument is suggested by the book's title: that the most important poetry of 'our time' in Canada can be found not in the work of canonical authors, but rather in work variously labelled avant-garde, experimental, or innovative. Such writing, according to Butling and Rudy, 'emphasizes the construction rather than the reflection of self and world – the production of meaning over its consumption.' The term Butling and Rudy prefer for this poetry is 'radical,' suggesting that 'extreme changes' in poetic style can be linked to revolutionary political and social change. Apart from a single essay on landscape poetry and the dominance of 'British/central Canada aesthetics,' there is little mention of the 'mainstream' writing against which radical Canadian poetry ostensibly reacts.

The book's second argument can be found in its timelines, which depict literary history not as a catalogue of individual achievements but as a collective endeavour. Events in these chronologies are communal and institutional, from the founding of influential little magazines like *TISH* (1961) and publishers like Coach House Press (1965) to the establishment of the Writing in Our Time reading series (1979) and the Kootenay School of Writing (1984). Each entry includes invaluable information such as location, beginning and ending dates, publication details, and lengthy lists of participating poets. Borrowing Deleuze and Guattari's concept of the 'rhizome,' Butling argues that readings, magazines, and small publishers form 'a network of multiple, asymmetrical, interconnected nodes' that offer a 'working ground' for 'investigative, experimental writing.' The book's dialogic structure, with alternating essays by Butling and Rudy, itself embodies this collaborative impulse, although there is a wide gap between Butling's well-argued, broad-based pieces and the close readings offered by Rudy.

Perhaps the book's most striking move, though, is to redefine avant-gardism – historically dominated by white male writers – to include the work of women, writers of colour, and gay and lesbian writers. In doing so it follows the work of scholars such as Ann Vickery, whose *Leaving Lines of Gender* traces a feminist genealogy for us experimental writing. Butling and Rudy's use of the term 'radical' thus includes 'the introduction of new subjects as well as new forms.' In contrast to the modernist pursuit of aesthetic novelty, Butling argues that 'late twentieth-century radicality is often signified as much by class, gender, sexuality, and race-based critiques of power relations as by "new" forms and countercultural positioning,' and the book pursues this claim by exploring the complexities of black subjectivities in the work of Claire Harris, the 'unfixed and variable erotics'

of Robin Blaser, and Erin Mouré's addresses to a female readership. But the book also testifies to the vexed relationship between radical form, content, and politics. Butling notes that it took 'many years' of work in the avant-garde for Daphne Marlatt to explore sexuality and feminism in her work or for Fred Wah to address questions of race directly. Butling's own compelling account of her life in literary communities is jolted by her realization that her own role was often 'peripheral' because of gender. The inclusiveness of *Writing in Our Time* is welcome and needed, but we may fairly wonder whether it relies on the same assumption Butling attributes to the old-fashioned, white-male-dominated avant-garde: that 'aesthetic innovation goes hand in hand with progressive social relations.' This volume offers as much evidence of friction between those goals as it does of a happy congruence. (TIMOTHY YU)

Méira Cook. *Writing Lovers: Reading Canadian Love Poetry by Women*
McGill-Queen's University Press. xiv, 258. \$75.00

At the heart of Méira Cook's newest book, *Writing Lovers*, is a quest to express the inexpressible: love. But how does one write 'a detached and lucid account of a subject that ... demands a passionate response?' Cook describes love, or love in writing, as an event that 'exceeds all categories of expression and signification while at the same time attempting – ceaselessly, repeatedly, ardently – to articulate itself.' In each chapter, then, Cook tests the limits of the language of love, exploring its possibilities in the writing of seven diverse Canadian women poets.

Cook focuses on metaphor as the central figure in writings about love. And the shock of metaphor, as it is used in 'breaching borders, conflating images, yoking opposites,' is key to Cook's own methodology; she, too, breaches borders and yokes together disparate entities. One of the book's greatest strengths is its sharp and creative connection of seemingly unrelated writers and their texts. The authors were chosen, Cook states, because of her 'having fallen in love with their work.' Which could, of course, cause some major critical shortcomings. Yet Cook assiduously addresses and contests these possible shortcomings in her opening chapter, which sets up the theoretical framework for the book. Drawing from sundry critical perspectives on the language of love, Cook situates her project first in the work of such varied Canadian writer-critics as Rosemary Sullivan, Anne Carson, and Steve McCaffery. Then, in a somewhat ahistorical discussion of work by Barthes, Derrida, Kristeva, and Lacan, Cook highlights the failures of language in each of their texts. However, Cook's claim to an anti-thematic approach is not entirely persuasive, as her choice of texts – critical, theoretical, and literary – relies upon the writers' fundamental engagement with 'amorous discourse' and, consequently,

their treatment of the theme of love. Hence, Cook's study can be read as a post-poststructuralist feminist reading of love poetry by Canadian women that is paradoxically fuelled by a romantic sensibility.

Of particular interest in *Writing Lovers* are Cook's chapters on Elizabeth Smart's ornate prose poem *By Grand Central Station I Sat Down and Wept* and Cree writer Louise Bernice Halfe's Governor-General-nominated long poem *Blue Marrow*. Each of these two chapters lucidly captures the metaphorical impulse of Cook's central argument, with a close and careful reading of the work in question. Cook's discussion of Kristeva's notion of abject desire, for instance, explores Smart's text from a fresh and compelling angle that counters the many obsessively autobiographical studies of *By Grand Central Station*. Likewise, Cook's analysis of *Blue Marrow* is a particularly absorbing exploration of love's breath in the face of cultural colonialism, grappling with the politics of translation, transliteration, and cross-cultural communication. (Interestingly, this chapter is itself inadvertently marginalized; Halfe's name – perhaps the least recognizable of the poets discussed – is in fact excluded from the list of poets on the jacket copy.) On a negative note, Cook's reading of Dionne Brand's poetry does occasionally display the trappings that Cook overtly seeks to avoid: that is, a privileging of Brand's socio-political imperative, particularly in the use of Brand's own critical writings to position the poems. But the book's overall insistence on a fervently creative and, above all, exigent study of love's expression trumps these minor concerns.

And so Cook generates a series of 'achronological *essais*' in the most literal sense, for each chapter can be read as a discrete attempt to work through the book's main questions, without any expectation of a final or absolute judgment. In this sense, *Writing Lovers* is an admirable, enviable, project; Cook's passion for her subject engages the reader through an active voice that is both critical and creative, exploring why 'amorous discourse leaves neither narrator nor reader intact.' (TRINITY FINLAY)

Rebecca Wittmann. *Beyond Justice: The Auschwitz Trial*
Harvard University Press. 325. US \$35.00

The trial of twenty men accused of aiding and abetting murder while serving as guards or *kapos* in Auschwitz that took place in Frankfurt between December 1963 and August 1965 was a pivotal moment in the process by which West Germans became aware of the crimes committed by the Third Reich. It was given saturation coverage by the media and made it impossible for West Germans to deny knowledge of the atrocities perpetrated by the Nazis.

However, as Rebecca Wittmann shows, this knowledge was partial and peculiar. It would take decades before Germans came to terms with the

extent of popular complicity in racism, atrocity, and genocide during the Third Reich. This was not due to malice in the judiciary or any desire to avoid the truth. Rather, it was the strange result of punctiliously observing legal niceties.

The Auschwitz trial was conducted under the 1871 criminal code. The prosecution did not want to charge the defendants with perpetrating genocide or crimes against humanity because that would have meant invoking retrospective legislation, something that was anathema following Nazi manipulation of the law. But this fastidiousness created numerous dilemmas. Owing to the statute of limitation the defendants had to be charged with murder. To convict on a count of committing or abetting murder the prosecution had to attain a high threshold of evidence and, crucially, had to prove 'base motives.' If the defendants could convince the court that they were just obeying orders, which meant that they had no motive other than doing what they were told to do, they could be acquitted. So, ironically, the more they were obedient Nazis the less they were at risk of conviction.

Use of the old criminal code created an even worse distortion that warped public understanding of Nazi perpetrators. In order to show that the defendants acted from 'base motives' the prosecution had to demonstrate that they showed initiative and exceeded orders. To do this the prosecution invoked the regulations that pertained in the concentration camps and brought forward witnesses, such as the SS judge Konrad Morgan, who investigated alleged 'excesses.' This technique inadvertently established the standard brutality of the camps as an acceptable norm. Furthermore, to clinch a conviction the prosecution sought to show that the defendants acted sadistically. In several cases there was plenty of such evidence, but it had unintended consequences.

The West German public became convinced that Nazi perpetrators were not ordinary folk like them, but murderous sociopaths. Other SS men, even if they were part of the machinery of mass murder, seemed like decent chaps doing their duty. Any sign of compassion or inconsistency could moderate the view taken of a defendant and few men were consistently violent or murderous. Because the prosecution focused on individual instances of vicious behaviour, the daily business of genocide receded into the background. The torture apparatus developed by one of the defendants made more of an impression on the public than the gas chambers.

Fritz Bauer, the attorney-general of the state of Hesse, who had pressed for the trial, hoped that it would expose the systemic racism, quotidian brutality, and genocide practised by Nazi Germany. He was thwarted because, ironically, the law itself militated against the effects he wanted to obtain. Wittmann remarks that 'in the courtroom, the Holocaust faded almost entirely into the background, as excessive, unauthorized brutality was emphasized by the judges and prosecution.' Even the worst offenders

received relatively mild sentences that bore no relation to their role in a death factory that murdered over one million people. Indeed, the more Nazified they were the more lenient the court had to be because this, rather than personal, venal motives, explained their errant behaviour.

Wittmann's study is a fine blend of political, cultural, and legal history, drawing on a deep knowledge of the Nazi era and the genocide against the Jews. Although in places her narrative is a trifle repetitive, she writes clearly and elegantly. Her account of the trial's impact may seem perfunctory compared to the space devoted to exegesis of the proceedings, but this is a minor quibble over what will surely be regarded as a landmark study of a landmark trial. (DAVID CESARANI)

Derek Penslar, Michael Marrus, and Janice Gross Stein, editors.
Contemporary Antisemitism: Canada and the World
 University of Toronto Press. 130. \$45.00

This book is the outcome of a conference held in February 2003 at the University of Toronto's Munk Centre for International Studies. Its theme: the 'new anti-Semitism.'

Despite what is implied in the book's title, Canada was not the centripetal focus of discussion. No overarching attempt was made to connect what has been happening in Canada – e.g., the United Talmud Torah bombing in Montreal – to developments worldwide, or vice versa. McGill University sociologist Morton Weinfeld was the lone scholar to address the matter of anti-Semitism, new and old, within the Canadian context, and he did so with his usual combination of rigour and good sense.

The other contributors were free to range far afield. Todd Endelman discussed the contemporary – and, in his view, precarious – situation of Jews in Western Europe. (Coeditor Michael Marrus's response to Endelman is not included here; it was taped and televised by tv Ontario, along with most of the proceedings.) Historian Steven Zipperstein explored the problem of distinguishing between political prejudice against Israel and anti-Jewish bigotry. The Left's present position on Israel vis-à-vis Palestine, for example, is based primarily on an idealistic, Manichaeian understanding of the current geopolitical situation and not on myth or superstition. Therefore, according to Zipperstein, opposition to Israel should not be automatically conflated with anti-Semitism in the 'classic' sense, though there are times when this is entirely appropriate. In any case, motives matter.

Derek Penslar supplied the introduction as well as a thoughtful essay on the history of Arab and Islamic attitudes towards Israel. Mark Tessler provided evidence based on polls taken in the last decade that served to confirm Penslar's conclusion: unlikely as it seems now, an 'accommodation

between Israel and the Arab world' is achievable, if only because anti-Semitism in the Middle East tends to 'grow out of a political conflict in which Jews are empowered actors, not figments of the imagination.' Arab anti-Zionism is 'rational' insofar as it waxes and wanes depending on the policies and actions of the Jewish state. In other words, there is the possibility of dialogue and for a fair peace, eventually.

Finally, it should be mentioned that, apart from scholars, there were also two prominent Canadian public officials invited to speak at the Munk Centre. Chief Justice Roy McMurtry recounted his years in office as Ontario's attorney-general (1975–1985), a time when the emergence of neo-Nazis, such as Ernst Zundel, challenged the state to take an active hand in combating hate; and, most notably, the conference opened with an address by former prime minister Brian Mulroney.

The editors generously describe the latter's contribution as 'historic.' That may be overstating the case: there is nothing particularly historic about a Conservative politician pointing out the sins of his Liberal predecessors; on the other hand, it is true that William Lyon Mackenzie King's anti-Semitic and pro-Hitlerite sentiments deserve public attention and continued denunciation. Mulroney's speech aside, it is historically significant that in his capacity as prime minister he did appoint three Jews in succession – Stanley Hartt, Norman Spector, and Hugh Segal – to serve as chief of staff, and that he went on to give Spector the Canadian ambassadorship to Israel, 'smashing the odious myth of dual loyalties that had prevented Jews from serving in that position for forty years.'

Although uneven in quality, as are most publications stemming from conference papers, this slim volume demonstrates that there were moments at the Munk Centre worth preserving in print. Perhaps next time the conference and the publication that follows will include examples of the kind of dialogue between Arabs and Jews most of the participants agreed is possible and of mutual benefit. Then again, recent events in Lebanon may preclude this from happening anytime soon. (GORDON DUECK)

Béla Szabados. *Once upon a Time in the West: The Making of the Western Canadian Philosophical Association, 1963–2004*
Academic Printing and Publishing. x, 146. \$18.95

At the close of the meetings of the Canadian Philosophical Association (CPA) at Laval University in June 1963, a small group of philosophers teaching at universities in Alberta, Manitoba, and Saskatchewan met for drinks in the hotel room of Professor Terence Penelhum to compare their reactions to the sessions that had just finished. They agreed that the sessions they had attended had been disappointing. There had been no real discussion of the issues raised by the speakers, largely because the

structure of the sessions, with a chairman, a formal paper, an equally formal commentary, and then a period in which the chairman took questions and comments from the audience, stifled lively discussion. They resolved to arrange for meetings in their geographical area which would avoid these defects. Thus was born the Western Philosophical Colloquium; in 1969 it was renamed the Western Canadian Philosophical Association (WCPA). It is important to note that this association is not a branch of the CPA, the national organization founded five years earlier. It is entirely independent. A curious feature of the WCPA is that its members are the various departments of philosophy in the western provinces and not individual philosophers. The reason for this, we are told, has to do with applications to various official bodies for funding.

The author elects to tell the story by soliciting letters from many of those who have been active in the WCPA. He began his research by asking those who were at the founding meeting at Laval for their recollections and then expanded his list to include several others with long memories of the annual meetings. All of these letters – five from the founders and ten from senior participants – are reproduced in full, including the salutation and complimentary closings. He then recounts the story of the organization drawing on these letters and adds his own recollections. This way of structuring the book leads to a good deal of repetition, even though this part of the book is short: it occupies only sixty-one pages. Tucked in on unnumbered pages are portraits of eight important members of the WCPA. The rest of the volume includes biographical sketches of several of the participants, a list of all the meeting places, a list of all the invited speakers, and finally, reproductions of all of the programs from 1964 through 2004. These programs are just reprints of those handed out at the meetings, giving times, titles of talks, speakers' names and university affiliation. In later ones the names of commentators are included. The seventy-three pages devoted to programs might have been better used to flesh out the earlier very abbreviated history.

Perhaps the most important point made in this little volume is that all scholarly organizations tend to develop in the same way. The first few meetings of the WCPA deliberately tried to avoid the pitfalls the founders had seen in the CPA meetings. Instead of reading papers a participant would get up and propose some topic for discussion and all those present would vie with one another to get their points across. It was a free-for-all, with no director to ensure fairness. Organizers even went to the length of listing topics for discussion with no one listed to open the talk. But within a very few years people started to come with written papers, which they read before discussion was allowed. Then it was found necessary to appoint chairs to keep order, and then, of course, to expand participation, the next step was to appoint commentators ahead of time. The last step was to institute blind reviewing to determine which papers were worthy of

inclusion on the association's program. In short, the WCPA evolved into a smaller version of the CPA. The printed programs document this evolution.
(JOHN G. SLATER)

Sandra Alföldy. *Crafting Identity:
The Development of Professional Fine Craft in Canada*
McGill-Queen's University Press. 256. \$49.95

Sandra Alföldy's *Crafting Identity: The Development of Professional Fine Craft in Canada* is a thoroughly worthwhile addition to the slowly growing oeuvre of Canadian design history; one which not only sets the fact straight on a critical time period for craft professionals, but also sets the standard for the handling of theory in a historical account.

The book provides comprehensive coverage of the ten years between the foundation of the World Crafts Council in 1964 and the opening of the exhibition *In Praise of Hands* of 1974, a period during which the basic myths and contradictions still governing contemporary craft today emerged for the first time. Working from primary archival materials, Alföldy has established a scrupulous yet engaging chronology of events, bristling, as does all Canadian history, with the details of shifting personal allegiances, organizational turf wars, and the various forms of government intervention.

At the heart of the story lies the emergence of the idea of 'fine craft' as a personal art form, or as Alföldy puts it, the projection of 'late Modernist ideologies onto international craft.' The problematic nature of the very word 'craft' is a central issue. Supporters and advocates of craft are shown at different times to be variously seeking to preserve traditional folk hand skills, to promote profitable low-tech cottage industries; to contribute to industrial design, to forge national self-identity, to support alternative lifestyles, and to nurture creative self-expression. (No one seems ever to have spoken up in support of the apocryphal church basement craft sale.) In Canada, the tensions between folklore, industry, and art are further complicated by the distinctions between francophone, anglophone, and Native cultures, with the Quebec government in particular working in opposition to strong emerging American individualistic influences, and both English and French speakers uniting in their failure to consider Native art on an equal basis.

Alföldy brings to this tale an intelligent and dispassionate eye, depicting her cast of characters not just as their idiosyncratic selves, but as representatives of larger narratives. She observes that the influences of Joan Chalmers in Canada and Aileen Webster Webb (Mrs Vanderbilt Webb) in the United States have been aided by their personal possession of what Pierre Bourdieu calls 'cultural, symbolic and economic capital' – meaning good social connections, educated taste, and money, ingredients for

influence in any world. In her able hands, the specific historical details of this particular subject, place, and time become a case study revealing generalities behind the unfolding of all culture. Craft in those terms may be a perfect subject, as its uncertain definition and low cultural status leave it vulnerable to change – a weathercock of culture, as it were.

Modernist history of the recent past aims for an 'overarching metanarrative,' showing historical change as a process of satisfying 'progress' made towards an ideal perfection of style through a series of cumulative 'discoveries' by heroic individual geniuses. Operating in the postmodern era, Alfody is freed of the conflation of style and morality, able to see style as one among many issues. Alfody does not dismiss the ideal of progress, however, for she has no hesitation in identifying improvements since 1974 in Canadian craft. Today, a small but powerful community has achieved consensus on what it means to be a professional craftsperson – which is to say being skilled in technique, innovative in concept, and able to 'engage in the discourses of eclectic postmodern culture.' If a national craft museum does not yet exist, at least now craft is collected by the Canadian Museum of Civilization, while Alfody herself is an assistant professor at the Nova Scotia College of Art and Design, holding the only university position in Canada devoted to craft study.

Future debates on the meaning and intellectual status of craft will continue, of course, and we can confidently expect Alfody's book to play an important role in that future debate. Not only does she provide a definitive summary of the too-often rehashed craft/art debate, but the way in which she frames the debate quietly sets the gold standard of what history writing can achieve, answering the question of why we as a country need such books to understand who we are and how we came to get here. (HEIDI OVERHILL)

Alan C. Elder, editor. *Made in Canada: Craft and Design in the Sixties*
McGill-Queen's University Press. 144. \$39.95

The book *Made in Canada: Craft and Design in the Sixties* had its origins in the exhibition *Cool '60s Design* organized by Alan Elder, curator of Canadian crafts, decorative arts, and design at the Canadian Museum of Civilization. Elder's book is not a catalogue of the exhibition, but rather a literary complement to it, with eight essays from writers across Canada and a preface by artist Douglas Coupland. The effect created is rather like a literary exhibition, providing a side-by-side comparison of nine entirely different approaches to the topic. Like an exhibition, the book's impact derives not just from the separate pieces, but from their juxtaposition with each other, which provides a glorious collage of colourful information about Canadian design and craft in the 1960s.

Turned loose to frolic upon her favourite subject, curator Rachel Gotlieb, coauthor of the seminal *Design in Canada* (2001), heads straight for the spherical wonders of Sputnik. Her essay captures the goofy charm of the whole era, when the first blooming of Canadian national self-confidence made anything seem possible. Craft historian Sandra Alfody takes the opportunity to explore more deeply a topic touched upon in her book *Crafting Identity* (2005): the exhibition *Canadian Fine Crafts* held at Expo 67 in Montreal, which was the foundation of the crafts collection held at Confederation Centre, Charlottetown.

Historian Paul Bourrassa of the Musée nationale des beaux-Arts de Québec also writes on Expo 67, about the furnishing of model suites for Moshe Safdie's Habitat 67. Together, Alfody and Bourrassa eloquently conjure up the spirit and feel of Expo. Perhaps it is the vivid physical descriptions – of burnt-red brick and internally lit lime-green polyethylene – that evoke the conflicting aesthetics of the age. Certainly, true Canadian spirit lies in descriptions of endless committee negotiations, and those touching moments when artistry was compromised out of noble intentions (choosing conservative furnishings for radical Habitat to make visitors feel more *comfortable*.)

In one of three essays about government initiatives into national identity, graphic-design historian Michael Large of Sheridan College uses the topic of the new flag to illuminate 'the systematized use of visual symbols of nationhood' in terms of broader issues like artistic purism, media environments, and the nature of Canadian national identity. Bernard Flaman makes similar points on the disarmingly unexpected topic of Canadian airports, demonstrating how during the 1960s they became a focus for government presentation of the modern Canadian spirit to international audiences. Michael Pokopow offers a nice take on the success of Scandinavian design in Canada, where its ideologies – humanism, modesty, and thrift – complemented our own favourite conceits, though the argument might have been stronger with a discussion of why proud spendthrift Americans were also so fond of Scandinavian chairs.

Alan Elder himself provides an introduction and concluding essay that frame the entire book, asking whether the 1960s were the end of Canadian spirit – or the beginning. In 'When Counterculture Went Mainstream' he moves the story forward, as 'back to the land' movements migrated to downtown villages like Montreal's Crescent Street and Vancouver's Fourth Avenue, bringing concerns about society and the environment with them into the present time.

The only low moment in the book comes with Brent Cordner's assertion that plastic is a utopian sort of material. Petty factual errors adorn this thin thesis. Rubber is not plastic – it's tree sap. Youth of the 1960s were not 'raised with Lego' because it wasn't imported here until 1961. And no, plastic has not experienced a 'subsequent downfall.' It may be recycled and

granite-coloured today instead of shiny pop white, but that's why the material is called 'plastic' – it's a malleable expression for ideas; now more than ever.

Still, you can't fault Cordner for trying. He's got some nice pictures. And unlike Alfody or Elder, he is not a paid researcher, but a freelance designer/educator (teaching, ironically, at the University of Toronto) with very likely not enough spare time to get it right. Thus the secondary message in this book is not about its contents at all, but about the smallness of the Canadian design research community. That brings us back to the issue of government intervention. Sputnik, Expo 67, and books of this calibre are not created by freelancers working weekends out of the garage. Scholarship takes time and commitment, which is why it is the traditional purview of publicly funded museums and universities. If we want more writing this good – and we do – someone in government has to pay for it. Let's hope they do it soon, so we can curl up on future long, cold winters with more books this fact-filled, thoughtful and joyous. (HEIDI OVERHILL)

Eldon Garnet, editor. *Impulse Archaeology*
University of Toronto Press. iv, 272. \$45.00

Impulse Archaeology is a large-format, handsome celebration of twenty years of *Impulse* magazine (1971–90), and its fifty-two separate issues. The first eight were edited by writer Peter Such, who founded the magazine as a literary venture, but who then handed it on to international multidisciplinary artist and underground impresario Eldon Garnet, who edited the magazine until 1990, when he in turn passed it on to Peter Day, who prepared only one issue before his own death.

Impulse Archaeology is a collection set up like a magazine, with a masthead, an editor, a managing editor, an art director, and various design assistants. At the beginning of the volume are nine brief essays on the nature and importance of the magazine, followed by ninety-one samplings from its years of publication, and finally a chronology which describes each number. However, this is not just a history of a magazine, but also a record of a particular time in the arts in Canada and in western culture.

No quantitative description can give a sense of the importance of *Impulse* as a vanguard cultural repository, with its contributions from leading-edge art practitioners and theoreticians. In fact, in the pages of *Impulse* the line between art practice and art theory is broken down completely. After Garnet took over, each issue was designed as a collaboration between the editor and the art director, so that each issue was conceived as a work of art, with its own aesthetic practice. Some issues were dedicated to one artist – for example to John Scott, or to Nancy Johnson – while others were multi-level collaborations.

The history of early twentieth-century art is a history of the avant-garde. As Ezra Pound had it, modernism's avowal to 'make it new' moved art to develop alternative modes of production, alternative presses, fringe theatres, experimental new forms in musical composition and dance. Such innovations continued to some degree into the later part of the century, and the founding of *Impulse* at the beginning of the 1970s coincided as well with the growth of Canadian nationalism, which led to the flourishing of a national literature and art practice, which was in some interesting ways a parallel to the Irish Renaissance at the beginning of the twentieth century. Politics and the arts came together in Canada in the growth of a self-conscious and self-confident national culture. This growth of the sense of identity then became a reaching out of provincialism to an international context, a breaking down of perceived boundaries.

Many cultural ventures came into being in this period alongside *Impulse*, including *Descant*, *Exile*, Porcupine's Quill, Oberon, Guernica, Talon Books, Theatre Passe Muraille, Tarragon Theatre, Tish, Anything Company, and Factory Theatre. So often their very names are indicative of this reaching out or beyond.

In *Impulse Archaeology*, the essays which precede the excerpts resemble the shape-shifting nature of the magazine itself, the ways in which it is both product and reflection, a part of the culture of the times and a mirror of it. The essayists include Garnet, art critic Gary Michael Dault, and philosopher Mark Kingwell, each bringing a distinct perspective to the analysis of what *Impulse* was. At the time it was produced there was perhaps no sense of its importance except as an activity. Like any magazine, it was collected by some and thrown away by others. Now, looking over the descriptions of each issue and reading the samples from its pages, one can see, without any nostalgia for its demise, its magnificent achievement. Irregular, erratic, but never without interest, *Impulse* took the pulse of several generations, and its contributors included William Burroughs, Joyce Wieland, Joel-Peter Witkin, Michel Foucault, Angela Carter, John Bentley Mays, Jenny Holzer, Jean Baudrillard, Matt Cohen, Marguerite Duras, Nicole Brossard, and many more. The excerpts are uniformly well chosen, reflecting its virtues and liveliness.

Although it is not stated in the volume, *Impulse Archaeology's* publication seems to have been timed to coincide with a panel discussion at the Drake Hotel in Toronto, and a show at the Toronto Museum of Contemporary Canadian Art in 2005. So *Impulse* continues to move appropriately and characteristically beyond its covers. This volume is not only a catalogue, but also a superbly produced record of profound change in our culture from an inwardly focused nationalism to an international outlook. (KAREN MULHALLEN)

Pauline Butling and Susan Rudy. *Poets Talk: Conversations with Robert Kroetsch, Daphne Marlatt, Erin Mouré, Dionne Brand, Marie Annharte Baker, Jeff Derksen, and Fred Wah*. University of Alberta Press. 197. \$34.95

Author interviews have been an important element in Canadian literary criticism, no doubt because ours is a young literature in which the contemporary plays a substantial role. Collections of interviews began to be published in 1973 with Donald Cameron's *Conversations with Canadian Novelists*, and Graeme Gibson's *Eleven Canadian Novelists*, and since then perhaps a volume a year has been published. In *Poets Talk*, the most recent, Pauline Butling and Susan Rudy interview seven Canadian writers about their poetry. Five of these writers are well known (Robert Kroetsch, Daphne Marlatt, Erin Mouré, Dionne Brand, and Fred Wah); two may be somewhat less familiar: the Native author Marie Annharte Baker and the politically engaged Jeff Derksen. Because several of the poets in this volume are also authors of fiction, the focus is not everywhere so strict as the title of the collection might suggest.

If you are interested in the authors being interviewed, these conversations are all of real value – but the volume is not without its weaknesses. Though the book obscures the fact, the time of these interviews has largely passed, and they feel somewhat dated. *Poets Talk* was published in 2005, but these interviews (which can be located in time only by internal evidence) took place as much as fifteen years earlier. Two (those with Kroetsch and Marlatt) are quite evidently from 1990; two are from a few years after that (the interview with Mouré dates from around 1993; Brand from around 1995). Several of these pieces are printed with dingbats, which suggest they have been spliced together from separate occasions: thus the first part of the Baker interview seems to date from the early 1990s but the last section is from 2003. Nothing else is that recent: no part of the Derksen interview (which also appears to have been assembled) is later than 2001; the interview with Wah is at least two years earlier than that.

My second reservation concerns the interviewers. In the four interviews they conduct jointly, they sometimes get in one another's way, and whether working together or separately (Butling with Brand and Baker; Rudy with Wah), their questions and responses are shaped by their own agendas as much as by their interviewees' concerns.

Fred [Wah]: It's a performative poem ... It's kind of jazzy and ...

Susan [Rudy]: And really angry!

Fred: Yes, but it's jivey, this is a jivey poem.

On the other hand, the up-to-date prefaces to these interviews serve as valuable introductions to the writers and both they and the interviews

feature ample selections of poetry, enough to give readers unfamiliar with these writers a sense of what's at stake. As well, Butling and Rudy have brought together highly articulate writers – theoretically informed about the problematics and poetics of their craft – so their conversations are studded with interesting observations. Kroetsch, arguing that his writing is characterized by comic excess, observes: 'you can't argue inside the cosmology and win; it's got you beat ... But over and over every cosmology that gets defeated is defeated by excess.' Brand describes building her life around what she now calls 'struggle work' and contextualizes that project by explaining that, in writing for 'an immigrant Canadian audience,' she has also felt the need to resist her readers' desires 'to hold things static, the way they were back home' – meaning that 'I had to, as Langston Hughes, says, not simply represent but also break, violate.' The interview with Baker surprises when it shows how this indigenous writer constructed a literary tradition drawn partly from canonical sources: 'if I told you which writers interested me you'd think it was strange. I think of it as funny now. I liked anything to do with humour, so one Canadian writer I liked was Stephen Leacock.' Derksen's ideas about hyper-referentiality in his poems resonate with Kroetsch's remarks on excess; and his discussion of his involvement with the short-lived David Thompson University Centre adds to our understanding of West Coast literary developments. Marlatt and Wah further develop our sense of the West and of West Coast poetics, and those who have followed Wah's career will be interested in his discussion of how his ideas on race and ethnicity evolved. As well, Wah, who is Butling's husband, wanders into and joins the conversation with Marlatt about halfway through the interview with her, giving to that dialogue an unexpected sense of spontaneity.

Perhaps even of jviness. (RUSSELL BROWN)

Marlene Goldman. *Rewriting Apocalypse in Canadian Fiction*
McGill-Queen's University Press. x, 214. \$75.00

In 1926, Lionel Stevenson remarked on Canadian poets' indebtedness to the apocalyptic mode: 'The poetic mind, placed in the midst of natural grandeur, can scarcely avoid mysticism.' According to Marlene Goldman's *Rewriting Apocalypse in Canadian Fiction*, Canadian writers continue to find apocalyptic paradigms compelling. Goldman posits, however, that contemporary writers are confronted, not with nature's splendour, but with the traumatic complexities of post-Second World War urban society, which they address in prose narratives that function, not as a source of mystical vision, but as 'crisis literature' that challenges the key features of apocalyptic thinking and reveals the worldly workings of the oppressive political and social forces that perpetuate it.

Goldman's study is 'concerned with how Canadian authors rewrite the narrative of the apocalypse, which envisions the end of the world and the creation of a heavenly world reserved for God's chosen people.' Goldman is thus less interested in allusions to the Revelation of St John (though she clearly has intimate knowledge of the biblical text) than in a kind of apocalyptic *logic* played out in cultural narratives involving 'a transformative catastrophe and a subsequent revelation of ultimate truth' to a privileged few. In a sense, Goldman's study marries Linda Hutcheon's theories about Canadian postmodernism to Northrop Frye's myth criticism: contemporary Canadian authors, Goldman intimates, read the apocalypse narrative in an ironic mode; they do so in part because they present the 'ex-centric' perspective of 'history's beautiful losers,' the conventionally doomed 'non-elect' of the apocalypse myth.

While *Rewriting Apocalypse's* introduction initiates readers into the 'grammar' of apocalypse and skims a selection of Canadian narratives, the bulk of this study reads five canonical Canadian narratives of the 1980s and 1990s. In effect, Goldman looks to these texts to discover what apocalypse now means, after Auschwitz, after Hiroshima and Nagasaki, after the catastrophic displacement of Native people and the internment of Japanese Canadians – and how the enduring myth of apocalypse is itself implicated in such acts of historical violence. In her chapter on Timothy Findley's *Headhunter*, then, she identifies historical and aesthetic references that present apocalypse as a plot that, like Findley's character Kurtz, has escaped the bounds of literature, damagingly shaping current human culture and behaviour. This plot, according to several texts Goldman examines, can also be countered therapeutically within literature itself. In the chapter on Michael Ondaatje's *The English Patient*, Goldman's discussion is guided by Walter Benjamin's theories in its analysis of the novel's 'obsession with the fragment, allegory, and the view of apocalypse as an ongoing crisis.' The central chapter examines, not a novel, but a short story, Margaret Atwood's 'Hairball' from *Wilderness Tips*, which focuses on the 'gendered and cannibalistic nature of apocalyptic violence.' Goldman argues less than convincingly that the story's plot implicitly links the biblical Revelation narrative to the conquest of Native people by settler-invaders, a link suggested by Atwood's interest in the Wendigo myth. The story seems in many ways an odd choice, a slim substitute for the obvious Atwoodian apocalyptic text, the novel *Oryx and Crake*. In Thomas King's *Green Grass, Running Water* Goldman perceives alternatives to destructive European apocalyptic views in the novel's Aboriginal aesthetics and ethics. And in her final chapter, Goldman astutely situates apocalyptic thinking in relation to trauma theory, highlighting Joy Kogawa's 'aesthetics and politics of melancholia' in *Obasan*.

Goldman's study is more useful for its insightful individual readings and observations on the continuing prevalence of apocalyptic topoi than

for its generalizations about Canadian literature. While she is at pains to posit her texts as representative of Canadian postmodernism, Goldman does not adequately historicize specific postmodern moments or fully demonstrate the representativeness of these texts. Nor does she complicate Hutcheon's premise that Canadian postmodern writing is distinguished by 'ex-centric' perspectives. Could the unexamined notion of ex-centricity, or of a national literature, or even of postmodernism itself be implicated in apocalyptic logic? Goldman's book claims its novels unveil the ways apocalyptic violence permeates the discursive formation of the nation-state, but to fulfil the promise of this claim it should more fully problematize its own terms. (MANINA JONES)

Tseen Khoo and Kam Louie, editors. *Culture, Identity, Commodity: Diasporic Chinese Literatures in English*
McGill-Queen's University Press. xiv, 313. \$75.00

Since the 1970s, Asian Americans and Asian Canadians have largely been studied in individual national contexts, as racial minorities within Canada or the United States. Over the past decade, however, scholars have increasingly viewed such populations as diasporas, linked by ancestral, cultural, and economic ties that cross national boundaries. This volume itself is evidence of the advantages of such transnational thinking: edited by two Australian academics, it contains essays by Canadian, American, and Australian critics, surveying authors of Chinese descent in all three countries.

Such juxtapositions can create greatly expanded intellectual contexts. The poetry of Chinese-Canadian poet Fred Wah is read in the light of Harvard professor Tu Wei-ming's theory of 'cultural China' and of Hong Kong director Wong Kar-wai's film *In the Mood for Love*. Chinese-Australian novelists Brian Castro and Simone Lazaroo are compared to American counterparts such as Amy Tan and Maxine Hong Kingston. From essay to essay, readers are encouraged to think beyond national borders, encountering new work by new writers that may provide a fresh perspective on their own research.

Based on this collection, it would seem that Canadian scholars are in the forefront of diasporic thinking. Essays by Lily Cho, Guy Beaugard, and Donald C. Goellnicht – all well-known scholars of Asian-Canadian literature – offer sophisticated accounts of what a concept of 'diasporic Chinese literature' can offer interpreters of Canadian writing. Cho links the poetry of Fred Wah to a broader trend in the diaspora towards 'deconstructing Chineseness,' while also finding in Wah a struggle towards diasporic connection, a 'longing for something that defies the binds of historicism.' Beaugard assesses the current 'problem of diaspora' and its confrontation

with ethnic studies, while arguing that Wah and video artist Richard Fung develop a 'poetics of diaspora' that emphasizes practical agency. And Goellnicht describes a shift in Asian-Canadian writing from 'immigrant' to 'disaporic' narratives, a shift that has also opened up Asian-Canadian literature to explorations of queer sexuality.

Elsewhere in the book, however, the concept of diaspora is theorized only tentatively. Few of the authors explain how the diasporic paradigm differs from the older mode of ethnic studies, or account for what is distinctively diasporic in their analyses. The majority of the essays focus only on one national literature, and many do not provide enough context to allow, say, a Canadian reader to understand the situation of a Chinese-Australian writer.

Perhaps this volume's greatest service to North American readers is its introduction of the work of Ouyang Yu, a provocative Chinese-Australian poet who is the subject of one essay by Wenche Ommundsen and is mentioned in at least two others. Ouyang, a relatively recent immigrant whose work includes fiction, criticism, and translation in both Chinese and English, has earned the label 'the angry Chinese poet' for his scathing critiques of Australian racism; but his rhetoric is also tinged with a moving, melancholy lyricism. If Ouyang Yu is the face of the new diasporic Chinese literature in English, the field has an exciting future indeed. (TIMOTHY YU)

Cynthia Sugars, editor. *Home-Work:
Postcolonialism, Pedagogy and Canadian Literature*
University of Ottawa Press 2004. x, 534. \$35.00

Home-Work: Postcolonialism, Pedagogy and Canadian Literature takes its place among a growing body of work on the application of postcolonial theories to Canadian literature. It provides a valuable companion to Cynthia Sugars's *Unhomely States: Theorizing English-Canadian Postcolonialism* (2004); where *Unhomely States* provides an overview of postcolonial Canadian criticism and theory from the mid-1960s to the end of the twentieth century, *Home-Work* provides a snapshot of the state of thinking about the relationships connecting (and the disjunctions separating) Canadian literature, national theory, postcolonial theory, and pedagogical practice at one specific point in time. It is a timely, relevant, and interesting collection, with essays that address issues of concern not only to scholars of Canadian and postcolonial literatures, but to everyone teaching in the Canadian academy.

Postcolonial theory, which negotiates the boundaries between cultures and critiques the cultural inequalities wrought by imperialism, would seem to lead logically into the practice of critical pedagogy, which reveals (and attempts to dismantle) similar inequalities in the classroom setting. Both

should be applicable in the Canadian literature classroom, where the defining myth of multiculturalism often informs curriculum choices. However, as the essays in this volume make clear, the movement from theory to practice is fraught with difficulties. In her introduction, Sugars asks whether there is 'a gaping divide between academic theory and pedagogical practice' and whether 'the radical rhetoric of postcolonial theorists' has actually transformed 'the approach to teaching Canadian literature, and institutional practice as a whole.' The answers to these questions, as presented in the essays of this volume, are mixed. On the one end of the spectrum, Danielle Schaub suggests that analysing the strategies used in multi-ethnic Canadian texts 'can help open empathetic communication between groups that are ambivalently delineated by prejudice, fear, longing, hate, and desire'; at the other end, Gary Boire argues that 'radical pedagogy cannot exist within the precincts of the university – and even if it tries to come into being, it does so within a state of siege.' Beverly Huan sets up a detailed road map for putting a postcolonial pedagogy into practice, but even her explicit instructions might be difficult to transfer from page to classroom. Despite the obstacles, the essays in the collection provide many useful suggestions for transforming pedagogical practice.

One of the most unsettling aspects of applying postcolonial pedagogy in the classroom is the fact that many students are not open to such approaches. Arun Mukherjee laments 'the arrogance and authority' with which some of her students appeal to a 'New Critical orthodoxy about literature' and criticize her postcolonial readings and critical pedagogical practices. Stephen Slemon notes that when he stopped collecting articles on critical pedagogy, his 'teaching evaluations took a sharp step upwards.' Those who attempt to transform the classroom often meet more resistance from students than from university administration or more traditionally minded colleagues. Slemon argues that 'a postcolonial pedagogy for the literatures in Canada *can only* take place with the materiality of dialectics.' Challenging students' prejudices while providing a classroom setting where they are allowed to challenge the professor's authority can provide some of the most fertile ground for change, but also some of the most unproductive and reactionary resistance.

The twenty-nine essays in the collection (including Sugars's introduction and Slemon's afterword) provide constructive ideas for how to create a successful postcolonial pedagogy within the Canadian literature classroom. They approach the topic in a variety of ways: from positing theories, to exploring history, to analysing specific classroom practices or reading strategies for individual texts or types of literature. There is a good balance between established and emerging scholars. Although the majority of contributions to the collection come from scholars in English, there are some papers from an education perspective that provide an important

addition to the practical pedagogical component of the volume. The many different voices, approaches, and perspectives give the collection a scope that would be impossible in an individual monograph. *Home-Work* will be useful to those interested in Canadian literature or postcolonial theory, and essential to anyone concerned with critical pedagogy and classroom practice. (JUDITH LEGGATT)

Rob Appleford, editor. *Aboriginal Drama and Theatre*
Critical Perspectives on Canadian Theatre in English Volume 1.
Playwrights Canada. xv, 187. \$25.00

'The use of words is dangerous, risky.' (Star)

Aboriginal Theatre and Drama is the first of the twelve-volume Critical Perspectives on Canadian Theatre in English series. The included material in each of the volumes of the series is largely reprinted, culled from a variety of academic and professional publications and organized chronologically within the new collection, with a small number of new essays rounding out the historical, revisionist, 'survey'-oriented projects. Rob Appleford is one of Canada's most recognized scholars on Aboriginal theatre, and thus a logical choice to edit this collection. The other contributors largely fall into two 'camps': non-Aboriginal theatre academics and Aboriginal theatre practitioners. Among the former are some of Canada's finest scholars, all non-Aboriginals: Alan Filewod, Ric Knowles, Rob Nunn, Reid Gilbert, Sheila Rabillard. Among the latter are some of Canada's most recognized and talented artists, all Aboriginal: Star, Daniel David Moses, Tomson Highway, Yvette Nolan, Drew Hayden Taylor, Armand Garnet Ruffo. (A final contributor, Geraldine Manossa, is a researcher and teacher at the National Aboriginal Professional Artist Training Program in British Columbia.) Appleford has gathered the first rank here, and each contribution rewards. Yet one of the strongest impressions is a collective one, as the 'divide' between the two sets of voices could hardly be more striking.

One after another the academic voices wrestle with the perhaps irresolvable challenge of non-Aboriginal analyses of Aboriginal cultural process and product. Repeatedly we are reminded that the use of words is, indeed, dangerous. Filewod begins his entry by noting, 'In particular we ['white scholars'] are faced with the challenge of understanding our complicity in the historical processes of colonization which have suppressed aboriginal responses – both by repression and under the guise of encouragement.' Nunn cites Terry Goldie (as do several of the other authors) in the effort to articulate his strategy: 'Goldie concluded by advocating a role for the White critic: not silence, which can be oppressive too, but "a very loud silence, which analyzes the silencing and which

provides opportunities, not to speak for the silenced, but to allow the silenced to speak.” Although there are varying degrees of comfort with this option, each of the academic writers adopts a strongly self-reflexive position in relation to the artists and material they explore, with the result that each of these accomplished entries is as concerned with – and articulate about – ideological culpability and methodological rigour as with analysis and interpretation.

Conversely, the Aboriginal artists included in the volume uniformly express their ideas with a directness that is at once intense yet casual; these entries emerge as arrested speech (literally so, for instance, in the documentation of an oral presentation by Yvette Nolan). Preoccupied with the dynamics of Aboriginal storytelling, industry and critical stereotyping, and the violence of the ‘dangerous, risky’ English language on the articulation of Aboriginal culture, these practitioners blend highly practical issues of personal and professional survival with a consistent determination to discover contemporary relevance in ancient – and, often, disappearing – traditions. There is some romanticization here – enacting, at times, precisely the tropes the scholarly authors are desperate to avoid – yet the material exhibits the same level of self-reflexivity found in the academic articles, only leavened by ironic humour or charged by angry frustration (or both). Occasionally, one can almost, if not quite, hear Drew Hayden Taylor’s character Amos (from *The Baby Blues*, discussed by Nunn) commenting on non-Aboriginal attention: ‘They love stuff like this.’

Late in his article, Knowles asserts that ‘Mojica *enacts* a move ... to a *performative, embodied* genealogy that might be considered to be ... a First Nations project of keeping the ancestors alive and granting them agency in the present.’ In this might also be found the distinction between the ‘very loud silence’ of the deeply engaged and sophisticated but unavoidably *other* voices of non-Aboriginal scholarship and the very differently sophisticated voices of the Aboriginal practitioners, whose engagement is of an entirely different order. In his introduction, Appleford risks underselling the excellent scholarship here, but also captures its relationship to the Aboriginal entries in this collection, when he states, ‘The vibrancy of this field beggars the critical analysis applied to it thus far, which is as it should be.’ (BRUCE BARTON)

Maureen Moynagh, editor. *African-Canadian Theatre*
Critical Perspectives on Canadian Theatre in English Volume 2.
Playwrights Canada. xxii, 130. \$25.00

As general editor of *Critical Perspectives on Canadian Theatre in English*, Ric Knowles notes that the series is intended, in conjunction with recently published anthologies, to ‘facilitate the teaching of Canadian drama and

theatre in schools, colleges, and universities across the country for years to come.' Volume 2, *African-Canadian Theatre*, edited by Maureen Moynagh, makes available several important studies (most previously published), complementing the two-volume edition of *Testifyin': Contemporary African Canadian Drama*, edited by Djanet Sears. Despite a few shortcomings, this volume is a welcome and much-needed addition to the study of Canadian drama and theatre.

This collection, for the most part, focuses on close readings of plays: their postcolonial strategies, their engagement with ideas of nation and the diaspora, their performance of blackness, of gender, of sexuality. Surprisingly, this can sometimes prove to be limiting. Robin Breon's article provides a straightforward historical overview of black theatre and performance, but as it was written in 1988, it feels a perfunctory nod to 'history.' Although the minstrel tradition is addressed in passing, I would like to have seen more attention paid to minstrelsy in a Canadian context. It is often difficult to teach performance practice, especially one that is so problematic and largely not script-based; the inclusion of such articles, especially in a series geared to teaching, would also help to expand the kinds of performance practice studied and lead to discussions of its cultural work.

One of the key themes among the articles is erasure: of history, of the individual, of the 'other' (however this is defined). These articles and plays find ways of speaking where history or literature is silent. As Alan Filewod points out in his article, *Angélique* by Lorena Gale foregrounds the erasure of slavery from dominant historical narratives in Canada, ultimately implicating the audience through its framing devices. Mary Jane Kidnie's article on *Harlem Duet* reads Billie, Othello's 'first' wife, using Jean-François Lyotard's 'differend' to explain how the collision of different value systems and experiences in this play prevents any kind of easy resolution.

Speaking against erasure also means rethinking an idea of nationhood and remembering differently. George Elliott Clarke reads *African-Canadianité* in Walter Borden's *Tightrope Time* as the playwright rereads/rewrites Lorraine Hansberry's *A Raisin in the Sun*. Performance practice is also addressed in the article on two of George Boyd's plays and their relationship to cultural/counter memory. The commentary by Rachael Van Fossen, as artistic director of Black Theatre Workshop, is at its most effective when it acknowledges often undiscussed issues around production, such as casting.

In her article, Maureen Moynagh addresses 'cultural memory performed as counter-memory,' describing how Beatrice Chancy enacts a kind of 'diva citizenship' in her refusal to be silenced. Rinaldo Walcott, in a survey of several plays, performs a different act of 'citizenship' when he offers a 'diasporic aesthetics' and a 'politics of reconnection and reparation' as a

means of both articulating and inhabiting a new space of belonging. Similarly, spaces are rewritten or reclaimed in the calypsos and carnivals addressed in Andrea Davis's article as she reads the resistant inscriptions of black female sexuality in Tony Hall's *Jean and Dinah* and Debbie Young and Naila Belvett's *yagayah: two.womyn.black.griots* (though, oddly, she does not address Mary Russo's important work on carnival and the female grotesque). Davis points out how one of the plays brings about its own form of marginalization in its representation of homosexuality.

In short, these essays will provide a useful point of departure for further study, either of the plays or the issues presented here. As Moynagh points out, this collection is pioneering, and 'if it can inspire more scholars' (and I would add teachers) 'to devote their energies to an engagement with African-Canadian theatre, it will have served its purpose.' (MARLENE MOSER)

Renate Eigenbrod. *Travelling Knowledges:
Positioning the Im/Migrant Reader of Aboriginal Literatures in Canada*
University of Manitoba Press. xvi, 280. \$24.95

Since the late 1980s, the increasing visibility of indigenous scholars in academia has fundamentally shifted the critical contours of Native North American literary studies. As a departure from earlier criticism that focused on cultural themes and features in Native literature, much current scholarship has built upon and expanded those concerns to include the epistemological and political contexts of the criticism itself. These contexts are particularly important given the continuing colonialism in North America. The increasing attention to indigenous voices has been accompanied by deeper reflection on the role of non-Natives in the study of Aboriginal literatures, especially in this current decade. In 2000, Len Findlay exhorted scholars to 'Always Indigenize!' in an influential essay of the same title, while in 2001, Helen Hoy's *How Should I Read These? Native Women Writers in Canada* challenged universalist claims about the presumed cultural transparency of Native-authored texts. Now, in *Travelling Knowledges*, Renate Eigenbrod provides a thought-provoking study for non-Native readers of Aboriginal literature, grounding the analysis in the concepts and experiences of both Native and non-Native movement, motion, border-crossing, and subject position.

Interweaving her own conversational reflections of being a German immigrant to Canada with Aboriginal textual expressions of both migration and rootedness, Eigenbrod introduces her study with a deceptively simple statement: 'In this book, you will follow the different paths I took in order to come to an understanding of Canadian Aboriginal

literatures.' Drawing deeply from a wide and impressive range of texts by both Aboriginal and non-Native writers, scholars, and theorists, she sets herself a number of ambitious goals: positioning non-Native readers in relationship to Aboriginal texts without displacing Aboriginal subjectivities; exploring Native contexts in varied texts while avoiding essentialized presumptions of a monolithic 'truth' of Aboriginal experience; engaging the texts as a thoughtful scholar while simultaneously challenging the assumed authority of the (outsider) literary critic interpreting Native literary expression.

Perhaps her most significant goal is the desire 'to demonstrate the complexities of Native literature – complexities one would expect from any other literature.' By reflecting on her own experiences – both successful and improvable – in reading, teaching, and understanding Aboriginal literatures, Eigenbrod makes manifest in her analysis the theory that she proposes. Rather than making sweeping judgments about both the cultural contexts and Eurocentric literary merit of these texts, Eigenbrod places her own personal and intellectual experiences into conversation with those of diverse Aboriginal writers on shared issues of textual relevance, such as migration, cultural literacy, decolonization, essentialism, and identity. In so doing, the analysis expands from a narrow lens of authoritative outsider interpretation to a multi-layered conversation between both insiders and outsiders, thus demonstrating the wide range of experiential, cultural, and expressive possibilities of Aboriginal literature. Such an approach is both unabashedly political and, at times, uncomfortable for those who are in the position of being outsiders to the cultural contexts of the texts. Yet, as Eigenbrod notes, only by attending to both the social realities of Aboriginal peoples and the ways in which scholarship might contribute to either liberation or continued colonization can scholars hope to come to an honest understanding of Aboriginal literatures and a respectful relationship with Aboriginal peoples.

On occasion, Eigenbrod's voice is almost entirely buried beneath excessive references and quotations from other texts, and this is a pity, as her sensitive discussion of both texts and contexts is quite engaging, and her close readings of texts by writers such as Maurice Kenny, Lee Maracle, Lenore Keeshig-Tobias, Richard Wagamese, and Maria Campbell are particularly astute. Given her methodological commitments to privileging Native subjectivities, more sustained discussion of texts could only have enhanced the analysis.

Yet this is a minor concern about an otherwise impressive and ambitious study. Throughout *Travelling Knowledge*, Eigenbrod skilfully manoeuvres through the experiential, ethical, and intellectual complexities of studying Aboriginal literatures with a keen eye, a thoughtful mind, and an open heart. Such work offers much for both Native and non-Native readers, and it is a very welcome addition to the field. (DANIEL HEATH JUSTICE)

Carmine Starnino, editor. *The New Canon: An Anthology of Canadian Poets*
Véhicule. 326. \$23.95

In a suspiciously worded Wikipedia stub (suspicious in that it appears to be self-authored), Montreal poet, critic, and anthologist Carmine Starnino is referred to as 'the attack dog of Canadian poetry.' His career is further summed up with the following, risible faint praise: he is 'considered by many University thinkers and students, alike, to be an evolving poet who has written important literary criticism.'

This 'attack dog' business, which is speckled throughout the trail Starnino has left on the Net, has to do with his 1994 collection of reviews and essays, *A Lover's Quarrel*, in which he vilifies virtually every revered poet in the country, in an attempt to rectify what he calls our 'chronic overestimation' of the Canadian canon.

The New Canon is a collection of poets chosen for their age (the fifty selected poets are born between 1955 and 1975) and because, editor Starnino writes, in his shockingly laboured introduction, they are 'the most impressive and potentially transformative group of poets' he can envision from his perch as, more accurately, the fractious attack budgie of Canadian poetry.

While *The New Canon* contains a number of excellent poets, including Gil Adamson, Ken Babstock, Walid Bitar, David McGimpsey, Karen Solie, and more, there are some dreadful inclusions too, whom I will not name, because I, unlike Starnino, do not wish to carve a tiny niche for myself by attacking other writers.

Let me just say that the Montreal Mafia is well represented here, a smug group of self-congratulatory, crafty hacks, and that Starnino's de facto bodyguard David Solway – best known for reviling Al Purdy's sainted memory on the first anniversary of his death – is not: perhaps Starnino is finally learning to cover some of his tiny bird tracks.

Yet the contributors to *The New Canon* feel irrelevant to the larger project that is the furthering of Starnino's auto-plot: to construct the world of Canadian poetry as a carnival he barks at; more direly, to make a living, like Mikey, the boy who hated everything but Life cereal, by sniping at everyone who does not meet his utterly obscure aesthetic requirements.

In the prolix introduction, Starnino extravagantly praises poet Bruce Taylor for his alliterative deployment of the words 'schmecks' and 'spavined.' 'Right off the bat,' the editor declares, 'you know that Taylor has a real ear, not simply a literary one.' Wondering, fitfully, what real and literary ears were, I looked to the poetry of Starnino himself, which, unsurprisingly fulfils his criteria for 'defeating the inexpressible.'

*Ooohing over these floats – a ship, a hot-air balloon,
a windmill – is silly. To think of them as poetry
even sillier ...*

So chirps Starnino in 'Credo,' in verse so weak and so gutless, one would burn it from a greeting card.

It feels counter-productive to express the obvious about Starnino and his 'important to University thinkers' oeuvre, as this is the sort of thing his equally-hobbled cronies flock to, like moiling pigeons.

'Anthologies have it hard,' Starnino writes in his introduction. I called Pages Bookstore in Toronto, who move a lot of cutting-edge critical product, and their manager informed me that they have sold nine copies of the book in the year since it has been published.

While vital anthologies of Canadian poetry are needed, if only to overthrow Gary Geddes' reign of terror, *The New Canon* is not that – or it might be, if one were inclined to sever its context and purpose, and simply enjoy the, largely, blameless poetry that can scarcely be heard above all the squawking, preening, and puke. (LYNN CROSBIE)

Timothy B. Smith. *France in Crisis: Welfare, Inequality and Globalization since 1980*
Cambridge University Press 2004. xi, 297. US \$27.99

The thesis of *France in Crisis* is simultaneously revisionist and conventional. The revisionist position is that France's governing elites – notably socialist leaders and left-wing thinkers – misrepresent the French welfare state as redistributive, egalitarian, and solidarist, when it is a corporatist welfare state composed of highly organized public-sector unions protected by excessive labour regulation and separate and unequal social insurance funds. Instead of redistributing income in an egalitarian and socially cohesive way, the state maintains the incomes of public-sector employees and professionals and their retirees with pensions sustained by state subsidies, to the detriment of private-sector employees, women, the young, immigrants, and children of immigrants. Timothy B. Smith blames both socialist and republican politicians for failing to alter the system, and especially the pension system, which is fiscally unsustainable because it relies on a pay-as-you-go system that is overstretched owing to the high ratio of retirees to employed members of the pension plans.

Instead of critiquing and reforming the existing state, Smith contends that most governments and public intellectuals – including the internationally renowned Pierre Bourdieu – have blamed globalization or neo-Liberalism, also known as 'jungle capitalism' in French socialist discourse, and thereby diverted attention from internal problems such as the high percentage of workers and the level of redundancy in the public sector. Smith categorically rejects popular critics like Naomi Klein in Canada and Viviane Forrester in France who contend that globalization has restrained states' capacity to promote social redistribution and limited pension and health care funding. His blunt rejection of this position resembles the

increasingly conventional, neo-conservative position on welfare state reform.

Although the revisionist portion of Smith's thesis is the salutary and stinging critique of socialist and left-wing thinkers and socialist government policies of early retirement, stringent rules about firing personnel, and the like, Smith also blames republican governments for failing to contest the French consensus about social policy; he attributes their failures, in large part, to their fear of taking on powerful public unions and pension funds and more generally, their aversion to social conflict, given memories of May 1968. When, as in 1995–96, the Juppé government proposed reforms to the special pension regimes and civil servants' pensions – changes that would have treated people more equitably and contained costs through universalism – millions of older, largely male workers and elite cadres took to the streets, paralysing France for six weeks. If these stakeholders are primarily to blame for the fall of the Juppé government, the book also finds fault with Juppé for his efforts to link reforms to the Maastricht treaty.

Smith supplies masses of statistics to support his position, though he often follows paragraphs of statistical generalization with a paragraph of qualifications. The sheer number of economic statistics tends to overshadow the qualifications and blunt criticism, unless the reader would like some flesh on the statistical profiles. For instance, the aging, white, largely male public union members and retirees remain faceless and silent. With one exception, *France in Crisis* does not offer vignettes or profiles on individuals other than leaders. This reader had some difficulty reconciling the demonized representation of union members with her personal experiences with public transit workers. One does not have to be a dupe of French socialist and left-wing thinkers – or so this historian of French labour and Frenchwomen believes – to wonder if the situation of all public workers is quite so cushy and comfortable as Smith suggests. Some, like myself, may not be overly concerned about workers and unions daring to be 'arrogant.'

To offset criticisms about the conservative thrust of his book, Smith insists that the alternative to French *dirigisme* is not American neo-Liberalism. His alternative models of welfare state reform is the Netherlands – a corporatist welfare state that managed, during the 'Dutch miracle' of the 1980s, to reorient social policy towards job creation and integration of citizens into the workforce – and the inevitable one, Sweden. The other comparison is to the Canadian system, which is refreshing, because so often ignored in comparative and especially French studies of the welfare state. Smith also gives due credit to the successful health care system and a reasonable analysis of the flaws of France's famous family policy. (MARY LYNN STEWART)

Raymond M. Hébert. *Manitoba's French-Language Crisis: A Cautionary Tale*
 McGill-Queen's University Press 2004. xvi, 296. \$70.00

On 13 June 1985 the Supreme Court of Canada judged that Manitoba was in 'a state of emergency': all of the province's unilingual laws, passed and printed in English only, were unconstitutional. Manitoba's Official Language Act of 1890 had abolished section 23 of the Manitoba Act of 1870, which guaranteed the equal status of French and English as languages of governmental debate, record, legislation, and court proceedings. Displaying more common sense than the province's politicians, who had simply ignored lower court decisions in 1892, 1909, and 1976 that the language law was *ultra vires*, the Supreme Court gave the laws temporary validity until they could be translated, re-enacted, and published. Over the next several months the New Democratic government of Howard Pawley reached a compromise with the Société franco-manitobaine on the extent and schedule for the translation of past acts and regulations and as well agreed to implement French-language services. In 1989 the Conservative government of Gary Filmon, elected the previous year, implemented a more extensive program of services for areas in which francophones were concentrated and admitted that French was an official language in Manitoba.

Raymond M. Hébert has provided an engaged and engaging narrative of 'Manitoba's French-Language Crisis' and has offered a provocative theory of right-wing authoritarianism to explain the bigotry that provoked legislative paralysis and prevented a resolution of the issue except by judicial order. At the centre of the narrative and the theory is 'the fire-breathing, anti-Trudeau, Charter-loathing Sterling Lyon,' who, as premier from 1977 to 1981 and leader of the opposition for two years thereafter, headed 'a viscerally antibilingualism, rural-based caucus.' In government Lyon rejected any entrenchment of language rights, arguing, as he had during the constitutional debates, that parliament was the best guarantor of minority interests. In opposition he aggressively led the attack on the well-intentioned but divided and ineffectual Pawley government and set his party on an obstructionist course that continued even after Filmon succeeded him as party leader. With his fellow Conservatives and disaffected NDP MLAs, Lyon inspired a vicious anti-francophone grassroots campaign that cowed the government. Rather than forcing a decision on a 'made-in-Manitoba' constitutional amendment, after twelve days of bell-ringing during which the Conservatives refused to attend the vote, Pawley requested that the legislature be prorogued in February 1984. The Court would decide.

As the Franco-Manitoban case for constitutional remediation advanced, anglophones, expecting to find their interests and identities reflected in their political institutions, developed an anxiety over their own political

and cultural status in the province. Not only did this paranoia affect those of British background, it also provoked those formerly ethnic 'out-groups,' principally German, who had already lost their language and accepted the British identity of the province. This ethnocentrism was expressed in an authoritarianism susceptible to manipulation by a handful of demagogic leaders who warned of conspiracies, secret agendas, and dire consequences for the unvigilant. 'Sterling Lyon set the tone,' Hébert contends.

Appealing as authoritarian theory is in explaining the unpleasant Sterling Lyon and his company, its lack of subtlety contrasts with Hébert's compelling narrative, which reveals many contingencies and paths not followed. As well, the theory leaves timidity and weakness as the only explanation for the Pawley government's inability to deal with the crisis. Might not a more convincing interpretation reside in a theory about the nature of interest group politics in a federal system in which individual and communal constitutional rights stood in tension?

But this is a minor concern. The 'Cautionary Tale' is a compelling narrative – in some ways a tragedy – and it is told well. Occasionally, the author's command of the detail of events and personalities does go beyond what readers, especially those unfamiliar with Manitoba's politics, need to know, and one senses that the author wanted on the record the names of all those on the wrong side of the crisis. And perhaps they should be. (DAVID G. BURLEY)

Serra Tinic. *On Location: Canada's Television Industry in a Global Market*
University of Toronto Press. xvii, 208. \$27.50

For reasons too numerous to mention here, few leap at the prospect of studying Canadian television. While there exists a healthy body of work on broadcasting policy and on the activities of the CBC, an appreciation of the rest of Canadian television has been screened from view.

Combining research on broadcasting policy with first-person interviews, industry analysis, and textual readings of television programs, Serra Tinic's *On Location* is an ambitious attempt to address these gaps. Through a case study of Vancouver's television production sector, Tinic sees Canadian television as a site to explore 'the relationship between place, media representations, and community formations in a global cultural economy.' She strategically positions this community at the crossroads of competing forces, including federal policy measures intended to encourage the production of Canadian stories, provincial efforts to attract capital infusions from Hollywood productions, shifting priorities at the CBC towards Toronto-centric productions, and external pressures from co-production partners to strip stories of their local flavour for international markets. Lost among these tendencies are the opportunities for regional

stories to have a place on the nation's television screens. This is unfortunate, for Tinic argues that Canadians support programs representing local or regional stories, particularly those that deal with important social issues and show life on the periphery to central Canada and the United States. To illustrate, Tinic devotes a chapter to the study of marginal discourses on CBC sketch comedies from the Maritimes such as *This Hour Has 22 Minutes*. Tinic concludes with calls for changes to Canadian content regulations to recognize place and measures to focus the CBC's attention on regional productions, to provide a bulwark against generic programming produced for 'global audiences.'

Although Tinic's project offers much potential, problems persist in its execution. While the study of Vancouver-area producers offers a fascinating glimpse into the processes of cultural production, the author does not provide an explanation of why she chose to focus on different producers instead of doing an in-depth study of one company. Treatment of the benefits and pitfalls of this methodology would have added texture to Tinic's analysis and provided guidance to others inspired to build on these efforts.

On Location's biggest weakness is its description of Canada's television industry. With its focus on the CBC and examples drawn from CBC programs, Tinic makes little mention of Canada's private broadcasters, nor does she provide an adequate account of the history of the independent production sector both within and outside Vancouver. This may have been a casualty of the editing process, but its absence leaves a simplistic picture of the industry's structural components and market trends. Recently, trade in television programs has turned away from shows that Tinic discusses which 'universalize the particular' towards the purchase of international program formats that allow for the local content to be added, such as *Canadian Idol*. However, these cases of 'particularizing the universal' are not only domestic developments, as even American broadcasters import formats from companies based in Europe and Asia to compete in their own crowded markets. The global market in international television production is more fluid and less dominated by Americans than Tinic allows.

What results, then, is a study that recirculates established arguments about Canadian television. These include a fear that international (read: American) productions will stifle Canadian stories, an overemphasis on the role of marginality as *the* distinctive motif in Canadian television programming, and the tendency to boil discussions of Canadian television down to the activities of the CBC and policymakers. These assertions derive from a series of problematic analytical approaches: using stylistic comparisons between CBC and American commercial television to buttress assertions of cultural difference; failing to appreciate how the Canadian state incorporates marginality into national political discourses; and denying an appreciation of the viewing activities of Canadian audiences. Attention to

these issues would have given Tinic's discussion of the function of location in Canadian television production more teeth. What can we say about the fact that *Trailer Park Boys* and *Corner Gas*, programs featuring storylines located in fictional regional surroundings, have performed very well on those dreaded private networks? What do these producers say about how their programs negotiate identity issues? How does *faux* regional space enter into a discussion about media representations of place in a borderless world? While one may agree with Tinic that the success of these shows is related to their geographical specificity, it may also have to do with their liberal incorporation of stylistic devices borrowed from sitcom and reality shows – formats discounted by Tinic as 'global generic models.'

These concerns should not overshadow the fact that *On Location* takes a promising step towards a richer understanding of Canadian television. It is a development that is long overdue. (IRA WAGMAN)

Peter H. Russell. *Recognizing Aboriginal Title: The Mabo Case and Indigenous Resistance to English-Settler Colonialism*
University of Toronto Press. xii, 470. \$65.00

In 1992 the Australian High Court made judicial and political history when it recognized the existence of Aboriginal native title for the first time. The Mabo decision, named for its plaintiff, Torres Strait Islander Eddie Koiki Mabo, overthrew the founding doctrine of Australian settler colonial society – that it was a *terra nullius*, no one's land – and made justice for indigenous peoples a defining issue of Australian political life.

In *Recognizing Aboriginal Title*, Peter Russell not only provides a comprehensive account of the case itself, but also situates the decision in the long history of settler/indigenous relations in Australia, New Zealand, Canada, and the United States (the four countries where English-speaking settlers became the dominant population). It is Russell's comparative approach that makes this book so valuable. His history of the laws and the ideological assumptions used by English colonists to define their relations with the peoples they dispossessed is necessary for understanding what distinguished Australian settler colonialism and therefore what made the Mabo decision so revolutionary. Only in Australia did the British conduct no treaties with indigenous groups and refuse to recognize any native rights to the land. Also, only in Australia did settler society define indigenous people solely in terms of race – although Russell does miss the point that this could be explained, at least partially, by the British refusal to recognize Aboriginal groups as sovereign or semi-sovereign entities. However, if unique in these respects, Russell shows that Australian policies aimed at the dispossession, segregation, and assimilation of Aboriginal

peoples had much in common with those of the other settler colonial states he examines. As indigenous peoples claimed the right of self-determination in the context of the decolonization movements of the twentieth century, they organized against the colonial laws and policies of settler states. Russell explains how Mabo's fight for judicial recognition of his people's title to their island homeland was part of this larger history of indigenous resistance. Indigenous political activists and the international organizations they and their allies established, including the UN Working Group on Indigenous Populations, influenced judicial and political thinking in all four settler states and were important in shaping the outcome of the Mabo case.

Russell thoughtfully defines the key political problems facing indigenous peoples as they struggle for self-determination today. First, in seeking legal recognition of their rights, indigenous peoples inevitably cede some legitimacy to the judicial and political institutions of the colonizing state. Second, in seeking recognition of their rights as specific groups, indigenous peoples come up against the 'dominant constitutional ideology of liberal democracies' which gives 'supreme value to the equal rights of individual citizens.' The solution, Russell shows, must be political. It requires settler descendants to recognize the history of colonization and the existence of native peoples as distinct communities and a mutual working out of new arrangements for living under the same state.

In Australia, the prospects for such a solution are currently dim. Although the Mabo decision was a major advance which raised awareness of Aboriginal affairs to unprecedented levels, it also provoked strong opposition to Aboriginal rights from powerful economic and political interests. In the native title legislation enacted under the government of Paul Keating, and then in the amendments to that legislation enacted by the far more conservative government of John Howard, Aboriginal people saw their native title rights significantly restricted. Subsequent High Court decisions diminished native title rights even further. Howard's insistence on a 'one nation' view of Australian history, and his persistent refusal to recognize Aboriginal peoples as distinct communities with specific rights, remain major obstacles to any kind of reconciliation between indigenous and non-indigenous Australians. Russell's comparison of the rights claimed and won by native peoples in Canada, New Zealand, and even the United States, makes it clear that Australia still has a long way to go.

This thoroughly researched book deserves reading by all interested in the question of justice for indigenous peoples. While non-Australians might not want to read all the details of the Mabo case, they will learn a lot about the history and contemporary politics of the struggle for indigenous rights. All readers will find Russell's broad comparative study informative and illuminating. Certainly, the Australian prime minister John Howard could learn from reading this book. (ANNE KEARY)

Faron Ellis. *The Limits of Participation: Members and Leaders in Canada's Reform Party*
University of Calgary Press. xxii, 226. \$39.95

Only infrequently are political scientists afforded the opportunity to study political institutions first-hand from their conception and birth through their growth and development to their demise. Faron Ellis's study of the Reform party does just that. Focusing on the attitudes and characteristics of the party's members and their oftentimes stormy relationship with the party leadership, the book provides an empirically rich account of key elements of the party's history and a useful reality check on 'the limits of participation' – the gap between the rhetoric of populist parties and the *realpolitik* of Canadian politics.

Many readers will find the story slow to get underway, with Reform only appearing in chapter 2. In setting the stage, the opening chapter does offer a fine account of great swaths of Canadian party history, largely from a Western perspective, but its purpose is unclear. Specialists will find limited value added – little here is original – whereas the general reader doesn't need such detailed background, particularly since little of it is linked to the subsequent analysis of Reform.

Much of the book reports results from several surveys of Reform party members' demographic characteristics and political attitudes. All but the most committed numbers junkie will be overwhelmed with detail. A case in point is chapter 5, the longest chapter in the book: 'Opinion Structure of Delegates Attending Reform's 1992 Assembly.' Table after table presents statistical data on the members, some in the form of simple cross-tabulations, others through more sophisticated statistical techniques such as factor analysis. To be sure, much of value and interest emerges. In some instances the data confirm stereotypical views of Reformers' attitudinal makeup: when delegates to the party's 1992 assembly were asked to rate various groups' influence on federal government policy, they placed 'Quebecers' and 'Central Canada' at the top of the influence hierarchy; trade unions, 'feminists,' and environmentalists came only marginally behind the banks and well up the list; Westerners and 'the average voter' were at or near the bottom, well below homosexuals. Yet other data challenge conventional wisdom: the same delegates were, by a two-to-one margin, pro choice. Aside from statistical overkill, the chapter suffers from a lack of connection to the book's central theme of leadership-membership tensions in a populist organization.

For the book's real strength lies in its analysis – largely non-statistical – of the tensions between the grassroots members, who wanted the party run according to their populist principles (which is to say by the membership), and leader Preston Manning and his close advisors, who sought to impose discipline and direction in an effort to shift the party towards the political

mainstream and thereby to power. Through a combination of astute tactics, control of the party's levers of power, and sheer bloody-mindedness, Manning and those around him (early Reform stalwart Stephen Harper appears frequently in these pages) generally succeeded in finessing, overriding, and otherwise evading the membership's preferences on key policy and strategic issues. A central theme, amply demonstrated throughout the book, is what Ellis terms 'the power imbalance between leaders and members of even the most participatory political parties.' In the end when Reform was, in Ellis's curious term conjuring images of obsolete warships, 'decommissioned,' Manning paid the price, decisively losing the leadership of the Canadian Alliance to Stockwell Day.

It seems clear that the author was at the very least an engaged fellow traveller if not a significant player in the Reform party, but this is never made explicit. That this is in significant ways an insider account is not the issue – they often produce insights unavailable to outsiders – but the reader deserves to know just what Ellis's role was in the party and where he came down on certain key internal divisions. That said, the book betrays no evident biases; the treatment of leaders and members seem equally evenhanded.

Those with limited enthusiasm for detailed statistics on the attitudinal makeup of Reform party members, telling as some of them may be, should nonetheless welcome this book for its warts-and-all portrayal of the internal politics of a self-proclaimed populist party. (GRAHAM WHITE)

Karin Moorhouse and Wei Cheng. *No One Can Stop the Rain:
A Chronicle of Two Foreign Aid Workers during the Angolan Civil War*
Insomniac Press. 296. \$21.95

Attracted by the idea of emergency work in a civil war context? This is the book to read. Using a combination of letters home and subsequent reflections upon their return, Karin Moorhouse and Wei Cheng have provided an accessible, thought-provoking, and inspiring account of their year-long experience as volunteers for Médecins sans frontières (MSF) in Angola in 2000. The book follows their day-to-day experiences in the central Angolan city of Kuito where Wei was a surgeon (indeed, the only surgeon!) and Moorhouse a financial officer in the city's (and region's) only functioning hospital. While not analytically deep, the book's short chapters – variably written by each of the authors – flow smoothly and are filled with empathetic insights into the variety of challenges and personal rewards that emergency work in developing world contexts can offer.

The book's political insights into its civil war context are perhaps its weakest. There are periodic references to Angola's brutal colonial past under the Portuguese, to the civil war's origins in broader and complex

Cold War struggles, and to the more localized struggles for power and control over Angola's significant economic resources – oil and diamonds – between the government and UNITA rebel movement. These are joined by references to the West's complicity in Angola's violence – fuelled by the corporate interests of the global oil and gas and arms industries (especially small arms and landmines). As Wei angrily remarked, 'so-called small arms! What is small about the suffering they inflict?'

Moorhouse and Wei, however, are much more interested in describing the human consequences of these various intersecting processes – visible on a daily basis from their vantage point in the 'melancholy' town of Kuito: the collapse of the Angolan state, including its rudimentary health care system which Wei described as 'rotting at the core'; chronic malnutrition, 'manmade' famine, and endemic poverty caused by the destruction of Angola's tremendous potential in food production; and one of the highest rates of internal displacement in the world (one-third of the population), most of whom were women and children, uprooted by the competitive government and rebel campaigns of *limpeza* (or regional 'cleansing'). Indeed, Kuito, which Moorhouse at one point describes as 'a vast humanitarian citadel,' had become a major staging post for these ongoing streams of internally displaced peoples. Finally, emanating from their daily experience of hospital life in a conflict zone, the book is full of medically descriptive examples of the horrors of war: of little six-year-old girls shot in the face, of a man with 'a criss-cross of machete chops to the face,' and of the more general filth of most of the incoming patients, 50 per cent of whom Wei estimated to be infested with worms. In portraying the reality of these 'unconscionable acts of brutality' and of the 'wanton' and 'senseless killing' that 'swirled around us,' Wei and Moorhouse have performed a valuable, if unenviable, task.

The most important contributions of this book, however, lie not in its portrayal of the desperate situation facing the ordinary peoples of Angola. Rather, it is in the simple but powerful portrayal of the humanity of this suffering population that is so easily forgotten by 'the self protective minds' and 'detached indifference' of people and life in the West. Even Moorhouse repeatedly describes her own struggles while in Kuito to avoid succumbing to a desensitized sense of 'tired resignation' in the face of the atrocities that surrounded them. Be it in the ability of ordinary Angolans to 'live for the day,' to make suffering and grief more palatable through dance and song, or of the enterprising ability of children to craft toys from the discards of war, Moorhouse and Wei's account ultimately leaves the reader with an odd sense of hope. As Moorhouse so powerfully wrote near the end of their coauthored book, 'it was this zest for life with all its energy set against a backdrop of decay that made us want to go on ... Their soul-quenching determination, their patience, and their dignity were nothing short of inspiring.' (PAUL KINGSTON)

Paul Rutherford. *Weapons of Mass Persuasion: Marketing the War against Iraq*
University of Toronto Press 2004. xii, 226. \$48.00

Paul Rutherford's latest book examines how the 2003 war against Iraq was packaged and effectively sold to various publics. It probes the tightly knit relationship between marketing, politics, and popular culture, and how modern marketing techniques transformed the Iraq war into a branded war – a commodity, 'spectacle,' and form of 'infotainment' that has significant implications for democracy.

Weapons of Mass Persuasion is, above all, a book about communication – namely the power of communication (language, advertising, marketing, public relations, mass media, etc) to create a particular reality and to refashion war as a public good. Rutherford illustrates how the Iraq war became a 'co-production of the Pentagon and of newsrooms, processed and cleansed so that it could appeal to the well-established tastes of people who were veteran consumers of popular culture.' Indeed, the production theme runs strong throughout the text. The 'propaganda show' brilliantly illuminated by Rutherford comes complete with a carefully penned 'war script' (premised on the notion of a 'clean' war for the public good); a trailer and slogan (the infamous 'shock and awe' campaign); a marketing hook (embedded journalists); a screening of the latest technology (smart bombs and stealth machinery); and a preferred Hollywood ending (namely, 'victory'). 'Iraq the movie,' as Rutherford tags it, was supported by both the publicity machine of the mass media and a star system which comprised the likes of Donald Rumsfeld, Paul Wolfowitz, and Colin Powell. Journalists, Rutherford tells us, even 'came to call the whole affair Mr. Rumsfeld's War, as if he were the director and the producer of a movie.'

The overall 'war script,' Rutherford explains, was easily sold to an audience raised on action/adventure films such as *Star Wars*, *Indiana Jones*, and *Rambo*. James Bond pictures, moreover, indicated 'what would work on the audience, how war could be positioned so that it was made palatable, even enjoyable, to a large body of spectators.' And when the audience enjoyment (and news headlines) inevitably started to flag, Rutherford shows how the narrative could be revived with stories of dramatic rescue such as that of Private Jessica Lynch. While the Rambo-style rescue proved largely a fiction, it effectively 'served to buoy a populace worried by signs that Iraq was turning into a quagmire.'

Of course, 'marketing war' through propaganda, media agenda setting, and information control is hardly new. Harold Lasswell's 1927 *Propaganda Technique in the World War* outlines *precisely* the same techniques of managing social communication in the First World War – from the strategic use of reporters and advertising theory to the importance of viral communication. Newspaper men, Lasswell explains, prove talented in telling 'tales in terse, vivid style' and thus can 'seduce' the public with their stories,

while the literature on advertising provides indispensable information to the 'working propagandist' on how to effectively persuade. Propaganda, moreover, works like a virus – a powerful strain can infect an entire public. Indeed, all of these techniques detailed by Lasswell could have come straight from the pages of Rutherford's book.

One key difference from the First World War, however, is that the Iraq war was a 'real time' war, one in which television plays a starring role. And Rutherford finds this televised 'real time' war – the twenty-four-hour news coverage – most troubling. The 'moving images of television are the most seductive, the voice of television the most authoritative, the content of television the most difficult to critique,' Rutherford warns, and TV's seductiveness thus proves a threat to democracy itself.

While Rutherford masterfully outlines the marketing of war, the book stumbles when providing the solutions available to resist the weapons of mass persuasion. The prime solution for consumers, Rutherford affirms, is to 'turn off the TV,' to 'resist the full impact of marketing by seeking out alternative sources of news, especially on the Internet.' Perhaps television images are more seductive. Yet there is no guarantee that the internet or even print news provides a more accurate representation of events. Furthermore, this television turn-off strategy (which Rutherford admits might seem 'hopelessly naïve') is not particularly realistic – nor should it even be necessary given the savvy 'styles of navigation' that Rutherford himself admits consumers have developed to deal with the media pervading every aspect of their lives.

Insomuch as Rutherford is also interested in detailing the public response to the war, his reliance on quotes from a 'citizens' panel' comprised of a mere twenty people – all from Toronto and of whom fifteen are either teachers, professors, or students – proves less convincing. Such a narrow sample simply cannot 'capture a wide variety of views' as was intended; and while Rutherford supplements his ethnographic material with polls, letters to editors, and newspaper editorials, one questions whether the narrow and localized selection of 'citizens' warranted the attention provided to them throughout the book.

Quibbles aside, this is both a compelling analysis and an exceptionally fine read. *Weapons of Mass Persuasion* is, in itself, highly persuasive. (CHARLENE ELLIOTT)

Martha Langford, editor. *Image and Imagination:
Le mois de la photo à Montréal 2005*
McGill-Queen's University Press. 336. \$39.95

Image and Imagination is a substantial publication produced in conjunction with the 2005 version of *Le Mois de la Photo à Montréal*, a major biennial

featuring Canadian and international artists. It focuses on a specific overarching theme designated by guest curator Martha Langford as 'Image and Imagination.'

The book is structured in three sections, each concentrating on differing aspects of individual or collective imaginative engagement with photographs. There are nine commissioned essays as well as thirty shorter 'curatorial' statements describing specific exhibitions. Langford's thesis is that theories of photography have until now focused on concerns with representation and memory but have not, in a concerted way, taken into account the role of spectatorial imagination in relation to meaning. Taking a logical step almost fifty years after Roland Barthes announced the birth of the reader, Langford proposes the book as an opening salvo in the development of 'a photographic theory of spectatorial experience based on an expanded notion of photographic function – one that recognizes the spectator's part in intention and authorship.'

Langford's knowledge, energy, and enthusiasm for her task are impressive. She not only acts as editor but makes numerous contributions herself, penning the introduction, one of the extended essays and most of the curatorial descriptions noted above. The meat of the book for this reviewer lies in the commissioned essays and their illustrations, since the shorter texts (three to four pages each), coupled with a necessarily spare number of reproductions of each artist's works, tend to act more as 'teasers.' While these do sketch out each exhibition's rough outline, they are sometimes not quite long enough to draw out the nuances of each exhibition, or illustrated intensively enough to flesh out each artist's project. This leads to a sense that *Image and Imagination* is actually two related books woven into one. This occasionally contributes to a slight difficulty in orienting oneself within this hefty book if it isn't approached linearly. Perhaps another model to consider might be a slipcovered two-volume set where the commissioned essays and their accompanying illustrations could be nominally separated from the more catalogue-like functions that the shorter texts and images are attempting to cover.

However, these are not fatal criticisms for a publication that has much to offer the reader. The core essays address Langford's stated theme to varying degrees, but all plunge the reader into the often fascinating research and reflection on the medium of photography. Of note in terms of demonstrating the sheer diversity of approaches corralled by Langford are Francine Dagenais's concept of the 'bodily suffix,' a contemplation of the artist's imagination in relation to the prosthetic possibilities offered through state-of-the-art bio-engineering; Geoffrey Batchen's delving into the unexplored territory of the 'bourgeois imagination' lurking behind the huge mid-nineteenth-century commercial success of the carte-de-visite; Kirsty Robertson's consideration of what might be the imaginative role of the photographic documentation of the physical manifestations of the

Global Justice Movement; and, Martyn Jolly's fascinating discussion of nineteenth- and early twentieth-century spirit photography and its 'revival' in the work of certain contemporary artists.

This diversity is a strength of the book (producing a stimulating set of readings) but, at the same time, the broadness of the terrain demonstrates the challenges of theorizing a role for 'imagination' in relation to photography that sets it apart from the already well mined territories of representation and memory. Regarding the latter, hinted at by Langford but not pursued, is the question of how we make distinctions between imagination and memory. Imagination would seem to need the bedrock of memory to build upon, and yet memory itself is a faculty that has been theorized as not simply recollective but as a constructive and imaginative act. Also, the predominance of 'theatrical' approaches to photography represented in the book's illustrations means that barely touched upon is the associative potential of the descriptive photograph as art form, a phenomenon that Walter Benjamin remarked upon in his discussion of Karl Blossfeldt's plant form documentation. These observations aside, *Image and Imagination* still marshals plenty of ammunition to challenge its readers to consider what the 'photographic imaginary' might be and where it might reside. It also sets the bar high regarding the level of discourse that can and should accompany the huge efforts that go into staging photography-related events such as Le Mois de la Photo à Montréal and its national and international kin. (VID INGELEVICS)

Tony Tremblay, editor. *David Adams Richards: Essays on His Work*
Guernica. 160. \$15.00

David Adams Richards: Essays on His Work, edited by Tony Tremblay, is the latest release by Guernica Editions examining the work of a contemporary Canadian writer. As Tremblay himself notes, there has been surprisingly little critical attention paid to Richards, who is easily one of the nation's most prolific, profound, and controversial writers. Selecting from a relatively narrow body of available critical material, the Guernica edition features four insightful articles, including Herb Wyile's effective analysis of Richards's humour, J. Russell Perkin's investigation of the religious impulses which structure the later novels, William Connor's convincing thematic reading of Richards's values as revealed through his hero's actions, and Tremblay's own examination of Richards's role as a iconoclastic critic of current intellectual trends. For reprinting these essays, along with an insightful and engaging interview with the author, Tremblay deserves our thanks. Yet at the same time the book foregrounds two weaknesses which currently characterize the study of Richards's work.

The volume reminds readers that major aspects of Richards's texts have yet to be examined. Richards has produced twelve major works of fiction,

yet the collection does not include essays examining his use of literary form, his creation of a Miramichi setting, or his political/ideological commitments. Frances MacDonald's brief essay examines Richards's female characters, but full analyses of his fiction from a feminist, postcolonial, or ecocritical perspective have still to be written. And if little has been said about his fiction, even less has been written about Richards's other literary work. Tremblay points out that Richards is an award-winning script-writer, but no one has explored how he has adapted his fiction to the screen. Virtually nothing has been said about his non-fiction, which includes his collection of essays, *A Lad from Brantford*, and the two long texts *Hockey Dreams: Memories of a Man Who Couldn't Play* and the Governor-General award-winning *Lines on the Water: A Fisherman's Life on the Miramichi*. In the absence of a wide range of critical material, Tremblay cannot help but turn to other forms of writing, and the collection leans heavily on biographical sketches and memoirs. Seven of the collection's essays are recollections from Richards's fellow writers and close friends; these provide interesting insights into the writer's personality, but say less than we might wish about the texts he has created.

Tremblay is correct to note that Richards has been neglected over the last thirty years. But then, perhaps one of the reasons for this lack of critical attention is revealed in the collection itself. Almost from the first reviews of Richards's work, critics have been at odds as to how he should be approached, and this collection tends to replicate rather than heal that wide critical chasm. Some have celebrated Richards's gifts and that vein is represented fully in this book. Tremblay states that 'Richards will endure as one of the literary giants of the twentieth century,' Sheldon Currie calls him 'the most important novelist' of the century,' and Alistair MacLeod declares that 'he may someday win the Nobel Prize for Literature.' As many of the writers in the book note, however, not all critics have been laudatory, and unfortunately for the collection, no critic who perceives weaknesses in Richards's fiction is represented. Indeed, in twelve of the book's eighteen essays, writers either attack reviewers for their insensitivity to Richards or they apologize for taking an analytic approach to his fiction. One writer speaks of the 'sense of guilt that plagued' her while writing her thesis about Richards, and another strikes an apologetic tone for 'not respond[ing] very positively' to one of his novels in an earlier review. The collection so frequently attacks those critics who have reacted negatively to Richards's work that an imbalanced and unnecessarily polemical tone emerges. This abrasive attitude reaches its peak with Laurence Mathews's scathing attack on Frank Davey, Chris Armstrong, and Herb Wyile for their poststructuralist readings of Richards, though the actual analyses those writers produced are not included in the volume. Indeed, Frank Davey's article is not listed in the final selected bibliography.

The Guernica collection about David Adams Richards is going to be useful to students, but a more balanced, less polarized representation of the critical field would have been even more helpful. David Adams Richards is brilliant writer who deserves close critical attention by individuals who are willing to examine the strengths and the weaknesses of his work. This collection from Guernica does not provide the complex set of readings his work deserves. (DAVID CREELMAN)

Richard Tetrault. *Painted Lives and Shifting Landscapes: Paintings, Prints and Murals*
Anvil Press 2004. 160. \$42.00

Artist Richard Tetrault has been a visible, even unavoidable presence in Vancouver since the late 1970s. His work is in a genre known as community murals. This is basically a political movement that emerged in the 1960s, grew rapidly during the 1970s, and continues to this day all over North America. It could be characterized as a political rather than an art movement because it sees art as rightly having a place within political struggles. Of course the murals movement has an aesthetic, but it is one that downplays the autonomy of art in favour of political engagement. The sources for community murals lie in the classic modern muralism of Mexico, and many practitioners, including Tetrault, have studied there.

Tetrault's art is nothing if not engaged, and the book under review gives ample evidence of that. Like any artist who wants to make large public projects, Tetrault finds that kind of work scarce, and so he also makes stand-alone, autonomous paintings and prints for sale. Plenty of these are also documented in this book. Many of them resemble the social realism of the 1930s; woodcuts of dockside cranes, working-class diners, and downtown streets, in a manner reminiscent of Sybil Andrews, to mention one local British Columbia precedent. His paintings often have a fragmented structure that suggests early modernism, but they almost always include an integrated, anatomically correct human figure, anguished and bent, expressing social suffering through a noble humanism. These modes are familiar from socialist realism, the painting of Soviet Russia and Maoist China. Where Tetrault's works differ from this tradition of course is in their negativity, and this is something that they have probably inherited from the Mexicans.

I've known Tetrault for many years, at least since the mid-1980s – not well, but as a colleague. He has followed a difficult path in his life and his art, yet he has survived and, if this book is any evidence, latterly managed to thrive. His work can only be described as popular, but it is not the kind of people's art that attracts interest from the major institutions. I can't imagine his paintings in the Vancouver Art Gallery, for example, although

I don't see why they shouldn't be there. Tetrault would benefit from a more sophisticated historical perspective in the province. His uniqueness as well as his particular place within the culture of British Columbia might then be better appreciated.

Though his approach may be popular, or populist, it is nevertheless rare. He is like Dudley Carter, the lumberjack sculptor, who embodied a whole culture of amateur chainsaw artists, but who rose above that milieu through his international connections and his dialogue with Mexico. Tetrault stands above all the other earnest souls who want to give voice to the disenfranchised because he is a real artist. However, there was one other important muralist in Vancouver, Arnold Belkin. His trajectory moved in the opposite direction; he didn't bring the traditions of Mexico to Vancouver, but moved there and became a major muralist, perhaps the most important later exponent of the movement. An early piece, painted before he went to Mexico, is a scene in the Warsaw ghetto during the Second World War, and it is on display at the Jewish Community Centre in Vancouver. Belkin and Tetrault bracket the recent history of socially engaged realist painting in Vancouver, and the fact that one of them never lived here is actually very appropriate to the fate of that kind of practice in Vancouver. Belkin's absence makes Tetrault a true original, a lone exponent of one of the central traditions of modern art in a town that has little or no space for it.

The essays in the book are written by his fans, local people who belong to the support network he has built up over the years of lonely struggle. He is a kind of hero in his own scene. Pamela Fairfield's piece is a very interesting history of the downtown east side of Vancouver, the immediate context for almost all of Tetrault's work. Tetrault himself provides two statements. Overall the book is a valuable overview of a unique and little-known aspect of Vancouver's culture. (ROBERT LINSLEY)

Antonio D'Alfonso. *Gambling with Failure*
Exile Editions. 290. \$19.95

Gambling with Failure is marked by the three elements I have always found to be distinctive in the content and form of Antonio D'Alfonso's essay writing: his unswerving concern with the material and ideological conditions that shape the cultural industries and literary production in Canada; his commitment to literature 'in Italics'; and the affect that marks his brazen approach to his intellectual preoccupations.

Antonio D'Alfonso has long been an institution all by himself, albeit the kind of institution that challenges the calcified policies and ideologies of established cultural structures. A poet, novelist, critic, and scriptwriter, he has published many books and produced four films. Trilingual, he is one

of a handful of writers in Canada who publish regularly in both English and French. His 2000 novel, *Fabrizio's Passion*, won the Bressani Award, while his most recent novel, *Un vendredi du mois d'août*, won the 2004 Trillium Prize for fiction in French. And, as the editor and publisher of Guernica Editions, he has brought to light a large number of interesting and handsomely produced books, most of them about or coming from the intricate space of cultural differences. This is an excellent record by any standard. Why, then, are his essays invariably written in the mode of complaint? What does the embittered point of view of his essays speak of – and to?

Failure, for D'Alfonso, is not synonymous with falling short. Instead, it is a literary trope and an ironic, indeed polemic, stance against the homogeneity of taste and the capitalist logic that informs literary production in Canada. As he writes, for 'a growing number of artists ... art is showbiz. If you read the reviews published in papers and magazines, you could conclude that everyone has become a genius. We have forgotten that what counts is not popular or monetary success, but the process of creativity.' It is this state of affairs, what he calls 'literary pornography,' that fuels his bitterness, that compels him to embrace failure: 'If every book is a masterpiece, then please make sure mine is a failure.' Failure, then, is a double sign: it speaks for a difference of imagination, for a culture that does not 'risk[] disfiguration'; and it stands for the lack of public recognition and commercial success – 'Publishing books is more a cultural duty than a money venture'; 'I have lost three wives since 1978, the year I founded Guernica.'

Turning failure into an instrument of self-reflection and cultural critique may be an apt, indeed enabling, gesture, but it is not without its pitfalls. D'Alfonso's cultural politics of failure unfolds through a series of paradoxes. While they reflect the uneasy coexistence of contradictions in the cultural domain, these paradoxes are also the product of inconsistencies in his arguments. His lament for the current state of literature is rooted in the rampant signs of 'cultural necrophilia,' mimicking the past 'with the hope of concealing what is being done at the present time,' but he is himself fixated on a certain aesthetic past, the avant-garde aesthetics of modernism and such figures as Baudelaire, Joyce, T.S. Eliot, and Bresson. Though he argues eloquently for the importance of the 'ethnic writer,' beyond his abiding concern with Italian culture, there is a reluctance to acknowledge the large number of diasporic authors who have challenged, and continue to challenge, mainstream literature, or the many critical debates about the nation-state and race issues. Reading his essays outside the Canadian context, one could easily surmise that his is the only voice that struggles to speak on behalf of 'minority' writers. Moreover, though he 'bicker[s]' about 'the era of anti-difference,' it is not clear what he means by 'pluriculturalism,' especially as he does not pay heed to ethnic writing other than Italian.

Similarly, while he bemoans the fact that there is no 'literature *engagé*' in Canada, he rushes to assure his readers that 'I am not professing the stance of the *writer engagé*.' It is not surprising, then, that D'Alfonso's self-portrait as a writer that emerges from these essays is that of a 'solitary' figure, 'blabbing away in [his] little corner,' who 'continue[s] to write because 'I have not been able to seduce the woman I love, the readers I love.'

While his dwelling on failure allows him to reflect – and, in many instances, productively so – on important issues, failure in his case also entails a failure to recognize the 'other' side of cultural affairs. Perhaps what might explain the discrepancies in these essays is D'Alfonso's method of affect. And I'm not referring to the lack of 'scholarly methodology' that he apologizes for; rather, it is his tendency to generalize, to deduce a culture entirely devoid of creativity and meaning from his own affective conditions, that results in what appears to be, at times, a solipsistic vision. Still, though he declares that 'Books are not important at all,' that they 'are entirely useless,' *Gambling with Failure* is far from that. There is a lot in these essays that merits careful attention. (SMARO KAMBOURELI)

Ric Knowles, editor. *Judith Thompson*
Critical Perspectives on Canadian Theatre in English Volume 3.
Playwrights Canada. xvi, 156. \$25.00

Playwrights Canada Press has always been an important and major player in the vibrant and varied theatrical landscape of Canada. With the beginning of a new series, Critical Perspectives on Canadian Theatre in English, Playwrights Canada Press not only celebrates the maturity and richness of the past and present critical heritage, but is also exceptionally timely. Playwrights began to emerge in the late 1960s, and now, forty years later, another substantial body, the critical responses, needs to be gathered to stand beside the shelves of published, single texts, collections, and anthologies. General editor Ric Knowles and publisher Angela Rebeiro are both to be congratulated with the creation of this new series.

Volume 3 of this series is *Judith Thompson*. In his introduction, Ric Knowles begins by positioning Thompson's work. *The Crackwalker* was first produced in 1980 with *White Biting Dog* following in 1984. *Judith Thompson*, however, is not about the playwright. It is about the critical responses to her work. It will as a consequence be an important resource in the classroom. Knowles brings together articles that date back to 1988 from many different sources. In his introduction, Knowles also acknowledges what work is not here and, at times, he indicates how he made certain choices. This introduction effectively contextualizes the critical responses. The book closes with a section, 'Suggested Further Reading,' which is an extensive Thompson bibliography.

What is striking in reading the assembled articles is the overall arching narrative that appears following the work of George Tole in 1988 and Robert C. Nunn in 1989, who in many ways provide the backdrop for subsequent critics. Tole on 'grace' and Nunn on Freud and Lacan provide a very useful entrance into Thompson's dramatic world. Both critics consider *The Crackwalker*, *White Biting Dog*, and *I Am Yours*, and, as one reads further into *Judith Thompson*, one is stuck by the extraordinary legacy these two articles leave. Toles in "'Cause You're the Only One I Want": The Anatomy of Love in the Plays of Judith Thompson' moves towards a psychoanalytical reading which many following critics would embrace and also introduces one crucial Thompson element, namely 'grace,' which too would be revisited. Nunn in 'Spatial Metaphor in the Plays of Judith Thompson' would be returned to again and again by later critics and is frequently quoted in the pages of *Judith Thompson*.

The next phase is characterized by different critics' approaches to Thompson's plays beginning with Julie Adam's 'Anti-Naturalism' and concluding in 2005 with Laura Levin's return to naturalism and Kim Solga's return in part to Tole and 'grace.' In between, critics consider the individual plays. Jen Harvey's feminist reading of *Lion in the Streets* is persuasive, as is Sherrill Grace's reading of *Sled*. In fact, *Sled* is considered here by Penny Farfan and, in part, by Claudia Barnett and Craig Walker. The two latter critics consider the 1997 playtext within a larger context; Walker returns to the concept of 'grace' while Barnett turns to ghosts. Thompson's most recent play, *Capture Me*, is considered by two critics who share a unique perspective. They both witnessed the workshop process of this text as graduate students and hence write almost as insiders, Dalbir Singh using postcolonialism to guide his approach and Robyn Read using Shildrick's considerations of the monstrous to focus hers. Editor Ric Knowles has brought together a thoughtful and provocative collection of essays. Debates in classroom and beyond can begin. *Judith Thompson* is a valuable resource. (DENYSE LYNDE)

Cathy Mattes and Mary Reid. *Shirley Brown – Vestiges*

Winnipeg Art Gallery and Gallery of Southwestern Manitoba. 48. \$15.00

This book documents a project by the artist Shirley Brown, inspired by twenty-nine bird skeletons that she discovered in an old stove on her abandoned family homestead in 1996. She not only uses them as subject matter for a series of painterly oil studies and images in old photo albums but she also utilizes the skeletons themselves by displaying them in decorated wooden boxes. As the book's title suggests, 'Vestiges' are traces of something no longer present, in this case a lost bird civilization, a fictional world that Brown has created. She mimics the way a museum might display and interpret artifacts from an ancient civilization by

fabricating a whole material culture and iconography for these birds, even hinting at their religious beliefs by placing bird images in shrines! Brown's underlying intention is to use her mythical bird civilization to mirror humanity, causing us to reflect on the comparative fragility of our own existence. Using vitrines, artifact storage boxes, descriptive labels, and taxonomic style displays, she employs a wide range of museological devices. She even includes a mock museum gift shop in her installation, complete with postcards, mugs and t-shirts.

Conceptually, Shirley Brown's project is not particularly original or unique, but is part of a wider artists' penchant for creating fictional artifacts and museum-inspired displays. Back in 1971 Christian Boltanski made a series of works entitled 'Vitrine of Réference,' where he displayed his personal keepsakes and fabricated ethnographic-style artifacts with typed labels and explanatory texts as if they were relics of some past, lost culture. In 'From the Freud Museum' (1991–96), Susan Hiller's installation comprised fifty customized brown cardboard boxes similar to the type used for archaeological specimens displayed in a vast vitrine. Each box contained a diverse range of fictional artifacts, individually titled, dated, and captioned, and some of them were annotated in an ancient or unfamiliar language. Perhaps an even closer parallel to Brown's project was Joan Fontcuberta's series called 'Fauna' (1987–90), for which he made a convincing museological display based on the work of an invented character called Professor Ameisenhaufen. His extensive archive of notebooks, laboratory observations, and field photographs was used in conjunction with specially modified taxidermied animals to make their fiction more plausible. In common with Brown's 'Vestiges,' these projects challenge the notion of evidential facts presented in museum displays where artifacts and natural history specimens are used as proof of truths. Museum displays are essentially a construction, an invention of narratives in order to express or emphasize specific values and opinions. 'Vestiges,' with its collection of 'displaced' specimens and artifacts, both celebrates and critiques the poetics of traditional museum display. Brown has created an imagined lost civilization that she animates through a mock archaeological and anthropological process. Like those rather macabre nineteenth-century museum displays of taxidermied animals, stimulating our curiosity and wonder, her project also expresses the idea of life 'frozen in time.'

Since it's essentially a catalogue for a two-site exhibition held at the Winnipeg Art Gallery and the Gallery of Southwestern Manitoba in 2005, one has to question whether the publication has a justifiable life of its own. It follows a predictable format, with the almost obligatory director's preface, an artist's statement followed by essays by the two curators of the respective hosting institutions. Cathy Mattes's contribution is very lucid and informative, while in contrast Mary Reid's is a more whimsical piece of 'creative' writing which enters into the spirit of the exhibition's subject

matter. It begins as a fictional account of the former life of one of the birds, 'Flicker' (in 'the enchanted Land of Flickery'), and is written to personify the bird's life in human terms. Her account is interwoven with details of the displayed artifacts such as the clear quartz crystals, the gaming pieces, and the crystal bibles, and she explains their function and amuletic symbolism. She refers to Shirley Brown as an 'art(hropologist), who has systematically researched the culture of the flicker birds, analysed their complex systems of technology, and attempted to decipher their forgotten language. But overall, the publication lacks the finesse of production of a proper artist's book and its design could have been more imaginatively conceived to reflect the evocative subject matter. As is sometimes the case with exhibition catalogues, by spending just a little more money on the production they could have produced a book that appeared to be a more substantial 'object' and thus worthy of cherishing. Nevertheless it does have the advantage of being a concept-based publication, a totality of itself rather than a collection of disparate images. As a mock anthropological study presented through the vehicle of a contemporary art project, it manages to place these fictional relics of an extinct lost culture in the context of modern civilization. (JAMES PUTNAM)

Hiram To and Donna McAlear. *Hiram To: Don't Let Me Be Misunderstood*
Winnipeg Art Gallery 2004. 148. \$35.00

The Winnipeg Art Gallery should be commended for presenting an outstanding overview of the work of contemporary Hong Kong-born and currently Hong Kong-based artist Hiram To in *Hiram To: Don't Let Me Be Misunderstood*. In her introductory essay, 'Performing Attitudes,' Winnipeg's chief curator Donna McAlear (who organized the exhibition) sketches the larger contours of Hiram To's oeuvre. She opens: 'Hiram To's resources are the formal and theoretical styles of late-twentieth century art – minimalism, conceptualism, and post-modern photography – along with today's consumer marketing tactics.' McAlear follows this apt characterization of To's work with a brief overview of it. McAlear then uses close analysis of To's *Casual Victim* (1990–91) and *High Performance* (1990–94) to show the reader how To's work engages questions of race and ethnicity, of economic disparity, class, money, consumption, and of moral and epistemological prejudice. In another essay, entitled 'Crimes and Misdemeanors,' named after one of To's installations, McAlear further examines To's interest in questions of love, morality, consumerism, and consumption, linked to his roots in Hong Kong, yet relevant globally.

Sydney-based artist, curator, writer, and educator Richard Grayson's essay 'The Skin I'm In' examines an installation by To of that name (1994, 2002) in which nearly life-size images of a sailors (that appear based on old

postcards) were installed together with sets of drums whose surfaces ('skins') were covered by photographic images of leather garments. Grayson teases out the tension between the presence and absence of a body in To's work, 'a realm where this skin is the inert surface of some dark star.' Grayson then links sensuous clothing and the beat of drums to the sexuality of the dance club, and explores the theatricality of the sailor within the 'nexus of sex' that is the club. Just as Grayson begins his essay by describing Nenah Cherry's reworking of Cole Porter's *I've Got You under My Skin* (1936) for *Red, Hot, and Blue* – intended to raise global awareness for AIDS – Grayson ends by suggesting that To's work balances between love and death, and expressing the sadness of desire.

In his essay 'In Visible Differences,' Hong Kong native, poet, and cultural commentator Cheung King Hung (writing in Chinese, translated for the catalogue) addresses To's installation of the same name (1994–95), which explores the weirdness of Hollywood using Caucasian actors to play Asian roles together with To's exhibition entitled 'Visible Differences' (1995–2002), which examines the strangeness of the straight male actors portraying gay men in cinema. Both installations use round glass discs that contain photographic images – of Caucasian actors made up to appear Asian; of ghostly, haunting images of cinematically constructed gay men – to suggest the odd, Petri-dish like culturing of these hybrid, unnatural images. Although resembling faces on coins, Cheung notes that To's images are profoundly unstable, far from what they seem. Cheung thus probes the volatile relation between appearances and reality, societal and private roles, human agency and disconnection. By juxtaposing these two installations, Cheung traces the notions of racial and sexual identity that inform To's work. Cheung's analysis is followed by '... you don't know how I feel,' an essay by Marnie Butvin, a freelance art writer and curator based in Ottawa, which explores the psychoanalytic dimensions – depression, insufficiency, emotionality, irony – of To's art.

These essays benefit from daring and compelling graphic design that showcases To's work as lushly, sensuously as artwork can be in the medium of a printed book. The catalogue uses graphic design to tantalize the reader visually and synaesthetically, beginning with the rich imagery and Braille lettering found on the cover of the catalogue. The well-considered use of overleaves continues the readers haptic engagement with the book, even as this formatting opens up To's work in larger scale for greater viewing pleasure. The sensuousness of the catalogue mirrors To's own sensual engagement with the making of things. The use of differently coloured pages and type, ghostly images behind text (like the ghostly images To himself creates), beautifully translates To's work from the medium of installation to the format of the printed book. In short: a luscious, pleasurable, and thought-provoking catalogue sure to engage the reader interested in global contemporary art. (JENNIFER PURTLE)