Humanities

David Novak. *Covenantal Rights: A Study in Jewish Political Theory*
Princeton University Press. xiv, 240. US $29.95

In this book David Novak brings the rich insights of Jewish tradition to bear upon contemporary debates about rights. Central to these debates are questions about the origin of rights, the relation of rights to duties, how individual rights relate to group rights, and whether rights-based political theories and the polities they inspire are philosophically and practically viable. Since the Enlightenment, political liberalism, with its strong emphasis upon autonomy and individual rights, has been the prevailing view in Western philosophy and polity. Recently communitarians have challenged the individualism of the liberal view, and related notions of rights based on that individualism. Alasdair MacIntyre, for example, says rights as understood today are like unicorns; they simply do not exist. Among other things, communitarians call for renewed emphasis upon tradition, common goods, and group relations in political theory and practice. The debates are lively and profound, reaching into foundational questions concerning the nature, purpose, and meaning of human life.

Novak believes that to eliminate rights from modern political discourse is to risk elimination from the discourse altogether. He instead embraces rights talk, in part because rights-based political theories and polities have helped Jewish people move from an at best tolerated alien minority community to a fuller entry into modern political life. The deeper reason for his embrace is his conviction that rights have their 'true origin' in a largely forgotten Jewish context. The burden of his book is to articulate a theory of rights from within the Jewish tradition, and to do so in dialogue with Western political philosophy. He says the 'legacy of Athens is not the only alternative to the individualistic or collectivist excesses of modernity. The voice from Jerusalem makes its own alternative claims, claims that I am convinced are in truth superior.'

According to this voice, rights have their origin in neither personal autonomy, nor social contract, nor creative capacity, but in God's rightful claim upon human beings. By making human beings in the divine image, and giving them commandments to provide moral structure to the divine-human relationship, God establishes a covenant relation with all human beings. The commands are mediated in a general way by the legitimate moral claims people make upon each other; additional commandments are revealed to the Jewish people in scripture. Novak claims that the Jewish tradition, 'with its attendant legal system of Halakhah, is the best example of a historical community where the correlation of rights and duties and duties and rights seems to be without exception.' As the one who establishes and structures the covenantal relationship, God is entitled to worship

and obedience. God's rights 'are the foundation of all other rights and duties,' and contemplation – even contemplation of God – 'is for the sake of the practice of the commandments.'

If God is the ultimate source of rights, the penultimate source is the responses and claims of persons in community. In Jewish tradition, the primary good is the good of the community. Novak distinguishes community from society, in that the institutions of society must be instrumental to the welfare of the community. The community has 'original rights.' Society has 'derived rights,' in so far as these rights depend upon the community society serves. In many ways the community takes priority over the individual. A person's authentic communal needs take precedence over her or his individual needs. Even an individual's relationship with God depends upon the covenanted community, for we 'can be whole persons before God only when we stand together with ... others.'

Novak is as concerned to avoid the excesses of collectivist ideologies, whose regimes have savagely victimized Jews, as he is to avoid those of individualism. He avoids them in two ways. The first is by insisting that individuals are 'never to be the instruments of the community in the same way that the community is at times to be the instrument of individual persons.' Even the redistribution of wealth called for in the Torah is not for the community as a collective entity. It is for the individuals who will benefit from it. The second is by insisting that 'the very life of the community must be *for the One who* is beyond her own grasp.' Like Pope John Paul II in *Centissimus Annus*, Novak argues that when this is forgotten, totalitarianism and other related social pathologies result. The collective becomes of ultimate and absolute importance, and so uses individuals as mere means to its ends.

Novak demonstrates an impressive grasp of both rabbinic tradition and Western political philosophy. He moves freely between Aristotle, Kant, Mill, and Rawls, on the one hand, and Torah, Mishneh, Sanhedrin, and Maimonides, on the other. The insights are mutually illuminating. In addition to setting the groundwork for political philosophy, Novak treats issues, such as the rights to retaliation, protection, social assistance, social inclusion, and private property; the relation of self-love to neighbour love, homosexual rights to recognized unions, and women's participation in religious leadership. Though many will disagree with Novak's claims – on grounds from inside and outside the Jewish tradition – they would do well to consider seriously what he says about these matters. At its November 2000 annual meeting, the American Academy of Religion gave this book its award for 'Excellence in the Study of Religion' in the category 'Constructive-Reflective Studies.' Since the AAR is the major society for the academic study of religion in the hemisphere, this is a high honour. It is also an honour that is richly deserved. (DOUGLAS J. SCHUURMAN)

Arthur Ripstein. *Equality, Responsibility, and the Law*
Cambridge University Press 1999. xii, 308. US $64.95, US $22.95

Arthur Ripstein's *Equality, Responsibility, and the Law* is an exciting and ambitious attempt to unify theories of distributive justice with tort and criminal law. Rich in its references and examples, refreshingly clear and systematic, it is one of the most interesting books to appear in legal theory in the last several years, and will be well appreciated not just by legal philosophers, but also by political philosophers and academic lawyers.

Ripstein's aim is to show how the Anglo-American law of accidents (tort law) and criminal law reflect a deep, and deeply attractive, liberal political theory by articulating a conception of individual responsibility in a social world. As he sees it, the province of distributive justice is to ensure that individuals have fair starting points in life, conditions of the possibility of living valuable lives in concourse with others. Tort and criminal law set the 'fair terms of interaction' necessary to preserve the legitimacy of these starting points, defining when we must bear the costs of permissible activities that go awry, and what activities are forbidden to us altogether. There are several foils for Ripstein's view: legal realists and their critical heirs, who argue that to the extent legal doctrine is not simply a contradictory mess, it perpetuates class and power inequalities; economist-utilitarians, who fail to take seriously the importance of individual interests in their pursuit of aggregate utility; and libertarians, who fail to see that the allocation of responsibility is fundamentally a political task. Making good his claim, therefore, involves providing a coherent interpretation of complex areas of law, as well as showing the independent political attractiveness of that interpretation.

The first third of the book (chs 2–4) concerns accident law. Ripstein's argument is that only a legal system that allocates accident costs on the basis of fault respects the demands of individual responsibility and equality. Theories of strict liability that purport to allocate responsibility on the basis of causation (e.g., Richard Epstein's) fail because they do not recognize that causation is shared by both agents and victims, hence cannot allocate costs without a further normative principle. 'Fair interaction' is the necessary principle, and that leads to the fault system, which defines what conduct in a social context is reasonable and what unreasonable. Similarly, economic approaches that allocate responsibility by balancing injury against precaution costs (e.g., Guido Calabresi's) fail because they unfairly make victims' recovery turn on the contingent question of whether it would have been cheaper for the injurer to take precaution than pay damages, thus not respecting the independent importance of the victim's interests. Although it is not clear why individual responsibility *must* be expressed through a system of tort liability – the socialization of accident costs, as in New

Zealand, would still seem to leave room for other expressions of individual responsibility – showing how tort liability *does* express them results in a powerful philosophical justification.

The second third of the book (chs 5–7) shows how criminal law reflects an attempt to allocate risk and liability on fair terms of interaction. Ripstein provides a nice explication of criminal activity: it 'seeks to substitute private rationality for public standards of reasonableness.' The roughly Kantian point of punishment is to vindicate the demand that individuals regulate their conduct in the light of a conception of social life among equals, not private advantage, by both rendering the criminal's activity irrational (in private terms) and expressing the importance of the public standards. Ripstein goes on to argue for an objective theory of criminal excuses, holding liable defendants with sincere but unreasonable mistaken beliefs, and to defend punishing unsuccessful attempts less than successful ones. While this section of the book is less persuasive, perhaps because individual desert seems to play a greater role in criminal doctrine than the notions of fair allocation of risk highlighted by Ripstein (as opposed to the case in tort), it is nonetheless filled with illuminating examples and asides.

The book's final two chapters contrast Ripstein's theory of distributive justice with Evgeny Pashukanis's Marxist alternative, which abolishes individual responsibility for the sake of the utopian goal of perfect community; and with Ronald Dworkin's choice-centred view, which turns a general, political question of responsibility for life's misfortunes into particular moral questions of blame, by over-emphasizing individual choice. The discussion is highly interesting if compressed, fostering hope that Ripstein will pursue these matters further in the future.

Equality, Responsibility, and the Law is a powerful and rewarding book, deserving a wide readership, by one of Canada's most interesting social philosophers. (CHRIS KUTZ)

Allan C. Hutchinson. *It's All in the Game:*
A Nonfoundationalist Account of Law and Adjudication
Duke University Press. xiv, 376. us $54.95

Allan Hutchinson's project is to give an account of law, and of adjudication in particular, which avoids the twin demons of twentieth-century thought: foundationalism, the claim that 'it is possible to define the range of available moves and maneuvers with a sufficiently reliable degree of determinacy and detail, such that there are correct and incorrect ways of playing the legal game,' and anti-foundationalism, the 'claim that law is nothing more than the residual traces of the unbounded free play of the judicial mind.' The account is, in Hutchinson's phrase, nonfoundationalist: while it does not seek to explain law as the working out of some unassailable normative

value, it hopes to avoid the nihilist view that the law is meaningless and that adjudication is random. In the book's governing metaphor, the law is a game, but it is neither a game in which the rules are clear and fixed nor a game in which anything goes; it is rather a game played according to rules which are themselves infinitely contestable and revisable, a political game in which 'anything might go.'

Descriptively, Hutchinson's nonfoundationalist account of law has much to recommend it. His description of legal argumentation as a process in which existing rules and standards can be simultaneously constraining and open to new interpretations should resonate with many lawyers and legal academics, while his careful (if sometimes repetitive) examination of the views of many leading legal scholars and the development of several important legal doctrines persuasively demonstrates the difficulty of providing a noncontroversial foundation. But the normative impact of Hutchinson's project is far less clear, whether we consider the practice of adjudication as traditionally understood or the broader political terrain to which Hutchinson would like to move it. Taking the latter first, Hutchinson's political commitments might generally be described as leftist or progressive, but he is too thoroughly convinced by his own argument to try to persuade the reader that there is any particular connection between those commitments and nonfoundationalism itself. The most he can bring himself to say is that nonfoundationalism is consistent with a politically progressive critique, in that '[i]t implies, but does not necessitate, a participatory democracy that is egalitarian and pluralist that will permit the articulation of different forms of life by those presently excluded.' But nonfoundationalism would be equally consistent with any political position that took its task to be the undermining of conventional rules and standards, whether the substance of that political position was progressive or reactionary.

Similarly, nonfoundationalism has no particular implications for what judges should do. In one of his rare lapses from a thorough nonfoundationalism, Hutchinson at one point praises a particular legal doctrine – that courts will review a decision of an administrative tribunal for reasonableness rather than for correctness – as exemplifying the nonfoundationalist 'emphasis ... on the rhetorical force and political acceptability of the decision.' But, from a nonfoundationalist point of view, surely the debate over the proper standard for judicial review of administrative action is as much 'part of the argumentative contest over what it means to *play the game*' as any other legal debate. Hence the difficulty, which Hutchinson elsewhere recognizes very clearly, of drawing any implications at all from a nonfoundationalist approach.

Hutchinson's engaging defence of the proposition that 'anything might go' in legal analysis does much to remind the reader that some of what passes for normal, logical, or incontestable legal reasoning is nothing of the

sort. If he has not entirely demonstrated to the reader that anything should flow from that insight, he has at least helped to delineate the middle path down which such a demonstration might go. (HAMISH STEWART)

Brian Orend. *War and International Justice: A Kantian Perspective*
Wilfrid Laurier University Press. xii, 300. $49.95

War is a journey into a vast human darkness. The concern to reconcile the practice of war with theories of morality lies at the heart of the just war tradition. Brian Orend contends in his new book that Kant's theory of international justice not only accommodates that tradition's understanding of the morality of war, but improves it. Indeed, Kant deemed the practice of resorting to war to be morally permissible in the non-ideal circumstances in which states found themselves. Orend's original contribution lies in his contention that in addition to the just war tradition's preoccupation with principles governing the resort to war (*jus ad bellum*) and the conduct of war (*jus in bello*), Kant created a new category in just war theory, focusing on issues of justice after war (*jus post bellum*). This neglected category is Kant's main concern, as it is vital to the ultimate function of just war theory, which is to eliminate war or, failing that, to reduce the incidence and destructiveness of war in the future.

The main strengths of Orend's book lie in its clear writing, theoretical analysis, and insightful interpretation of Kant's theory of international justice as well as his views on the morality of war. Unfortunately, the book is much weaker in its discussion of contemporary cases. The most glaring errors occur in the book's account of the Rwandan genocide of 1994, including an unfortunate misidentification of the genocide's main victim group. It is not possible here to offer a thorough correction; however, some points from Gérard Prunier's *The Rwanda Crisis: History of a Genocide* (1997) may suffice.

Rwanda was colonized by Germany prior to the First World War, then transferred to the Belgians, who systematically favoured the minority Tutsis over the Hutus in the administration of their colony. With the prospect of independence and the rise of an ideology that equated demographic majority with democratic government, politics in Rwanda took a nasty turn. In 1959, the majority Hutus, resentful of their inferior status, took power with the help of the Belgians, who felt betrayed by the anti-colonial Tutsi elite. Between 1959 and 1964, then again in 1972–73, the Hutu majority perpetrated revenge on the minority Tutsis, resulting in massacres and an exodus of Tutsis to neighbouring countries such as Uganda. Exiled Tutsis eventually formed the Rwandan Patriotic Front (RPF), and civil war plagued the country from the early 1990s. At the same time, the implementation of World Bank structural adjustment policies deepened an economic crisis.

The Hutu government increasingly courted extremist views that played on Hutu insecurities and fears of the minority Tutsis. Despite rising human rights violations and heightened propaganda dehumanizing the Tutsi population, the French government offered unconditional support to the Hutu government in its struggle against the RPF. The ensuing genocide between April and June of 1994 claimed between 500,000 and 800,000 lives, mainly Tutsis and moderate Hutus. In the early days of the genocide, the United Nations, instead of reinforcing its mission in Rwanda, cut back its presence, resulting in an exercise of futility that nearly destroyed the mission's commander, Canadian General Roméo Dallaire.

Although Orend's discussion of this case focuses on the question of whether the United States would have been justified in intervening in Rwanda, it would have been more appropriate to discuss the responsibilities of France, as well as of the UN. (Indeed, France did act later, but, it seems, mainly to help Hutus, including former *genocidaires*, who were retreating upon the advance of RPF forces.) Ultimately, the Rwandan tragedy points to the central inadequacies of just war theories that are predicated on a problematic intervention/non-intervention distinction. No state is an island, and cases of intrastate violence typically do not occur in an international vacuum. Acknowledgment of the interconnections between domestic and international realms would lead to radically different arguments about the moral responsibilities of 'external' parties. Orend interprets Kant conservatively and contends, along with Michael Walzer, that cases such as the Rwandan genocide would make forcible intervention only morally permissible rather than obligatory. Unfortunately, Orend does not discuss the idea of an obligation to prevent and suppress genocide that already exists in international law, in the 1948 Genocide Convention.

Orend is surely right that 'a more secure, safe and just world ... is not beyond the grasp of creatures such as us.' His book, however, may lead one to be sceptical that just war theory, especially with a conservative Kantian basis, can help us to realize that world. (CATHERINE LU)

Scott Gordon. *Controlling the State: Constitutionalism from Ancient Athens to Today*
Harvard University Press 1999. xii, 396. US $59.95

Political theory long has been preoccupied with the problem of 'coercive' political authority; those exercises of political power that arbitrarily restrict freedom and liberty. Constitutionalism, it is argued, solves this problem by distributing political power among several competing institutions, each with sufficient independence from the other. The solution resides, then, in a constitutional design where countervailing centres of authority check political power. Scott Gordon's ambitious treatise traces the development of

this version of constitutionalism that aims to 'control' the state. This constraining account of constitutionalism Gordon designates the 'pluralist' model of government. It is Gordon's thesis that good and efficient government arises when pluralist constitutional design 'enables power to be controlled and properly directed.' Liberty is enhanced, maintains Gordon, when political authority is in check.

The pluralist model is contrasted with the hierarchical (or 'absolutist') model of government, associated with Jean Bodin, where political power is centred in a single supreme authority. Political and legal theory long has been preoccupied with identifying that supreme source of political authority. Gordon chooses the side of the counter-tradition, tracing the 'provenance' of the pluralist idea from the ancient Greek and Roman traditions, through its articulation in the Conciliar movement, the Dutch and Venetian republics, and English constitutionalism, to its fullest articulation in the 1787 Constitution of the United States. The principle of countervailance was not fully realized in these early regimes, Gordon admits. Nor would political theorists in many of these periods (the Greek, Roman, Dutch, and English regimes under discussion) have admitted that theirs were regimes of checks and balances. Though he devotes considerable space to the political thought of these times, Gordon's emphasis is on the institutional arrangements that made these governments work. The book, in this regard, provides a valuable synthesis of constitutional governments at work.

Constitutionalism, according to Gordon's account, is a theory and practice of political authority preoccupied with the maximization of liberty. It is not about democracy *per se*. Modern readers readily associate constitutionalism with democracy but, as Gordon shows, in its early instantiations constitutionalism was more about governance by the nobility than by the masses. The countervailance principle of constitutionalism nevertheless worked well, Gordon maintains. Indeed, democracy – characterized simply as a regime of direct, majoritarian democracy – remains a force against which constitutionalism must continually be on guard. But constitutionalism also is about generating institutions for deliberative discussion among an engaged citizenry. Stephen Holmes, for instance, has written about the features of constitutionalism that enable democratic processes to work better. In contrast to the constraining model emphasized by Gordon, this enabling model of constitutionalism lays down general constitutive rules that then release citizens to pursue particular legislative goals. Rather than being subject to control, the state plays a positive role both in promoting liberty and social well-being.

An emphasis on controlling the state also obscures the democratic element in pluralist thought. This is best exemplified in the work of political theorist Harold Laski, whom Gordon cites favourably in the opening

chapter. A chief figure in British political pluralist thought in the early part of the twentieth century, Laski believed that citizens derived meaning and identity from the multiplicity of associations to which they belonged. England was, in this way, a federal society. Federalism of this sort could be viewed in all of the places where citizens participated in self-government, whether it be the shop floor, church, municipal council, or school. The object of the pluralist project was to make Britain's constitutional order reflect these institutional facts. 'To multiply the centres of authority is to multiply the channels of discussion and so promote the diffusion of healthy and independent opinion,' wrote Laski in *The Grammar of Politics* (1925). Laski admitted that 'liberty' was enhanced by associational politics, but self-government was the primary aim of the pluralist movement, not the constraint of political power.

By contrast, the pluralist vision pursued in this book is both cramped and overbroad. Simple bicamerialism – the constitutional design of upper and lower houses – is sufficient to qualify as pluralist. So is the institution of judicial review in Britain and the United States. In contrast, the pluralists viewed the English judiciary as agents of a centralizing state authority which limited the capacity for group life. Nor is the relationship of the judiciary to dominant political or economic power broached in Gordon's account. If the judiciary largely is representative of elite interests, then the power of the judiciary countervails only in one direction: on behalf of the already privileged few. Regrettably, these are matters that Gordon prefers not to address. In the light of the events surrounding the recent United States presidential election, one might want instead to question the legitimacy of countervailing institutional power that this book so unabashedly celebrates. (DAVID SCHNEIDERMAN)

Richard Moon. *The Constitutional Protection of Freedom of Expression*
University of Toronto Press. ix, 312. $65,00, $24.95

Freedom of expression is perhaps the most lofty, and the most elusive, of ideals to which constitutional democracies aspire. Lofty because its value to individuals, society and governance is rarely questioned. But elusive because the relationship between the ideal and the real is especially difficult to comprehend except in the most blatant cases of state censorship. Does freedom of expression authorize union officials to gain access to private property to speak with workers? Does it prohibit discrimination among those who wish to purchase advertising space in a newspaper? Does it authorize corporations to rely on sexually explicit images to promote their products? The turbulence of civil society continually produces vexing challenges to the constitutional commitment to freedom of expression –

challenges that are not easily resolved by appealing to its abstract status as a fundamental right.

In his superb new book, *The Constitutional Protection of Freedom of Expression*, Richard Moon explores the relation between the ideal and real by asking what it is about freedom of expression that merits constitutional respect. This, of course, is not a new question. John Stuart Mill famously argued that protecting freedom of expression furthers the pursuit of truth. Others have noted that freedom of expression promotes democratic governance by encouraging the free flow of ideas necessary for democratic deliberation and self-government. Still others have argued that freedom of expression possesses inherent value to the individual, regardless of any instrumental relation to truth or democracy, because expression is an essential exercise of individual self-realization. Moon explores the strengths and weaknesses of traditional justifications of freedom of expression and argues that they all share an 'unstated premise' that reveals the ultimate significance of the guarantee. Freedom of expression merits constitutional respect, according to Moon, because of the 'social nature of individuals and the constitutive character of public discourse.'

Moon develops this powerful thesis by arguing that freedom of expression requires not the protection of an individual's independence from others but instead the protection and creation of communicative relationships. He explores this conception of the guarantee in several challenging contexts in which freedom of expression is asserted in the face of public or private power, including cases involving commercial and political advertising, the regulation of pornography, racist expression, access to public and private property, freedom of the press, trade union rights and responsibilities, and Internet communication. In doing so, Moon is less interested in proposing just outcomes in each of these contexts than he is in exploring how his account of freedom of expression might better equip us to comprehend what is truly at stake in these kinds of disputes. Moon thus negotiates the complex divide between the ideal and the real by grounding his theoretical account in actual disputes involving the exercise of public and private power.

The Constitutional Protection of Freedom of Expression also shifts our understanding of the role of the state in protecting freedom of expression by highlighting the distributive dimensions of expression. Communicative power and opportunity are constituted in part by 'state rules that define and allocate property rights.' As a result, the state is actively involved in establishment and maintenance of background entitlements that have a profound effect on the ability of individuals to participate in communicative relationships. Moon's social account of freedom of expression thus provides critical insight into what is at stake constitutionally in an age in which states are increasingly committed to the pursuit of neo-liberal agendas that promote the delegation of important economic, social, and political

authority to powerful private interests. Moon thus not only offers an important new justification of freedom of expression. He implicitly suggests a new mission for the guarantee and perhaps for constitutional rights in general: to serve as instruments that mediate some of the adverse consequences of the exercise of public and private power on the social dimension of human existence. (PATRICK MACKLEM)

John McLaren and Harold Coward, editors. *Religious Conscience, the State, and the Law: Historical Contexts and Contemporary Significance*
State University of New York Press. xviii, 248. US $21.95

This book is an edited volume of essays oriented around the topic of religious conscience and its relation to politics and law. The editors suggest, in their introductory chapter, that the book is 'a beginning contribution' intended to address the complex problems of conscience manifest in 'our contemporary world.'

The editors correctly describe the book's fourteen chapters largely as being 'case studies' on various issues of religious conscience in particular contexts. The chapters are vignettes, tending to be about twelve pages long without their endnotes; and, in the main, the pithy depictions are instructive and worth attention. Alvin Esau paints an important little picture of North American Hutterites, detailing disputes involving their conception of communal property. Carol Weisbrod inks an excellent miniature of the Mormons in America, and John McLaren's small snapshot of the treatment of Doukhobors in Canada should not be missed. Other studies depict, *inter alia*: debates over conscience in seventeenth-century England; conscience and the Enlightenment; the role of Jewish NGOs in developing human rights of religion; religious law in India; and the Muslim experience in the West.

The book suffers from its editing, however. The organization of the chapters, first of all, is curious, jumping around across time, place, and topic, with no obvious direction to the movement. Second, and more seriously, many of the authors lay out the same groundwork in their contributions. Chapters 2, 4, 5, and 10 variously restate propositions on the historical origins of religious liberty, the Toleration Act of 1689, and conflict following the Reformation. Especially given the constraints placed on the tiny pieces, such repetition is a mark of poor editing.

But what is worse, the book is not sufficiently integrative or synthetic. For instance, James Youngblood Henderson, in his chapter on Aboriginal peoples in North America, contends that the terrible treatment of those peoples raises hard questions about Christian evangelical missions. He suggests that Christians 'should suspend missionary activity' in Aboriginal territories; this resonates with a note struck in Robert Baird's chapter on religion in India. Baird notes that the Indian Supreme Court recognizes a

right to propagate religious beliefs, but no right to undertake to convert others. Not only do the editors fail to consider the applicability of the Indian model to the North American Aboriginal context, they do not even bother to distil the material elements of the chapters.

Another example of this editorial laxity can be seen when one compares the interesting chapters on the Hutterites and India, respectively. Esau suggests that in cases of schism, such as the one witnessed within the Lakeside Hutterite group, courts may do well to avoid the 'theological morass' of trying to establish which group is closer to church orthodoxy. This suggestion runs contrary to what Baird tells us is the current practice in India, where the Supreme Court involves itself closely in interpreting religious doctrine. The court in India has distinguished between a religious group's religious and secular affairs, upheld the right of the state to regulate and oversee the daily activities of temples, and eliminated the hereditary appointment of temple priests. Here, the two chapters present contrasting images of court involvement with church matters; but the editors include no chapter flagging the difference for readers, much less consider whether the involvement of courts in deciphering doctrine is judicious or morally acceptable.

Religious Conscience, the State, and the Law opens with the question, 'What are we to do if the dictates of our religious conscience bring us into conflict with the state and its laws?' No answer to that question is offered in the book, unfortunately, despite the efforts of the contributors to move in that direction. The editors organized the chapters oddly, allowed authors to cover the same ground more than once, made no effort to identify or synthesize common themes, issues, or directions for further work, and lazed on the normative question that they apparently set out to address. Scholars interested in the political or historical dimensions of liberty of conscience will do well to acquire this book. But they will first have to smash the editors' frame in order properly to benefit from the value of the individual contributions. (LUCAS A. SWAINE)

Robert Gibbs. *Why Ethics: Signs of Responsibilities*
Princeton University Press. xvi, 400. US $55.00, US $19.95

Robert Gibbs makes a major contribution to ethical theory in this profound, engaging, and passionate book. He does this through examining the pragmatic dimension of semiotics, that is, by studying signs as a guide to the ways that a person is responsible to and for others. For Gibbs, ethics insists first of all on the asymmetrical relations between persons; that I am responsible to the other beyond any calculations of mutuality or reciprocity. The chapters of the book chronicle four dimensions of semiotic practices, beginning with 'Why Listen?' and ending with 'Why Remember?' The first part looks at the responsibilities of the self to the unique other in the

activities of listening, speaking, writing, reading, and commenting. The second part features the social responsibilities that arise when the obsession with the other must widen to the concern for justice, and thus of reasoning, mediating, judging, and making law. The third part looks at verification, theorizing, and translation. The concluding fourth part probes our responsibilities for the past, through the practices of repentance, confession, forgiveness, and remembrance.

The book explores issues and practices through commentary on specific texts from an impressive array of relevant thinkers. The guiding figure is the tremendously influential French-Jewish philosopher Emmanuel Levinas. The author gives concreteness to Levinas's theory, as well as suggesting where one might turn to supplement areas that Levinas did not pursue in depth. Gibbs continues in his very important effort to demonstrate the relevance of the German-Jewish philosopher Franz Rosenzweig to contemporary philosophical discussions, especially concerning social theory. He 'translates' Rosenzweig's treatment of Judaism and Christianity into a theory about two types of responsible communities where those on the outside are not forgotten. The book turns to Derrida in treating the ethics of writing and reading, Habermas in relation to justice and mediation, and Walter Benjamin to uncover the responsibilities that each of us has to the past. In terms of the latter, Gibbs writes; 'Historiography, therefore, juxtaposes the past and present, not merely to learn something new for the present, but to interrogate my present, and to address my responsibility for other's suffering from which I have directly benefitted.' Other thinkers include the American Pragmatists James, Peirce, and Royce. Jewish texts from the Bible, Mishnah, and Talmud, and Jewish philosophers such as Maimonides and Hermann Cohen are also engaged.

One of the most exciting elements of this book is its format. Gibbs wanted to write a book that not only spoke of the responsibilities for listening, reading, and writing, but performed them. The book, looking to Talmudic texts as a model, fully realizes this goal. For example, each page is built around one or two longer quotations from the writers mentioned above. These original statements are placed on the left hand side of the page, and Gibbs's close commentary is set around each one. The small texts set apart are the first thing one reads and they are easy to locate to refer to again and again in relation to the discussion. The commentary gives a sense that one reading is being made available, but that other readings are desired and needed. The whole effort reinforces the view that every text exceeds its interpretations, as well as that every writer must leave it to future readers to determine the meaning of words written.

In exploring ethics in terms of responsibilities for others rather than in terms of one's pondering the nature of the good, Gibbs guides and reinforces an extremely important turn in ethical theory. His depiction of the intersection of responsibilities that demarcate the unique point to which

each person is assigned demonstrates that the self does not disappear in a postmodern treatment of ethics. The introduction of Jewish thinkers and texts into current philosophical discussions shows the need for Western philosophy to engage deeply this exciting, provocative resource. Finally, Gibbs's innovative format and style results in a book that both provides a good introduction to some central contemporary thinkers and gives scholars the opportunity to read a profound commentary on difficult texts with which they have struggled. The overall effect is a text which summons one to participate in an ongoing seminar guided by the author. (MICHAEL OPPENHEIM)

Hugo A. Meynell. *Redirecting Philosophy: Reflections on the Nature of Knowledge from Plato to Lonergan*
University of Toronto Press 1998. xiv, 328. $70.00, $21.95

This work, the author informs us, is intended to justify the claim that 'the world or reality is nothing other than what conscious subjects or persons tend to come to know by the asking and answering of questions about their experience.' In this regard, the two key figures in the history of philosophy for Hugo A. Meynell are Plato and Aristotle. Plato made the great discovery, vindicated by modern science, that reality is intelligible, though the relationship between the intelligible forms and the changing world of our ordinary experience remained without satisfactory resolution in his thought. Aristotle held to Plato's discovery and supplied it with a needed corrective by arguing that form is the immanent cause of each being. The modern exponent in line with this tradition, to whom Meynell owes the greatest debt, is Bernard Lonergan.

The book is divided into four parts. Part 1 is 'intended to clear some philosophical ground in the neighbourhood of the problem of knowledge.' Here, Meynell argues against various sceptical claims and the position of some anti-foundationalists that the irrefutability of sceptical claims does not matter. The key to answering the claims of radical sceptics, Meynell says, is the recognition that certain statements are self-destructive and that, consequently, their contradiction possesses a kind of certainty. For example, there is a certain self-destructiveness in the sceptic's claim that he or she has never made a judgment on sufficient grounds.

Parts 2 and 3 are intended to consolidate the positions argued for in part 1 by critically engaging some currently influential philosophical trends within the analytic and continental traditions that are more or less opposed to the positions so far advanced. Meynell levels the charge of self-destructiveness against a number of sociologists of knowledge, influenced by the later Wittgenstein, who deny the possibility of cognitive self-transcendence. The same charge is levelled against Feyeraband's denial of

general criteria of rationality and his advocacy of 'anarchistic epistemology.' Derrida's criticisms of 'logocentrism' (the claim that the world has a nature and structure and that we can come to know the world by our concepts expressed in language) are also self-destructive, according to Meynell. Turning next to Foucault, Meynell notes that he seems to hold that the exercise of power, while inevitable in a society, is never just or rightful, and that it contaminates every knowledge-claim and so invalidates it. But this is again an excellent example of a self-destructive statement.

Meynell is willing to allow that Popper's principle of falsifiability and the criteria of fallibilism and empirical testability are self-consistent, provided that the principle itself is understood as an absolutely infallible way of tending towards the truth. And having argued earlier that there are given elements in the knowing process, and that without those elements knowledge-claims are arbitrary, Meynell now argues that Wilfred Sellers's dismissal of any appeal to the given as given (the 'myth of the given') as impossible is in basic conflict with his other position that science is the measure of all things. As for Rorty, Meynell contends that his anti-foundationalist position and his denial of the correspondence theory of truth commit him to a form of idealism.

For all his greatness as a philosopher, Husserl's transcendental *epoché*, Meynell contends, cannot avoid a transcendental solipsism. He agrees in principle with Heidegger's attempt to found knowledge on *Dasein*. But Heidegger downplays our capacity for cognitive self-transcendence with respect to our historical situation.

In part 4, Meynell considers briefly the permanently valid core contributions of Plato and Aristotle to the philosophical enterprise, and how the positions he has argued for in part 1 are consonant with the philosophical tradition stemming from Plato and Aristotle. The valid core of this tradition is confirmed, enhanced, and extended, Meynell argues, by the shift to interiority in modern philosophy that was inaugurated by Descartes and given a more adequate recent expression in the writings of Bernard Lonergan. Meynell's remark that there is a 'deep affinity' between Descartes's method and Lonergan's generalized empirical method is, I think, a thoroughly misleading over-statement. One can find some 'affinities' between just about any two philosophers one cares to name. If there is some affinity between Descartes's method and Lonergan's generalized empirical method because each attend to interiority, that affinity is more shallow than deep if one recalls Lonergan's brief but devastating criticism of universal doubt as a method in philosophy, his account of the 'notion' of being ('notion' is frequently a technical term in Lonergan's writings) that dissolves before it raises any so-called problem of the 'bridge' from thought to reality, and his dismissal of Cartesian dualism and the *res extensa.*

One who writes a book with the goal of recalling modern and recent

philosophy from its wayward wanderings and redirecting it back to developing further the tradition of Plato and Aristotle is compelled to operate on a broad front. Meynell writes clearly. But having to operate on such a broad front precludes him from offering sustained in-depth explorations of the thought of the various authors he treats. Now unless one is a *poseur*, one is bound to be nonplussed if one is shown that one holds a self-destructive statement to be true. So, given the recurring theme of self-destructive statements in Meynell's book, perhaps its value for the reader lies not in finding any sustained in-depth discussions of the thought of the various authors Meynell mentions, but in having been alerted to the fact that adopting one or other of the currently influential philosophical trends may lead one to hold one or more self-destructive statements to be true. Stated more positively, the value of Meynell's book for the reader lies in having been alerted to the possibility of adopting a philosophical path that is more in accord with oneself as a conscious subject endowed with an exigence to be attentive, intelligent, reasonable, and responsible. (DANIEL MONSOUR)

Mark Quentin Gardiner. *Semantic Challenges to Realism: Dummett and Putnam*
University of Toronto Press. x, 268. $85.00

If God is dead, it was not the death of disproof. Nor is it liable to be, if Metaphysical Realism dies. Mark Quentin Gardiner convincingly argues that the best attempts to date to refute Metaphysical Realism – hereafter 'realism' – have failed to show in a non-question-begging way that there are unresolvable difficulties for realism from which anti-realism is immune. But while not yet dead, realism has recently shown signs of ill health, and its steady deterioration may continue, notwithstanding Gardiner's efforts – perhaps perversely even because of them, for in replying to the anti-realists' arguments he is thorough to a fault! Yet, whatever the final disposition of realism, the philosophical interest in Gardiner's book lies in its thoroughness.

The realist holds that the world consists of objects, events, and states of affairs whose existence is mind-independent. Our thoughts about the world, as expressed in our utterances and systematized in our theories, are true just when an appropriate relation of representational correspondence obtains between them and constituents of the world. It is not a foregone conclusion that our cognitive capacities are up to the task of truly and adequately representing the world. For the realist, the truth-conditions of our representations of the world are, as Gardiner puts it, 'recognition transcendent': their obtaining or failing to obtain is independent of our capacity to determine whether or not they do. Gardiner focuses on two prominent anti-realists' arguments against the recognition-transcendence of

truth.

Michael Dummett argues that languages are learnable, and that learning a language involves coming to know the applicability-conditions of its assertoric sentences and predicates. Knowing such conditions involves a capacity to discriminate situations in which they are satisfied or exemplified from situations in which they are not. But take the concept of recognition-transcendent truth itself. In order for that concept to be central to our understanding of the world in the way that realists suppose, it must be possible to have acquired it. And in order to have acquired it we must have acquired a manifestable capacity to distinguish situations in which it is exemplified from situations in which it is not. But then, given what recognition-transcendent truth is supposed to be, there simply is not any means by which we could have acquired the concept.

Gardiner responds that Dummett is committed to our being able to acquire the concept of 'recognizable' truth conditions – that is, truth conditions such that we have the manifestable capacity to determine whether or not they have been met by some state of affairs. So, acquiring this concept must require the ability to distinguish recognizable from unrecognizable states of affairs. But given the notion of an unrecognizable state of affairs, plus standard logic, the notion of recognition-transcendent truth-conditions may readily be induced.

While prepared to challenge standard logic, Dummett does have the fallback position that even if we do somehow have the concept of recognition-transcendent truth, it cannot play the role accorded to it by a realist in a truth-conditional account of meaning and understanding, given constraints on language learnability previously alluded to, because there are assertoric sentences with unrecognizable truth-conditions that we understand. Gardiner challenges this latter claim. While it remains a coherent possibility, that there actually are any 'undecidable' sentences in this sense is an unargued assumption of the anti-realist.

It falls to Putnam to argue that the very notion of a sentence with unrecognizable truth-conditions is incoherent, as is the more general notion of an epistemically ideal but false theory. One of Putnam's arguments turns on formal results in Model Theory. If a theory is epistemically ideal, then it will be consistent, and if it is consistent, then Model Theory tells us that it has a model of every infinite cardinality. So we can simply regiment constituents of the world (whatever their cardinality) to play the role of one of these models, and that must be the truth that we intended to express by our theory! According to another argument, we cannot coherently suppose, *contra* the realist, that while we have had just the sequence of experiences and thoughts that we have had we are really brains-in-a-vat connected up to some experience-generating machine – and thus that our beliefs about the world are mistaken, because, in this condition, our beliefs would not even be about a would-be external world. If, as the realist supposes, the referents

of our referring terms are the items to which our uses of these terms bear appropriate causal connections, then if we are brains-in-a-vat, those items can be none other than the states of the vat machine causally responsible for the experiences we are having. So when as a brain-in-a-vat we entertain 'the possibility that we are a brain-in-a-vat,' the interpretation of this in 'Vat English' will not be the sceptical scenario that the realist wants to embrace as coherent.

Now it may seem that these arguments still leave the realist plenty of room to manoeuvre! But these were merely caricatures. There is nothing caricatured about Gardiner's authoritative critique of the full-dress, nuanced versions. Still, at best Gardiner's conclusions are wholly negative. He suggests at the outset that the burden of proof lies with the anti-realist, because we all begin our intellectual lives as realists. But that critical assumption – that we all start out with a metaphysical view as robust as the realism – is in need of support, as it has been powerfully challenged in recent work of Paul Horwich and Arthur Fine. (PHILIP P. HANSON)

David Lyon and Marguerite Van Die, editors. *Rethinking Church, State and Modernity: Canada between Europe and America*
University of Toronto Press. xiv, 354. $55.00, $24.95

The themes of 'church and state' and 'religion and modernity' have been fixtures in discussions of religion and society in recent decades. As the essays in this excellent collection demonstrate, scholars have not reached anything approaching agreement even on the use of these terms. The contributors to this volume step into a conceptual field which David Lyon in his introduction likens to quicksand where contestants tread with no firm place to stand. It is to their credit that they move across this terrain confidently, aided by effective use of the accoutrements of history, sociology, and opinion polling. The reader is invited to explore with them as they challenge the 'master narrative' which tends to tell the story of the impact of modernity in terms of religion's inevitable decline. The story as they relate it has a more nuanced and ambiguous plot, and in presenting it they place Canada squarely in the middle of an international conversation. Rethinking church, state, and modernity has become a risky but necessary undertaking, Lyon suggests, since the terms are losing their effectiveness to help us understand what is happening in a world where religion appears to be undergoing a process of relocation, restructuring, and deregulation – but not disappearing.

Both Lyon and Marguerite Van Die as editors and those they invited to contribute have done their jobs exceptionally well. The essays display a level of quality and coherence which is remarkable and all too rare in such collections. Each essay makes a concerted effort to rethink the categories in question, and even those which show signs of straining to address the over-

arching themes are solid pieces in and of themselves. Nearly all succeed in placing Canadian developments in the wider context of North America, Europe, and even beyond (with several, for example, noting interesting parallels with Australia). The significance of the comparative perspective is clear from start to finish.

While it is impossible to do justice to particular essays in a brief review and risky even to offer a sampling of the rich contents, a few points can be noted. David Martin, Roger O'Toole, and Danièle Hervieu-Léger serve the reader well in the first group of essays by identifying and analysing broad patterns which they find in the practice of religion over the last few centuries. Martin's discussion of secularization in Canada is notable given his extensive study of this process in other settings. His use of 'shadow establishment' as a way of describing the political role of churches in Canada until recently is an apt image picked up by other contributors. Since more contributors were drawn to analysis of evangelical Protestantism or Catholicism than mainstream Protestantism, O'Toole's comments on that beleaguered group of denominations are worth highlighting. His intriguing discussion of the role of collective memory, in which he challenges mainstream Protestantism to remember the lessons of creative engagement with modernity that characterized its past, makes use of the work of Hervieu-Léger, whose own essay is a thought-provoking analysis of trends in contemporary spirituality.

Other contributors follow with studies of more specific cases and issues. Kevin Christiano and George Egerton tackle constitutional questions which have become more complex in multicultural societies, while John Stackhouse explores the way denominations and 'special purpose groups' have approached political leaders on social issues since 1960. The comparative dimension of the book is enhanced in yet another fashion with essays by David Seljak, Gregory Baum, and Harry Hiller that consider secularization and the privatization of religious belief after Quebec's Quiet Revolution. The trend towards 'believing without belonging' which is touched on in several of the essays is analysed in depth by Peter Beyer, Sam Reimer, and Andrew Grenville, the latter supported by substantial polling data. A tip of the hat to postmodern paradigms is evident in Nancy Nason-Clark's consideration of the impact of notions of empowerment on evangelical women responding to situations of domestic violence and in John Simpson's discussion of 'body politics.' Will Katerburg's fine essay with its keen analysis of the impact of consumerism and globalization on religious belief and practice provides a fitting conclusion to the volume, raising a fresh round of questions which one hopes will provoke even further rethinking of church, state, and modernity so capably launched with publication of this book. (PHYLLIS AIRHART)

G.B. Madison, Paul Fairfield, and Ingrid Harris.

Is There a Canadian Philosophy?: Reflections on the Canadian Identity
University of Ottawa Press. viii, 218. $28.00

A question is an intriguing way to engage a reader. The answer to the above question is a resounding 'yes,' but with two caveats. (1) The only fountainhead of our national identity is rights-based liberalism, which, if not understood and accepted by most Canadians, certainly ought to be. (2) There is no thematic identity to Canadian philosophy. Philosophical writing in Canada 'is inclined to take pluralism as its overriding theme.' The authors quote secondary critical papers on the major resource works about Canadian philosophy to support this contention but offer no textual exegeses of arguments that present a stronger thematic case. Thus the title of the book is not an invitation to a debate.

That being said, we can turn to the heart of the five essays that make up the book – the legitimacy and significance of collective rights in a pluralist society, Canada. The authors consistently champion individual rights. Those whose identities derive from a particular culture have no *special* claims on others and certainly no claims on the tax dollars of individual Canadians. Only Ingrid Harris grants the indigenous communities and Quebec special consideration because of historical longevity. The authors agree that the concept of a civic philosophy – a national moral benevolence – should be sufficient for a pluralistic state to survive. Neither individuals nor politicial parties (for the most part) have any particular *duty* to ensure the survival of multicultural groups, each of which will thrive or dissipate on its own. Equality and individual autonomy – a choice-based democracy – are the pinnacle of the authors' hierarchy of political values. The reader that favours more emphasis on communities has five engaging and accessible essays with which to spar.

Gary Madison, in 'Nationality and Universality,' explains Canadian civic philosophy as 'one of both tolerance and respect; it is a philosophy that advocates tolerance of differences and respect for "otherness."' Civic philosophy promotes relations between individuals and their complex social contexts, and it is paramount to eventual global harmony (if only more people would pay attention). Paul Fairfield, in 'Nationalism and The Politics of Identity,' criticizes communitarian philosophies, targeting the theories of Charles Taylor and Will Kymlika. 'The Bearers of Rights: Individuals or Collectives?' discusses the history of individual and collective rights in Canada. Fairfield then focuses on the undesirablity of collective rights. Collective rights' argumentation in Canadian law speaks of equalizing and maximizing opportunities. Such rights restrict options and impose burdens on 'outsiders' who subsidize them *and* on the bearers of such rights. 'Special rights impose special obligations, some of which constitute serious transgressions of individual rights.' This imposition undermines the Canadian civic philosophy of equality, tolerance, and freedom

of choice.

In 'Democracy in Canada: "Canada" as a Spontaneous Order,' Ingrid Harris presents a metaphysical analysis of Canadian identity by invoking Friedrich Hayek's concept of spontaneous order. Spontaneous orders evolve from the perpetual adjustments we make as we jostle with each other to maximize our desires and freedoms. Long-standing moral practices, many of indeterminate origins, have produced procedural rules that shape the social fabric of life and shore up our moral consciences as we work out our lives together. A spontaneous order differs from an instrumental one that has a 'predetermined plan or goal.' Canada, Harris claims, because of its pluralism, is better understood as a country formed by not a model but a vision, a form of co-operative living, the content of which fuses and diffuses with every social change. Adherence to the civilities of democratic culture expressed through minimalist procedural rules holds it together. Her defence of individual rights softens a little in 'Rights, Sovereignty, and the Nation-State' as she offers some support to Native groups and Quebec, making reference to 'historical legacy.' One can observe either that some traditions are less susceptible to the forces of spontaneous order, or that Harris does not want present-day Canada spontaneously to evolve out of existence. For without goals, who knows where the spontaneity will lead?

The collection of articles suffers from repetition as the authors aim to create continuity, but enjoys a fairly consistent enthusiasm for individual rights, freedom, and democray in Canada. These virtues define the Canadian identity, as the authors think it should be. As such, they suggest, Canada stands as a *model* for the world. But, one must observe (presuming a theoretical consistency in the book), only for as long as this phase of Canadian spontaneity lasts. (ELIZABETH TROTT)

Gerald Friesen. *Citizens and Nation.*
An Essay on History, Communication and Canada
University of Toronto Press. x, 308. $55.00, $22.95

This book began as a series of lectures to European teachers of Canadian studies. Ultimately, however, it became much more. For Gerald Friesen is trying something very ambitious. Drawing on the Canadian obsession with communication, he sets out to survey what he sees as four distinct stages of communication in Canadian history, each of which he associates with a particular epoch or group; oral (Native), textual (settler), mass publication (capitalism), screen (modern era).

He then goes a step further. Using an individual memoir for each era, he attempts to draw out the unique experiences and the continuities in order to do nothing less than understand the Canadian identity. Indeed, Friesen makes a bold claim toward the end of his book, concluding that 'this

narrative has responded to Canada's circumstances today by creating a new version of national history.'

This is a brave endeavour and is a response to growing complaints about the fragmentation of Canadian historical writing in recent decades. Friesen deserves immense credit for taking on the challenge, especially because such innovation is bound to stir debate and criticism.

Friesen revisits several theories of Canadian development such as the staples thesis, Margaret Atwood's survival theme and others in order to argue that they are inadequate and must be reworked. However, his approach is most directly related to the post-war theorizing of the well-known political economist Harold Innis. He thus joins a long succession of Canadian academics who have followed Innis, including the popular writings by Marshall McLuhan, the staples approaches of Donald Creighton and others. Once again, it is to Friesen's credit that he has picked up a vital issue that has been dormant for a generation and thrown out a challenge to Canadian intellectuals in the twenty-first century.

While there are several contributions in this work, the most important is Friesen's argument that the Native experience must be treated as an integral part of the Canadian experience. The Native sense of land and family and direct contribution to settler society all demonstrate the need for historians to think through the way in which Canada has been formed. The persistence of tradition and value in spite of demographic, technological, and economic change is one of the more significant steps for anyone in understanding the historical process. Friesen is right to note that this persistence did not begin with the first French settler or the first loyalist, though they contributed to the culture and traditions.

There are, however, more dubious arguments. For example, Friesen states that 'a history of three or four hundred years and a past of twelve thousand ... years is not just a matter of degree. On this basis the native community must be regarded differently.' If this reflects his laudable sympathy for the Native community it nonetheless creates a slippery slope. If dead ancestors legitimize claims to authenticity then presumably the descendants of seventeenth-century French settlers are somehow more authentic than descendants of loyalists who are in turn more authentic than those whose parents migrated from another land only a generation ago!

Such individual statements aside, though, there is a deeper structural difficulty with the book. Historians always have the challenge of drawing conclusions based upon limited sources, and Friesen does warn that no memoir can represent an era. Yet in the end that is what he attempts. There is some value to this approach. One can personalize the history and relate it to the individual experiences of ordinary people. At the same time the natural result is a scepticism that this material is 'evidence' in any meaningful sense. Many of the decisions and issues the families face are not specifically Canadian but are part of a wider human tapestry. In other

instances it is hard to know whether individual experiences have any link to the wider Canadian identity.

The related problem comes in the overlay of communication theory on the memoir format. The causality between communication, technology, and identity is complex and subtle. That is why the theories of Harold Innis and others were greeted with mixtures of enthusiasm, doubt, and cynicism. Yet Innis delved into a vast range of sources to make his point. A few memoirs simply do not provide the basis to permit a forceful causal relationship to be developed between communication and national identity.

Further, the distance between this work and earlier theories may not be as great as Friesen would argue. Indeed, traditional themes of frontier dynamism and metropolitan tradition influence this work. 'The story of politics in a settler society is the story of movements and outbursts, not of formal political parties. It is also a tale of slow, deliberate adaptation to circumstances that were less than predictable. It encompasses welfare payments, popular uprisings, religious revivals, and the building of schools.' Canadian sociologist and frontier theorist S.D. Clark said something similar more than a half-century ago.

It is important to reiterate the main point though. Gerry Friesen has reopened a long overdue discussion. Now we need others to follow. It is time we rediscovered the issue of what it means to be Canadian. (DOUG OWRAM)

Barbara Marshall. *Configuring Gender: Explorations in Theory and Politics*
Broadview Press. 191. $19.95

While a number of authors have mapped the careers of key feminist concepts, few connect academic debate to popular misconceptions. As Barbara Marshall notes, while gender has become a standard concept in both social scientific and everyday understandings of social life, it has become 'a portmanteau' for anything relating to sexual difference. The strength of *Configuring Gender*, therefore, is its critical interrogation of the ways in which distinctions between and among various phenomena attributed to gender, sex, and sexuality continue to trouble feminist discourse, both within and beyond the academy.

As Marshall reminds us, the 'findings' of the social sciences very often enter constitutively into the world they purport to describe: the trajectory of 'gender' as a sociological phenomenon serves as an excellent example of this double hermeneutic. Thus *Configuring Gender* is no simple originary account, despite the fact that Marshall begins her exploration with an overview of the way in which gender was gradually mainstreamed into what eventually emerged as distinctly feminist sociology. In addition to bringing women's experiences and interests into the academic fold, there

was a perhaps inevitable shift from a 'sociology of women' to the 'gendering of knowledge.' Within the social sciences more generally, gender was mainstreamed primarily through either role theory and categorical theory, wherein lies the source of many problems in the way in which gender has been taken up by policy-makers and social commentators. Specifically, gender has become 'loosely synonymous with "sex" and lazily synonymous with women'; paradoxically, explanations relying on socio-cultural process have become just as rigid and essentialized as pre-feminist explanations evoking natural differences between women and men. Within this context, feminist scholars more recently have called for the deconstruction of gender. Contemporary academic debates do not question simply distinctions between 'sex' and 'gender' upon which these concepts are based, but rather the continued salience of these concepts themselves.

The context of these challenges includes, of course, lively debate within the women's movement about 'difference' and the inability for the concept of 'women' to represent diversity among women. But they are also motivated by academic debate surrounding postmodernism and poststructuralism. As Marshall notes, those sympathetic to the postmodern turn are likely to criticize gender as based on faulty distinctions between nature and culture and as an over-determined narrative itself; those critical of postmodernism fear that the way in which gender has been taken up depoliticizes and/or erases the material bases of women's oppression. In response, Marshall doubts that theory itself can be given credit for either political paralysis or political chaos; she contends – correctly in my view – that such disillusionment with a concept is surely a reflection on feminist practice than on feminist theory.

From this position Marshall concludes that poststructuralism itself is neither necessary for nor antithetical to political struggle. If there is a compelling reason for feminists to rethink gender as an analytical category, for Marshall it lies with the political motivations of feminist theory rather than 'aspirations to philosophical virtuosity.' From postmodernism Marshall outlines a strategy that destabilizes gender by incorporating interpretive and genealogical moments within its critique. She links this strategy to an interrogation of gender as a political category; how can 'gender' advance the material as well as discursive interests of 'women'?

To begin this interrogation, Marshall assesses the ways in which gender challenges political discourse that sets the parameters of political action by limiting who is a legitimate political actor, what issues are considered to be legitimate matters for public debate, and what political remedies are considered feasible or appropriate. Importantly, she notes that gender is not just a political point of departure but is actively created through politics itself. Examples include the 1982 Charter, as well as the feminist newspaper *Kinesis* or various confrontations among feminists over identity as a basis

for claims-making. These types of struggle play themselves out most visibly as engagement with the state. What is at stake is not simply political recognition; rather, these struggles concern redistribution of resources. By thus transcending the liberalism of 'equal opportunity' discourse, feminist struggles with the state have fostered accusations that feminism has 'gone too far.' Fostered by these accusations is a popular movement for the deconstruction of gender. Perhaps ironically for many of us, contemporary opponents of feminism are able to invoke academic critiques of gender essentialism. Rather than dismissing these attacks, however, Marshall illustrates how they crystallize a number of analytical issues for feminism. To demonstrate the continued relevance of gender, Marshall gives an overview of the kinds of issues and debates that have emerged in the current context of global restructuring.

It is not surprising that Marshall sees merit in retaining 'gender' as both an analytical and political resource; none of the problems discussed in *Confronting Gender* are organically linked to gender as a concept. Rather, they are problems stemming from the tactical uses of gender in its variable role as a theoretical construct and as a political category. However unstable and provisional, categories are politically necessary. Marshall concludes by challenging us to displace binary oppositions with the notion of 'seriality.' Such a notion resists gender as a categorical concept, encouraging instead the use of gender as a verb rather than noun. Because this approach acknowledges the unstable nature of gender as an identity, it directs us, analytically and politically, to processes through which gender inequalities can be challenged; herein lies a concept the brings together feminist theory and feminist politics. (DAWN H. CURRIE)

Curtis Cook and Juan D. Lindau. *Aboriginal Rights and Self-Government: The Canadian and Mexican Experience in North American Perspective*
McGill-Queen's University Press. vi, 314. $22.95

The book is a collection of essays originally written for a colloquium at Colorado College discussing the historical treatment of indigenous peoples in Canada and Mexico, with a short comparison with American federal Indian policy. The essays are well written and very informative, reflecting considerable effort on the part of their authors and significant understanding of the development in these two countries. Mixing a historical approach heavily influenced by theoretical political principles, the essays properly ground the roots of today's problems in the colonial past while examining the various movements and proposals that seek to overcome past mistakes while bringing forward long-standing and useful concepts.

Too often in essays discussing present activities, insufficient background

is provided, so that movements appear to be either rooted in the past or without anything except a modern context. Not so with these essays. Solid discussion of the development of Indian policy provides a big picture in which current events are seen as logical and perhaps inevitable results of processes set in motion long ago. The transmission and transformation of cultural beliefs and practices does suffer with this approach so that an unasked question of *what* is being preserved never emerges. Assimilation must surely be of a different quality and quantity in Canada and Mexico.

Lindau and Cook's overview essay stresses the need to examine population and location of the indigenous peoples to provide a new way of looking at more complicated political issues. This emphasis enables us to understand from the very beginning that lessons we learn in one contact cannot possibly be adapted to other conditions or even in the other country. What then of the hemispheric view of indigenous peoples? Here access to lands of their own and to the benefits of the larger more industrially complex society become major issues for the future.

The involvement of Canadian Indians in Canada's constitutional reforms and the important victory in popularizing the idea of the 'aboriginal' are thoroughly discussed by F.E.S. Franks. This topic has never been understood in the United States because of a paucity of good sources and the sensationalism of the press. Surely the inclusion of the policy statements and rights in the new Canadian constitution was a major victory that neither American nor Mexican Indians have yet achieved. But the same theoretical problem remains for Indians in all three countries: how does a small political entity with presumably a homogenous membership relate to larger and more ethnically diverse parts of an even larger country? Here continuous public relations stressing the many benefits to be gained would seem to be a priority in the future.

Gustavo Esteva offers a brilliant insightful discussion of the 'new commons' idea of organizing a modern political state. He describes the movements in Oaxaca and Chiapas well by looking at the difference between the number of municipalities and the methods of voting in the two states. Electoral practices there resemble the old communal style of meeting, knowing and trusting one's rulers, certainly not out of line with America's beloved town meetings of sentimental memory. While this informality of a consensus social contract has appeal, it is dependent on the maintenance of the old cultural cohesion that was made possible when people were almost wholly dependent on each other.

On the whole this collection far surpasses the traditional anthology in that the essays have a remarkable homogeneity without intruding on each other's ground. Each piece could stand alone as a major journal article. Taken together, the essays give us a very comprehensive look at Indian activities north and south of the American borders and may be cited to support the proposition that progressive and innovative policy changes are

today originating in Canada and Mexico and not the United States. Considering the diverse history of Mexico, one would not expect it to follow the American lead. But remembering that Canada and the United States were both recipients of English common law, we can but admire the progress in Canada in the last generation in meeting unique challenges in innovative ways. A necessary addition to any decent library on the aboriginal peoples. (VINE DELORIA, JR)

Harold Coward and Pinit Ratanakul, editors.
A Cross-Cultural Dialogue on Health Care Ethics
Wilfrid Laurier University Press 1999. xii, 274. $29.95

K'aila Paulette, a First Nations baby, died of liver failure one month before his first birthday. Standard medical therapy for his liver dysfunction would have been organ transplantation. A liver transplant offered, according to his paediatrician, an 80–85 per cent survival rate.

His mother, Lesley, refused to allow the recommended transplant: partly because the information she gathered put the five-year survival rate at closer to 60–65 per cent; partly because of quite reasonable fears for his post-transplant quality of life. Mostly, however, her refusal was based upon her somewhat controversial interpretation of Native cultural and spiritual values.

Irresolvable disagreement about the appropriate treatment for K'aila led to a court challenge (Saskatchewan v. P. 1990). The court's verdict was a mixed victory/defeat for both sides. The Paulettes won their case, so their son died without surgery. But the court based its decision on the lack of adequate evidence that medical technology would provide more benefit than harm for this child. Parental authority was upheld, but only because in this particular case medical technology was found to be dubiously beneficial to the child. It seems clear from the court's reasoning that once a technology improves to the point where it can assure recipients of the likelihood of a good quality of life, the state will be authorized to override parental judgment which appeals to the spiritual/cultural/community values of the parents.

In our pluralistic liberal society, competent adults are legally entitled to refuse life-saving treatment, even in circumstances where the dominant culture feels that their decision is wrong-headed or even foolish. But this individual discretion does not extend to decisions made on behalf of their children. I find this a sensible compromise, which puts me at odds with the contributors to this volume. Indeed, opposition to the court's rationale in the K'aila case is a major connecting thread for many of the essays collected here. The authors seem surprisingly united in support of the view that, in a liberal pluralistic society such as Canada, members of minority cultures,

whether Native or Hutterite or Chinese, should enjoy the absolute legal right to use their own cultural or spiritual values in deciding when their children's quality of life is worth maintaining, as well as which technologies constitute an acceptable means to prolong life.

Consider. What if transplant technology could have offered K'aila a 95 per cent chance of living a normal healthy life? What if K'aila's otherwise fatal condition could have been cured by a single injection of a vaccine with no known adverse side-effects? Disappointingly, the contributors to this volume don't explicitly confront such tough questions. It seems clear, however, that their near-total commitment to respect for the religious or cultural diversity of minority communities would force them, perhaps regretfully, to give to parents unchecked discretion over their children's fate, with no protective role for state intervention.

The authors do not discuss the sad case of Tyrrel Dueck, whose Christian fundamentalist parents prevented his receiving, in a timely fashion, the surgery and chemotherapy necessary to save his life, nor is there any careful analysis of the numerous Jehovah's Witness cases involving denial of blood transfusion to their children. The authors would, presumably, uphold parental discretion in all such cases.

If we, the dominant culture, intervene coercively in the name of child protection, we must do so by appealing to a set of attitudes and values which are sometimes conflicting and sometimes questionable. The authors are right to remind us that we, members of the dominant culture, have much to learn from the diverse cultures who live alongside us. Our frequently inappropriate use of medical high technology to prolong dying may reflect a pathological refusal to accept the inevitability of death. The Hutterite culture seems altogether more sensible in its view of death and dying. Moreover, our excessive individualism often leads us to focus exclusively on the doctor-patient dyad, to the neglect of the patient's family and subculture. When medical decisions must be made, perhaps there is an important role for family and extended community.

Even here, however, some caution is necessary. Whatever the traditions of one's community, given individuals who happen to be Aboriginal or Chinese or Hutterite may not wish to have their family members participate or may not choose to follow the spiritual traditions that prevail in their culture, or may have an idiosyncratic interpretation of those traditions.

The authors are enthusiastically sensitive to the importance of listening to and learning from the wisdom of other cultures. Which is, doubtless, A Good Thing. Their reluctance fully to explore the tough questions, however, means that there is insufficient dialogue in *A Cross-Cultural Dialogue on Health Care Ethics.* Mostly, I fear, what we hear is the sound of one hand clapping. (ARTHUR SCHAFER)

Gillian Weiss et al. *Trying to Get It Back: Indigenous Women, Education and Culture*
Wilfrid Laurier University Press. xvi, 332. $44.95

Centring the voices and experiences of Indigenous people in a respectful, collaborative way is always a challenge. Gillian Weiss in her research project and book *Trying to Get It Back: Indigenous Women, Education, and Culture* meets this challenge with style and grace as she brings forward the stories and dialogues of three generations of Indigenous women on two continents – Australia and Canada. Critical feminist literature has legitimately critiqued white researchers appropriating Indigenous people's culture and diverse voices, urging the protection of Indigenous peoples from the scrutiny and gaze of white researchers. Acknowledging this critique, Weiss respectfully explains that writing her book is her 'tentative' contribution to Indigenous peoples. She has endeavoured to provide a collaborative arena to bring forward the vital issues and challenges of Indigenous women in order to enable them to empower their own voices. She has rationalized that white researchers who ignore Indigenous peoples' stories and histories because of race or position contribute to the continuing silencing of Indigenous women. Such silencing yields to white power and privilege that prevents Indigenous people from fully contributing to their own empowerment.

Towards respectful inquiry, Weiss incorporates several participatory strategies in her research agenda to ensure that the voices and perspectives of the selected Indigenous women and the benefits of this research are shared by them and other Indigenous women. Pearl McKenzie, Pauline Coulhard, and Charlene Tree are mother, daughter, and granddaughter of one family of the Adnyamathanha people of the Flinders Ranges in South Australia. Bernie Sound, her niece Valerie Bourne, and Valerie's daughter Brandi McLeod are Sechelt women from British Columbia, Canada. The interviews with each of the women and the shared dialogues with one another through video conferencing provide a rich store of Indigenous women's lives across generations that embrace their joys, struggles, differences, and aspirations; their insights and perspectives about their choices in life; and the consequences of their diverse histories.

The book opens with the context of the research project, the author's quandary with the research critique, and the significance of the research to the lives of three generations of women on the two continents. It shares their eagerness and willingness to tell their stories, and their evolving relationships that reveal the heart of Indigenous people who so naturally open themselves to others, sharing and giving, but also, in this story, receiving. Prompted by probing questions, each woman tells her story. Later in the project, the women have an opportunity to talk to each other about their shared stories and in particular their observations about their lives and struggles. The edited transcripts of the dialogues illustrate their

emergent awareness of their similar life experiences, despite seeming great geographical distance and diasporic life conditions, and the similar importance they place on family, community relationships, and connections to their land.

This book gives colonialism an intimate voice. Colonial schooling, prejudice, discrimination, racism, and an eroding cultural base are ever-present themes in all three generations in both Australia and Canada. Though child-rearing practices change over time among the Indigenous women owing to their growing participation in domestic and modern economic activity, similar colonial schooling in attitudes and practices yields to predictable diminished school outcomes for youth. The families' traditional practices involving the land and the changes needed within a colonial regime emerge with the necessary maintenance of cultural values and traditions to sustain the people over their difficult times. Most interesting is their evolving awareness of the changes in leadership needed to deflect the colonial experience in education, economy, and politics, and their evolving perceptions of religion and identity. Weiss documents their persistent interaction with racism, stressing the consequences of racial and cultural superiority that inspire change not sympathy. Their stories are rich, their pain and challenges with colonization relevant and familiar, their choices and perspectives important to understanding the multiplicity of struggles of Indigenous peoples today as they inch towards a postcolonial reality.

While the women's stories accentuate the anguishing similarity of intrusion of outside religious missionaries and colonial educational attitudes and practices, it is clear from their stories that Indigenous women have been and are significant to the continuity of Indigenous renaissance. The three generations of women in this comparative study unfold their survival, healing, hope, and heart that will sustain them and many generations to come.

The fact that it reads like a dissertation project with lengthy interview transcripts of texts is the book's major weakness, although Weiss aids the reader in understanding the key concepts through her brief summaries of the transcripts. Weiss offers a genuine platform for Indigenous women to share their stories and enables scholars of the Indigenous experience everywhere to benefit from Indigenous people's experiences and contribute to the Indigenous humanities. This book makes an important contribution to scholars and educators involved with Indigenous people, Native Studies scholars, historians, and anthropologists. (MARIE BATTISTE)

Leo Driedger and Shiva S. Halli, editors. *Race and Racism: Canada's Challenge*
McGill–Queen's University Press. xii, 328. $65.00

Since the 1980s, race, class, and gender have enjoyed special status in the North American academia. However, investment in this 'unholy trinity' remains uneven. In the United States, the study of 'race' has received considerable scholarly attention, as Critical Race Studies, mass media (*New York Times*) profiles, and countless publications demonstrate. By contrast, race and racism remain taboo subjects in the Canadian academy, where, submerged under a protocol of genteel liberal ignorance, it periodically explodes into the public imagination as a sordid and scandalous 'science' (J.P. Rushton). Leo Driedger and Shiva S. Halli's *Race and Racism: Canada's Challenge*, the purpose of which is 'to explore the extent to which racial groups thrive in Canada, to document whether economic, political and social racism exists; and to identify the difficulties of coping with racism in urban settings,' is, therefore, a timely study and crucial intervention.

To carry out these tasks, Driedger and Halli group the essays in this volume under four broad themes: Concepts and Theories; Economic and Social Factors; Racism and Discrimination; and Minorities Coping in Cities. Concepts and Theories contains four essays. Of these, Sylvia Wargon ('Historical and Political Reflections on Race') and Monica Boyd, Gustave Goldmann, and Pamela White ('Race in the Canadian Census') explore official racial categorizations by the Canadian state, while Leo Driedger and Shiva S. Halli ('Racial Integration: Theoretical Options') and Joseph O'Shea ('Individual Versus Collective Rights in Quebec') examine desegregation theories and Charles Taylor's 'communitarian vision' of Quebec's collective rights within Canada. Economic and Social Factors consists of three essays which examine the specific issues of refugee integration, Asian economic adaptation, and employment equity. Of these, perhaps the most compelling is Nancy Higgitt's 'A Model of Refugee Settlement,' an essay which seeks to understand 'the process of resettlement from the refugee's perspective.' The variety of views her interview respondents offered can be summed up in a statement: 'We need to be able to live with confidence.' For Canadians who may be startled by this remark, the essays in Racism and Discrimination offer a helpful explanation. Here the editors, Driedger and Halli, begin with two empirical studies: Leo Driedger and Angus Reid's 'Public Opinion on Visible Minorities' and John Berry and Rudolf Kalin's 'Racism: Evidence from National Surveys.' As a reader, however, I prefer to start with Donald W. Taylor, Stephen Wright, and Karen Ruggiero's 'Discrimination: An Invisible Veil.' This essay explores the human cost of Canadian racism from the perspective of its victims in prose less cluttered by the discursive machinery (graphs, charts, and tables) of Social Sciences. Rounding off the volume are three essays in Minorities Coping in Cities. Of these, Helen Ralston's 'Redefinition of South Asian Women' is noteworthy. This is because it broadens the geographical scope of the case studies and explains how South Asian immigrant women are affected by the articulation of 'gender, race and class' with 'settlement and multiculturalism policies.'

Still, *Race and Racism* has its blemishes. First, its prose is often stiff. This is probably because it is intended for academic readers. However, non-academic readers are also important. Second, its case studies are limited to Asian–Canadians. Third, its definition of 'racism' as a 'negative concept' is narrow, and some of its racial categories (e.g., 'visible minorities') questionable. Alternative, and broader definitions can be found in studies such as E. San Juan Jr's *Racial Formations/Critical Transformations* (1992) and David Theo Goldberg's *Racist Culture: Philosophy and the Politics of Meaning* (1993). None of the problems noted above, however, diminishes the significance of the contributions made by the editors and essayists represented in *Race and Racism* to this subject. Indeed, they must be commended not only for eschewing the kind of giddy optimism and self-serving cynicism that provides Canada's liberal intelligentsia with an alibi for avoiding the study of 'race,' but also for their scholarship. (UZOMA ESONWANNE)

Andrew Brink. *The Creative Matrix: Anxiety and the Origin of Creativity*.
Volume 10 of *The Reshaping of Psychoanalysis from Sigmund Freud to Ernest Becker*
Edited by Barry R. Arnold
Peter Lang. viii, 222. US $50.95

Andrew Brink's *The Creative Matrix* is a largely affirmative book that makes the case for the value and universality of human creativity. Brink asserts that creativity is a biologically programmed response to anxiety, which is in turn generated by developmental processes and traumatic interpersonal relations. As a product of inevitably 'imperfect attachment,' creativity is open to everyone; it is, however, more evident in artists and writers. Brink's claim is that while the attachment theory of John Bowlby and his colleagues is now widely studied, little has been said about the relationship between attachment theory and creativity. Brink writes, 'Creativity is probably a late product of evolution and certainly underdeveloped, but its presence is a hopeful sign of emergent adaptive powers, a sort of natural self-management of dissonant information.'

Part 1 outlines Bowlby's theory (and that of his colleagues) and argues that it is time to extend the theory into an account of creativity. Short chapters follow on the biology of regeneration and on the connection between regeneration and communication. While subscribing to a biologically grounded account of the human subject, Brink does not want to give all to the scientists: 'Developmental and interpersonal research are underemphasized in an era of exciting advances in neurochemical and genetic research, but they are essential if creativity is to be understood and given its rightful place in human affairs.' Part 2 surveys the work of several psychoanalysts and pyschoanalytic thinkers (Freud, Rank, Klein, Fairbairn, Winnicott, Stokes, Milner, and Miller) with particular attention to questions of creativity and anxiety. Brink remarks on the extent to which these various thinkers anticipated the insights of attachment theory. The section concludes with praise for the work of Alice Miller. The final section of *The Creative Matrix* reviews psychiatric studies of the 'mad poet' controversy (looking particularly at the work of Nancy C. Andreasen and Kay Jamison). While he regrets 'the pathologizing, and to some degree dehumanizing, of creativity,' Brink comments, 'their work should be welcomed.' This section also includes a brief chapter that maps the lives of the poets Robert Lowell, Anne Sexton, and Sylvia Plath onto the Cohen-Gibson hypothesis concerning the developmental origins of manic-depressive disorder: 'While Robert Lowell's life ... and art conform most closely to the Cohen-Gibson theory, those of Anne Sexton and Sylvia Plath are good matches. The creativity of each can scarcely be understood apart from formative life events, from anxiety over an abusive, weak, or absent father to an overcontrolling mother. Each poet exhausted his or her repertoire of adaptations, including that of poetic creativity, ending their lives violently.'

The Creative Matrix concludes by asking compelling questions that might have been the central concerns of this study. How should we think about art that in no manifest way responds to anxiety? Is it 'irrelevant' to make the case for the reparative function of art when so many artists and writers have led self-destructive lives? Introducing a curious and intriguing focus on Christian humanism at the very end of this study, Brink argues that it is easier to make the case for the regenerative force of creativity when considering historical examples, particularly moments when Christianity provided a more pervasive, anxiety-containing and form-giving structure: 'Our difference from the seventeenth century is in lacking a securely held framework of meaning, a "symbolic order" to encourage such acts of faith.' Brink continues: 'perhaps our symbolic order is the intrinsic ordering of the cell which allows life in complex organisms; cellular development and regenerative powers may be mystery enough to support the argument about creativity.' Although some of its speculative points are fascinating (Brink gives a certain paradigmatic status to *Paradise Lost*, he comments on the history of the confession in relationship to contemporary psychoanalytic theorizing, he offers us a scientific poetics of the lost object, he speculates

about the necessary and difficult connection between the mind and the body), *The Creative Matrix* would finally seem to be a book addressed to scientifically oriented psychoanalytic readers. Despite its investment in a general theory of creativity, *The Creative Matrix*'s priorities are not literary. (NAOMI MORGENSTERN)

Jane Jacobs. *The Nature of Economies*
Modern Library. x, 190. US $21.95

An instant contemporary classic, *The Nature of Economies* joins in the Modern Library Jane Jacobs's pathbreaking *The Death and Life of Great American Cities*. A sequel of sorts to her earlier *Systems of Survival* (1992), Jacobs's new study, infused with 'evolutionary theory and economic history,' extends themes there and in her earlier books. Unlike Carlyle, who deemed economics 'the dismal-science,' Jacobs regards economics, potentially at least, as 'the hopeful science.' From her perspective it can be so only if theories engage 'ever more deeply with the real world.' Most economic theorists since Adam Smith, she believes, have 'retreated' from reality 'into their own heads.' Not Jacobs.

Concrete examples always undergird Jacobs's own aphoristic generalizations. She takes up why the *Titanic* sank; the advantages of vegetable over aniline dyes for Oriental rugs; how an old farm regenerates itself; the lessons to be learned from the Soviet Union's failed economic policies; the problems we face with outdated computers; the differences between good automobile and good streetcar routes; why the metallurgy industry initially scorned plastics.

The 'form' of Jacobs's book, like that of *Systems of Survival*, draws on the long literary tradition of the didactic dialogue, particularly Plato's *Symposium*. 'The democratic ideal is a permanent and inconclusive Socratic seminar in which we all learn from one another,' recently wrote Jacobs's long-time editor Jason Epstein in *Book Business*. *That* seems essential to Jacobs's take on economic systems, and her dialoguists exemplify it.

Figures from *Systems of Survival* – Armbruster, Kate, and Hortense – carry the argument again here. Hiram has replaced Ben, the ecologist, Hortense's boyfriend in *Systems*. Early on, Hiram's father, Murray, joins them. All five participants form a kind of extended family, somewhat like Jacobs's own, perhaps; they know each other pretty well and interact with the understanding that comes of mutual affection. The talkative foursome, soon fivesome, meet every Saturday either in Manhattan or in Hoboken across the Hudson, often over a meal. Through informed and sharply focused discussion they try to bring economic abstractions into closer relationship with earthly realities.

Armbruster, mischievously impetuous, even a bit grumpy, is Jacobs's

Socratic gadfly who initiates the dialogues and prods the participants (and us) to hard thinking. Kate, a 'fringe ecologist,' has left academia (never highly regarded by Jacobs) and now edits 'a prospering science newsweekly.' Hiram, shrewder and more practical than his predecessor Ben, is a 'fundraiser and a facilitator' who consults for environmental causes. Murray, older than the others, voices the perspective of long-considered experience. The dialogues of these five loosely spiral through eight chapters.

Chapter 1, 'Damn, Another Ecologist,' sets the stage and introduces biomimicry: the study of how societal developments might mimic nature, perhaps the book's underlying premise. Chapter 2, 'The Nature of Development,' argues that positive economic development, like nature, abhors monopoly and depends on adaptative competition. Chapter 3, 'The Nature of Expansion,' follows up on this theme. 'Diverse ecosystems,' Kate opines, in words that could have come from the ecologist and poet Wendell Berry, 'are so much more stable than one-crop plantations.'

Chapter 4, 'The Nature of Self-Refueling,' stresses the importance of cities in the economic networking necessary for economic health. Detroit's economy declined because of its narrow focus; Taiwan's flourished through diversity. Chapter 5, 'Evading Collapse,' explores the positive limit principles learned from the redwoods, whose high branches catch the fog that helps water their vast bulk, and negative ones, which necessitated Canada's ban on cod fishing in 1992. Chapter 6, 'The Double Nature of Fitness for Survival,' follows up, among other matters, how cats large and small cope sensibly with oversupply of prey.

In Chapter 7, 'Unpredictability,' the group circles round again the networking principle via chaos theory and Edward Lorenz's 'butterfly effect': 'the idea that a butterfly beating its wings in Colorado meadow can lead to a storm and flood three thousand miles away.' Chapter 8, 'Armbruster's Promise,' reaffirms the value of simple over complex solutions to economic crises. Whereas Exxon using sophisticated technology on the Alaskan oil spill cleaned up only 12 per cent of the oil, a hairdresser in Atlanta, experimenting with hair clippings and motor oil in his child's wading pool, came up with a method that would have cleaned up all of it.

Jacobs's argument in *The Nature of Economies* is neither linear, nor rigidly prescriptive or dogmatic; rather it reticulates developments in botany, zoology, biology, chemistry, and physics as well as economics. Thirty pages of notes, mostly discussing recent studies, document the text.

The Nature of Economies defies adequate or even fair summary. Only a polymath with a range as immense as Jacobs's could do justice to this volume. Her ideal reader would be an intellectual quester like herself, world-vigilant and willing to grow through ongoing dialogue with diverse and studied opinions. (JOHN CLUBBE)

Malcolm Gladwell. *The Tipping Point: How Little Things Can Make a Difference*

Little, Brown. 279. US $25.00.

In this daring and wide-ranging book, Malcolm Gladwell discusses the nature of rapid social change by applying medical models to the spread of ideas. Like epidemic diseases, ideas have a 'tipping point' where they will grow exponentially: 'Ideas and products and messages and behaviors spread just like viruses do.' How are ideas and diseases similar? According to Gladwell, most diseases reach the epidemic state because a small number of individuals are contagious to a large number of people (he calls this the 'Law of the Few'). In like fashion, sweeping social change is sparked by the actions of a minority with the charisma and commitment to spread ideas, fads and behaviours. For example, Hush Puppies, once a scorned relic from the suburban past, were transformed into a desirable nationwide fashion statement for all North American young people by the efforts of a few Manhattan hipsters. The individuals who took to wearing Hush Puppies were zealous enough to promote them through 'word of mouth.' Ultimately the product became appealing again to a wide group of people. People likely to provoke social change fall into three main groups: the Connectors (those who bring disparate social worlds together); the Mavens (those eager to share their cutting-edge knowledge); and the Salesmen (those who persuade others to go along with their ideas).

As well as the energetic few, Gladwell posits the need for a popular message, behaviour, or idea to be 'sticky,' or persistent. He takes his cue from epidemic disease here as well; any epidemic will be more virulent if the virus or bacterium is strong and enduring. As he explores 'stickiness' in the realm of ideas, Gladwell considers the success of such shows as 'Sesame Street' and 'Blue's Clues' in promoting juvenile literacy, discussing factors such as repetition and other engaging elements to explore why episodes 'stick' in the minds of children. Finally, Gladwell establishes that for an epidemic or idea or phenomenon to 'tip,' minute circumstances, particulars, and conditions make a critical difference, just as context can make a difference in the spread of a disease. Gladwell hypothesizes that the precipitous drop in crime in New York City in the 1990s was triggered not by the passing of crack cocaine as the drug of choice, or even by increased police presence, but rather by the efforts of the city to control graffiti on the subway and in other public places. A small change in the physical environment significantly reduced criminal behaviour. Little things make a difference.

Gladwell seems to have taken his own advice about 'stickiness' and produced a book whose arguments linger long after a first reading. Such catchy clarity may irritate an academic audience; the models of epidemic and social change can seem reductive or overly glib. Gladwell carefully outlines the components of epidemic change (the Law of the Few, 'Sticki-

ness,' the Power of Context), but is not precise about the balance of factors in any given case. As well, the book relies too heavily on labels like 'Connectors' and 'Salesmen' which seem more suited to a motivational seminar than a text about social change. On the other hand, who doesn't need some motivation from time to time? This book will speak to entrepreneurs, writers, teachers, artists, and anyone whose work requires creativity and social interaction. The range of examples (from Hush Puppies to New York crime to Sesame Street to bestselling books) is exhilarating. In an age where multinational corporations dominate, *The Tipping Point* places individual human agency in the centre of intellectual and social endeavour. Many readers will be inspired by Gladwell's vision of epidemic social change. (CARRIE HINTZ)

Eric Higgs, Andrew Light, and David Strong, editors. *Technology and the Good Life?* University of Chicago Press. xii, 392. US $65.00, US $25.00

The eighteen essays that make up this volume present an extended discussion between philosopher of technology Albert Borgmann and a group of his respectful critics. The dual mandate of the book is to evaluate critically Borgmann's philosophy and to make philosophy of technology better known among academics and the general public.

Borgmann's discussion of focal and device technologies (the 'device paradigm') is the unifying thread for the essays in the book. Borgmann divides technologies into two broad categories, *focal* technologies ('things') and *non-focal* technologies ('devices'). Devices conceal their operations from us and simplify aspects of our lives; things allow us to experience the 'commanding presence' of reality, to feel continuity with our world, and to centre ourselves through a feeling of connection with physical objects and labour. For example, the telephone conceals its operation from us, and denies us the opportunity for meaningful interactions in the presence of others. Wood stoves, however, allow us to be involved in the process of heating and cooking by maintaining the stove through labour (gathering, cutting, drying, storing, and burning of wood), thus leaving open the possibility of a focal experience.

Borgmann's crucial normative claim is that we need more things in our life; they are part of the 'good life' in the title. He does not advocate the wholesale rejection of concealing and simplifying devices in order to improve our lives. Rather he argues for a better balance of both kinds of technologies (along with a redistribution of labour and industry to use device technologies and focal technologies where they are appropriate). Borgmann's critics cite historical examples of *devices* at the centre of *focal practices* (e.g., film, the telephone, and the Internet), and they question

whether or not his examples of focal technologies are cross-culturally representative (e.g., jogging, meal preparation, and fly fishing), leading to charges of ethnocentrism.

Borgmann accepts some of the counter-examples given in the book (though he questions whether they are representative) and he rejects others outright. In both cases, however, he argues that exceptions are less important than the more general 'currents' in the history of technology that he has captured with his device paradigm. I am very sympathetic to normative work in the philosophy of technology, and I respect Borgmann's approach to his critics on this level. Disagreements over historical details and local variations in practice should not paralyse normative work.

However, this sort of professional dispute looks to the uninitiated public (a target audience for the book) very much like the observation that technology is neutral, neither bad nor good, depending on how it is used. For example, in his 'Reply to My Critics,' Borgmann concedes that certain device technologies (e.g., film) can be the object of focal practices for certain groups. It is not a great leap from this point to the conclusion that *other* device technologies are used in unintended ways by local communities as part of *focal* practices (e.g., Mitchfelder's discussion of the telephone). In this case, the crucial question is individual or local use of the technology, not the technology itself. Technology is not neutral in Borgmann's account, but concessions such as these combined with the extensive historical, economic, and sociological counter-evidence presented here certainly lean towards such an interpretation.

This interpretation will be congenial to a growing community of young academics who literally grew up with Borgmann's least favourite device technologies (television, telephone, computers) and are thus much more likely to have used them positively while building communities and generating meaning in their own lives. Borgmann characterizes the nature of a balanced relationship with focal technologies as 'mature.' Despite Gordon G. Brittan Jr's spirited defence of Borgmann's philosophy against the claim of nostalgia or romanticism for a bygone age, I suspect that his work will nonetheless be seen by an emerging generation of scholars as nostalgic. The most direct route away from this conclusion would be to do as Haworth suggests and shift the focus to focal practices from focal things. This would allow modern device technologies such as the computer, telephone, and the Internet to be classified as *potential* candidates for focal practices. It might further give younger scholars motivation to critically evaluate their relationships with these familiar technologies, in order to determine if they are part of focal practices, or perhaps (as Hickman suggests) to make them part of focal practices. (IAN J. SLATER)

Calvin Redekop, editor. *Creation and the Environment:*

An Anabaptist Perspective on a Sustainable World
Johns Hopkins University Press. xx, 284. US $45.00, US $19.95

The voices in this book add their weight to other international groups attempting to swing the economic pendulum away from an 'impersonal, individualistic global economy' and 'toward an era of renewed cooperation within strengthened local communities.' The essays show that it is not hard to look at anabaptist values and colour them green. Heather Bean comments that the 'values of simplicity, nonresistance and nonviolence, and community living,' are all 'ecologically sound concepts.' Michael Yoder draws attention to a 'long and distinguished track record in agriculture.' Mutual aid, the economic core of traditional Mennonite, Amish, and Hutterite communities, is also the value at the heart of Mennonite work in the 'third world.' Many of the contributors, indeed, seem to see the 'sustainable world' in the title as mirrored in traditional 'subsistence' farming communities.

But the vexed problem of anabaptist separation from 'the world' – indeed, the very definition of 'world' – haunts this book. Some of the voices make bold to question the green image in the mirror. Walter Klaasen argues against 'any romanticism suggesting that somehow care for the land was part of our ethnicity or that we have been better than others in caring for the earth.' Mel Schmidt puzzles over the profound reluctance of Mennonites to engage in political activity. Given credibility by their activity in organizations such as Mennonite Disaster Services, Mennonites nevertheless recoil from the exercise of power, rejecting political protest or civil disobedience.

I looked in vain in this collection for a historical tracing of this political passivity back to the obvious root of anabaptist insistence on the separation of church and state. Missing also is a clear account of how that Reformation 'political' act turned gradually into passivity, as good farming was forced to work hand in hand with good political behaviour – a necessary ingredient of survival for anabaptist refugees in various countries. The combined weight of the essays in this volume, however, is an implicit argument for a rethinking of the traditional stance of separation from 'the world.'

One anabaptist value that is not mentioned here is belief in the 'priesthood of all believers,' and yet every voice in the book testifies to that quality. Whether trained as theologians, sociologists, or biologists, these mostly male voices are all preachers. The trans-ethnic nature of the message only serves to draw attention, however, to the problems that come with 'preaching to the converted.' The next step for a scholar might be to direct explicit attention to rhetoric itself, as it relates to environmental issues. The 'poetic' emphasis of Lawrence Hart (who is both Mennonite and Cheyenne) came as a relief, but the book contains no theoretical context within which

such issues (about media and message) could be interrogated.

Although Calvin Redekop (no relation) does refer to ecofeminist writers, labelling their views as 'irrefutable,' a feminist perspective is conspicuous by its absence in this collection. A mischievous feminist might note with some satisfaction, therefore, that several of the writers comment, almost enviously, on the phenomenal success of the *More with Less Cookbook*. Schmidt comments reproachfully that it 'seems to have captured the imagination of church thinkers with greater power than imagining how the church might be engaging the "powers."'

In the most profoundly pessimistic essay in the book, Walter Klaasen comes up with a new view of *Gelassenheit* that offers a glimmer of hope (as distinct from optimism). 'This letting go of the idea that we build the kingdom ... this surrender of our conceit that it is all in our hands and dependent upon us, this is the true non-resistance, the primal, foundational, and requisite nonviolence.' Does Klaasen's vision fall into the trap of apolitical complacency glimpsed by Mel Schmidt? It is a dilemma that Klaasen himself articulates, only to insist on hope in defiance of that danger.

If the most apolitical of anabaptists are also the ones making the most visible alternative choice, then who is to say that the Amish (so often cited as examples in this book) are not making political statements? If those in power have ears but hear not, then the apparently apolitical stance of nonconformity may be a more subversive political statement. Perhaps the preacher's words make a less eloquent statement than the choice he makes of the food he eats (or does not eat). Or does he make that choice?

And so it is that the reader becomes aware of women hovering in the background of this book. You can hear them in the kitchen. Elsewhere, in 'the world,' recipes for disaster are no doubt being cooked up by the powers that be. But apocalyptic visions fall on deaf ears or fuel political paralysis. Much better to go with a few simple recipes from *Living More with Less*. (MAGDALENE REDEKOP)

Christopher Buck. *Paradise and Paradigm: Key Symbols in Persian Christianity and the Bahá'í Faith*
State University of New York Press 1999. xviii, 402. US $27.95

The project of comparative religion is one fraught with difficulty and conflict. Divided between historical and phenomenological approaches, the attempt to find a methodology that can allow for differences and similarities to appear in a non-reductive yet historically meaningful way continues to challenge scholars. Christopher Buck's work, which originated as a 1996 University of Toronto Ph.D. thesis, brings together two unlikely candidates for comparison – Syriac Christianity and the Bahá'í faith – and subjects them to an analysis of their overall symbolic structures and especially their

images of paradise. In doing so, he forges a methodology designed to compare distinct religions while arguing, on the basis of their historical commonality, that the differences between the two convey the unique insights of each faith into the human situation.

Buck's treatment of Syriac Christianity as developed in the writings of St Ephrem (d 373) argues for the influence of certain aspects of Persian culture on its character. One factor in this development was the large number of Zoroastrian converts who joined the East Syriac church. Even though Persian did not achieve the status of a liturgical language of the church, it is clear that, in this formative period of the multiple identities of Christianity, the Roman and Persian empires represented the most significant loci of power and religious development. On the other side, the Bahá'í faith stands within a line of development stemming from Islam, itself a formation within the sectarian environment of near eastern Judeo-Christianity. Furthermore, the central figures of the Bahá'í faith, especially Bahá'u'lláh (d 1892) on whom Buck concentrates, emerge from Islam within its Persian Shi'ite context.

The aim of Buck's work, then, is to compare the world-views of two religions which may be thought to have some historical and cultural connections and to determine the extent to which the symbolic idioms in which the religious world is described by the two religions are similar and different. In doing so, the different perceptions of human life and salvation are uncovered; in Buck's words, the aim is to see 'how symbolic transformation may be a reflex of an underlying paradigm shift of religious ideals.' To accomplish this, both religions are treated in their historical contexts so as to provide an understanding of the sources which are used for the analysis of the symbolic structures. Buck employs Ninian Smart's conceptualization of the 'six dimensions of religion' – doctrinal, ritual, ethical, experiential, mythic, and social – as a framework for the analysis of those symbolic structures. To each of these is attached a 'key symbol' composed of a 'key scenario' representing an action which serves to maintain social values (e.g., specific rituals) and a 'root metaphor' which serves to establish the view of the world. An examination of the Hymns of St Ephrem and the writings of Bahá'u'lláh then allows a schematic of the symbols to be drawn and expanded upon in some detail. For example, within the doctrinal dimension, the 'key scenario' for St Ephrem is 'the Way' with the 'root metaphor' being the 'Physician' (i.e., the pilgrimage of humanity towards salvation in which Christ is the physician.) For Bahá'u'lláh, the 'key scenario' is 'the Promised One' with the 'root metaphor' again being the 'Physician.' Bringing all the symbols together, Buck then examines the images of paradise, which are seen to reflect the social ideals of the religious group through the symbols employed to describe that 'ideal' situation.

This is a provocative and ground-breaking work. Its careful attention to

methodology and its attempt to work through the project with the attitude of experimentation will provide a significant impulse to the study of religion, especially in relationship to the symbol systems which religions contain. The book is challenging to read, retaining much of its dissertation flavour and diction, with constant reference to scholarly secondary sources and an emphasis on the academic language of the discipline. But those who wish to understand the genesis and development of the world's religions along with gaining an insight into the profound contribution each religion makes to an understanding of human existence will find the effort they expend on studying the book well rewarded. (ANDREW RIPPIN)

Jean Delisle, Hannelore Lee-Jahnke, and Monique C. Cormier, editors.
Terminologie de la traduction/Translation Terminology/Terminología de la traduccíon/ Terminologie der Ubersetzung. Fédération Internationale des
Traducteurs (FIT) Monograph Series, Volume 1
John Benjamins. vi, 434. US $41.95

Meant as a contribution to the teaching of translation, this volume addresses the problem of the inflated terminology of translation by selecting about two hundred terms deemed to be the most useful. There are 1,419 terms gleaned from fifteen major teaching handbooks chosen from eighty-eight works published since the Second World War. Many specialists have collaborated in this praiseworthy endeavour, and the result of their efforts is on the whole more than satisfactory. The book comprises four sections of equal length in, respectively, French, English, Spanish, and German. Cross-references to related or opposite terms within each section and to equivalent terms in other sections help the readers find their way in what otherwise might have become a terminological labyrinth.

As is to be expected in a handbook of this size offering a wealth of definitions, some of which are accompanied by examples, there are some details that may need revision or clarification. Before going into some of these, I would like to make a few remarks.

Whereas the French 'Présentation,' the English 'Introduction,' the Spanish 'Presentacíon,' and the German 'zur Einführung' are identical, the bibliographies given at the end of each section differ considerably. Studies in the language discussed are more prominent, of course, than in the three other bibliographies. Some titles occur in all four, some in three, two, or one. However, it is odd that a French title, absent from the French bibliography, is listed in the Spanish one (Greimas et Courtès: *Sémiotique. Dictionnaire raisonné de la théorie du langage).* Another work by Greimas (*Sémantique structurale)* is mentioned only in the French and German bibliographies. Greimas's name does not occur in the English listing. On the other hand, the English bibliography, by far the shortest of the four, is the

only one to include Saussure's *Cours de linguistique générale* in a French edition, not in a readily available English translation. Yet the English section is less Saussurean than its counterparts. This is clearly illustrated by the comparison of the entries Fr. *signification,* Eng. *meaning,* Sp. *significado/significacíon,* Germ. *Bedeutung.* The English entry is much shorter and does not provide the information about authors and studies given by the other entries.

There is some confusion about the precise relationship of 'signified' and 'concept.' It goes back to the text of the *Cours de linguistique générale.* The complex problem is linked to polysemy: is the 'signified' *act* to be split into several concepts: act (handling), act (section of a play), act (notarial paper)? If not, how does one combine everything into one concept? The opposition denotation/connotation is generally well explained. One could take issue with the statement that denotation represents objective meaning, free from context. It may well be that for many speakers the most frequent context subconsciously plays a part in establishing denotation. When the German entry declares that connotation represents the variable elements of denotative meaning, the separation seems to be incomplete. It is likely not the intention of the authors to incorporate connotation into denotation, though.

The Spanish entry 'Aspecto' is the only one to mention 'grammatical aspect' alongside 'lexical aspect.' Yet for translators the former is much more important than the latter, as anyone who has translated from the Slavic languages knows. Labels such as 'instantaneous' for 'to burst' are not very helpful for the translation of *the city is bursting out of its seams.*

When discussing minority and majority languages, the authors mention the situation of Spanish in the United States and that of French in Canada, without pointing out the status of official language of the latter.

In spite of the above remarks, I wholeheartedly recommend *Terminologie de la traduction*, especially for instructors dealing with the theory and/or practice of translation. (HENRY G. SCHOGT)

Leslie K. Arnovick. *Diachronic Pragmatics: Seven Case Studies in English Illocutionary Development*
John Benjamins 1999. xii, 192. US $65.00

This study presents methodologies for studying English speech acts within the new discipline of historical pragmatics in the field of linguistics. In seven case studies or 'illocutionary biographies,' Leslie K. Arnovick examines how the relation of blessings, promises, greetings, curses, and insults to religious institutions and cultural practices condition their evolution. By comprehensively tracing changes within a range of semantic, pragmatic, and cultural variables, this diachronic methodology circumvents

the circularity of selectively describing isolated linguistic changes as socially motivated, an explanation noted by Arnovick as currently questionable among historical linguists. Simultaneously accounting for both linguistic and extra-linguistic variables, Arnovick historicizes linguistic changes within the interplay between cultural processes and interpersonal communication.

In the first and second case studies, Arnovick schematizes how historically specific objectives similarly shape 'agonistic-insult' interactions. A cross-cultural contrast of flyting or boasting in Anglo-Saxon England with present-day African-American 'sounding' serves to illustrate the purposefulness of this methodology. Like Anglo-Saxon boasting, African-American 'sounding' displays elaborate patterns that enact the cultural objectives of their speakers. Within a history of English agonistic orality, the wax and wane of such speech acts illustrate how pragmatic principles of language use are transhistorically and cross-culturally consistent.

In the third and fourth 'biographies,' Arnovick traces the semantic overlap of 'shall' and 'will' as modal auxiliaries marking intention or futurity. Rules prescribing their usage in the seventeenth and eighteenth centuries demonstrate, for Arnovick, the self-consciousness with which speakers attempt to formalize and rationalize speech acts. A process of discursization within promissory illocutions in present-day English presents another pragmatic reaction to the semantic levelling of both 'shall' and 'will' to expressions of futurity. Without modals to express intention, illocutions of promising are 'pragmatically-expanded' such that statements as 'I promise' must fulfil the illocutionary function these modals had originally possessed in Anglo-Saxon culture. Arnovick convincingly argues that new strategies for formulating statements of promise-keeping linguistically instance changes in Western cultures linked to literacy and ideologies of individualism.

A classification and overview of swearing in English makes up the fifth case study. Rather than calling upon such external forces as religion to 'damn' an addressee—a practice Arnovick traces across paganism, Judaism, and Christianity – speakers in the late medieval period increasingly deploy swearing to express internal emotions such as anger. Observing the shift of cursing vocabulary from 'religious declarative to secular expressive,' Arnovick concludes that swearing as an expression of anger displays a pragmatic development called subjectification. This pragmatic process accounts for those speaker attitudes which replace institutional forces previously characterizing swearing and cursing illocutions.

In cases 6 and 7, the author traces similar shifts in such religious and institutional speech acts as 'bless you' or 'God be with you' to specific conversational routines in which the pragmatic goals of individual speakers are maximized. A process termed pragmaticalization explains how erosion in the religious origin of 'God bless you' in the phrase 'bless you' promotes

this shortened form with its function of expressing random rather than socially enforced politeness. A similar process of desecularization characterizes how 'God be with you' transforms from pragmatically marking a blessing to organizing the discourse of interactions as a routine closing of conversation. Historical changes in these illocutions serve to facilitate conversation and interpersonal cohesion.

Arnovick evalutes changes in speech acts not as progressive instances of semantic loss but as cases of linguistic evolution promoted by the pragmatic dimension of speech acts and events. Within such processes as secularization, subjectification, discursization, and pragmaticalization, the comprehensive methodology applied in these case studies persuasively broadens diachronic perspectives to those English illocutionary changes in which speakers are historical and cultural agents. This linguistic methodology—still in its early stages—may prove to quantify the history of speech acts as cultural inflections. In these correlations across the history of Englishes, both language historians and cultural theorists will find refined techniques for tracing the dynamic between language and culture within such broad socio-historical changes as transitions from orality to literacy, from institutional religions to secularism, from collective identities to ideologies of individualism. (MARY CATHERINE DAVIDSON)

Keren Rice. *Morpheme Order and Semantic Scope: Word Formation in the Athapaskan Verb*
Cambridge University Press. xiv, 454. US $64.95

The languages of the Athapaskan family, which are spoken in different regions of North America, are well known for their extremely complex verb structure. Different sources report that verbs in Athapaskan languages contain up to twenty different kinds of prefixes organized into four series. In *Morpheme Order and Semantic Scope*, Keren Rice takes on the very daunting task of explaining two properties of Athapaskan verbs, their global uniformity and their local variability. Global uniformity refers to the fact that, across all the languages of the family, some morphemes (i.e., constituents of the word, including prefixes, suffixes or roots) are in a fixed order relative to one another; local variability refers to the fact that other morphemes exhibit variability in their order – either across the language family, or within a single language. Rice's proposal is that both uniformity and variability may be explained in terms of semantic scope. More specifically, when two morphemes appear in a fixed order, this is due to a unilateral semantic dependency relation, whereas variable morpheme order is due to a lack of semantic interaction, or to a variable semantic dependency relation.

As a point of departure, Rice assumes that the verb word in Athapaskan

languages corresponds to the verb phrase in more familiar languages. It is widely held that such phrases have a hierarchical structure, and that semantic dependency relations are constrained by the grammatical structure. For example, in a sentence like *John thinks that he is smart*, the pronoun *he* is lower in the structure than the name *John*. Consequently, *he* may be referentially dependent on *John*. However, if the order of the name and pronoun are reversed, as in *He thinks that John is smart*, then *he* is in the superior position, and a referential dependency relation is impossible. The assumption that the Athapaskan verb is in fact a word only at the most superficial level, and is otherwise to be analysed as a grammatical unit, enables Rice to develop a very elegant proposal. She then provides a detailed examination of the facts, some of which are straightforward and some more difficult to account for.

The book is organized into five main sections. The first section introduces the problem and Rice's hypothesis that meaning, and particularly semantic scope, determine the order of morphemes. Along the way she provides convincing evidence that the standard approach to the problem of Athapaskan verbs is simply untenable. The second and third sections focus on the analysis of different kinds of prefixes, first introducing the specific prefixes themselves and then demonstrating that the relative order is systematic and surprisingly regular. The last two sections explore the theoretical implications of this study and identify questions for future research. Finally, the appendices provide a convenient summary of the shared structure of verbs in the languages of the Athapaskan family as well as specific information about verbs in nineteen of languages, a genetic classification of the languages that belong to this family, and the specific proposals articulated here.

Rice established her reputation as theoretical phonologist and as an Athapaskanist. In *Morpheme Order and Semantic Scope* she turns her attention to a very vexing problem of Athapaskan morphology that spills over into lexical semantics and syntax. In an attempt to explain why verbs in these languages have the internal structure they do, Rice challenges the standard view that there is no syntactic or semantic motivation for this. She brings together a vast amount of data, and demonstrates that there is good reason to believe that there is a strong connection between the meaning and form of these words. She provides a good introduction to the facts of these fascinating languages, and a comprehensive overview of the issues they raise. The result is a book that will appeal to a wide audience of linguists, including Athapaskanists, typologists, and theoreticians. (ELIZABETH RITTER)

Stella Sandahl. *A Hindi Reference Grammar*
Peeters. x, 156. 20 EURO

As the title indicates, this is not a coursebook for Hindi beginners, like Stuart McGregor's 1972 *Outline of Hindi Grammar, with Exercises* (which is rather a primer arranged in lessons consisting of exercises on Hindi grammar, the grammar not being presented separately and systematically), but is meant as a tool that can be referred to either by students who are following, or have completed, an introductory Hindi course and may need a systematic survey of the grammar for their revision; or by people who want to continue reading Hindi texts and need now and then a little help for dealing with unfamiliar constructions. With its numerous examples illustrating the points at issue, it makes pleasant reading for those who want to refresh their Hindi grammar – which one needs to do from time to time if one is not actually teaching Hindi and has no immediate and continuous practice with Hindi speakers.

Its main aim is a 'practical' one: to make the grammatical features of Hindi as easily understandable as possible. This is not an easy task, especially if one takes into consideration the complicated (and still somewhat controversial) system of the Hindi verb. Here the author tries not to conform with any linguistic theory. She in fact introduces a few terms which seem to be her own, some of which may be translated from Hindi or Sanskrit technical terms, such as 'object-taking' and 'non-object-taking' (for transitive and intransitive) verbs: unlike the other categories of Hindi grammar, the verb is introduced with its Sanskrit/Hindi grammatical term (*kriyā*), divided into *sakarmak* (transitive) and *akarmak* (intransitive) verbs (§ 286), later (in § 420) abbreviated as (*s*) and (*a*). Another of what she refers to in her preface as 'idiosyncratic' terms is the replacement of 'compound verb' by 'combined verb,' 'compound verb' being used for the category which is termed 'conjunct verb' by other authors. The term 'future' is replaced by 'presumptive,' since it is often used in presumptive statements (should the first person of this category not then be called 'intentional'?). The choice of the adjectives 'subjective' and 'objective' for constructions in which the verb agrees with the subject (= agent) and the object (= grammatical subject in the ergative construction of the past/perfective tenses) does not seem very fortunate (why not 'object construction,' etc, if the term 'ergative' has to be avoided at all costs?).

The problem of presenting the interwoven categories governing the verbal system (aspects, tenses, and moods) is probably not ultimately solved. Here one has to digest quite an amount of general theory, before the details are explained by examples. The main subdivision is presented, quite radically, as based on the 'aspect markers' ø (zero), *-t-*, and *rah-*, to which then G(ender/)N(umber) markers are added (these are what one used to think of as past participles, present participles, and the continuous auxiliary *rahnā*, which are then used, with or without the auxiliary *honā*, to form the

various aspects and tenses); at this stage, no examples are given.

The section on the verbal system concludes with an alphabetical list of auxiliaries (mainly second members of 'combined verbs'), which may still be improved.

The grammar is rounded off with a short introduction to Hindi syntax, demonstrating, with a few examples, how one has to set about analysing and understanding more complex syntactical structures. This will prove especially useful for students who are not used to looking at a language analytically.

The book has an attractive outward appearance and is impaired by only a few (printing) mistakes. If it is reprinted, the author might consider providing it with a list of abbreviations (they become clear somewhere in the book, but not necessarily at their first appearance), and perhaps an index and select bibliography. (RENATE SÖHNEN-THIEME)

Tadao Miyamoto. *The Light Verb Construction in Japanese: The Role of the Verbal Noun*
John Benjamins 1999. xiv, 234. US $87.00

A light verb is a type of verb whose semantic content is 'light' (or has little lexical meaning), as opposed to 'heavy' (or lexically more specified), and much of the semantic content is obtained from its arguments. English verbs *give* and *take* are good examples of light verbs, as in *give a kiss* and *take a nap*. The Japanese verb *suru*, often translated as *do*, is such a verb, and the *V(erbal)N(oun)-o suru* construction (*-o* is the accusative case marker in Japanese) is highly productive in the language. For example, Japanese has an enormous number of words which originate from Chinese, and they must be accompanied with *suru* to have a verbal function in a clause. Thus, *ryokoo* 'travel' expresses its verbal sense by combining with *suru*, as in *John-ga Tokyo-ni ryokoo-o suru* 'John travels to Tokyo.' Tadao Miyamoto's work presents a new approach to this construction.

There has been much debate regarding the treatment of *suru*, owing to the fact that it imposes semantic restrictions and patterns in some ways as if it were a heavy verb. Miyamoto argues that none of the previous analyses of *suru* are entirely satisfactory, since they focus on the verb per se, ignoring the status of the verbal nouns (henceforth, VN). His claim is novel in that he puts little emphasis on *suru*, but more on the role of the VNs. He claims that VNs can be classified into two groups, 'simple nominals,' which do not have argument structure and are referential, and 'complex nominals,' which have argument structure and are not referential. He argues that a number of Japanese VNs can fall in either category. Miyamoto then proposes that the puzzles for previous researchers are in fact a consequence of this dichotomy. Hence, *suru* acts as a heavy verb in a construction with a simple

nominal (or 'mono-predicational' construction), whereas it acts as a light verb in a construction with a complex noun (or 'bi-predicational' construction).

Miyamoto's claim is certainly a preferred one, as two ad hoc lexical representations for light *suru* and heavy *suru* are unnecessary, and it is obvious that the VN, rather than *suru*, decides the lexical meaning of the *VN-o suru* construction.

Miyamoto further exhibits the differences between the VNs by examining the issue from different theoretical perspectives. He employs Jackendoff's Conceptual Semantics to depict the lexical semantic representations of the two types of VNs in an explicit manner. He then gives a syntactic analysis of the two types based on Chomsky's minimalism, arguing that there are three kinds of accusative cases (structural, partitive, and inherent), and, owing to the difference in semantics of referentiality and specificity, they are associated with different types of VNs – structual to mono-predicational telic, partitive to mono-predicational atelic, and inherent to bi-predicational.

Miyamoto's work has both breadth and depth. In terms of depth, his argument for the dichotomy between the VNs is detailed and largely based on empirical evidence. In terms of breadth, he even discusses the peripheral issue of the 'unaccusative hypothesis'; that is unaccusative VNs (i.e. the subject of the event somehow has attributes that are more patient-like than agent-like) cannot appear in the *VN-o suru* construction.

This book, originally Miyamoto's dissertation, is quite technical, and requires a fair background in generative linguistics. Nonetheless, it will be welcome to anyone who is interested in Japanese syntax and in light verbs, as it has a well-organized introduction, and the overall argument is very thorough and persuasive. (KENJI ODA)

Christine Mason Sutherland and Rebecca Sutcliffe, editors.
The Changing Tradition: Women in the History of Rhetoric
University of Calgary Press 1999. viii, 280. $24.95

The Changing Tradition suffers from a malady endemic to conference proceedings – a conspicuous lack of any unifying principle. What Plato's representations of Aspasia and Diotima, female sophists in ancient Greece, have to do with Ellen Key, Kata Dalström, and Selma Lagerlöf, *fin-de-siècle* Swedish suffragettes, is not immediately obvious, and to pronounce in the preface that 'unity in diversity' has been achieved is to substitute wish for deed.

The volume commences with Christine Mason Sutherland's plenary address to the conference. Her point that rhetoric should include *sermo* – private or semi-public discourse – as well as *contentio* – judicial discourse – is well taken, and her mission to recover neglected texts and to foster a

dialogical ethics of care is eminently worthwhile. Indeed, her discussion of Mary Astell – opponent of John Locke, champion of female rationality, and defender of the divine right of kings and husbands – is judicious and illuminating, an exemplary instance of the kind of 'listening to the voices of the past' that she espouses. Less convincing, however, is her salute to postmodernist feminism, a body of work that gets short shrift not only in this address, but also in the volume as a whole. While some reference is made to Irigaray, Kolodny, MacKinnon, and others, Virginia Woolf is mentioned once in passing; Simone de Beauvoir, not at all. It seems odd that *l'écriture feminine* – a brilliantly subversive rhetoric that seeks to deconstruct nothing less than the androcentric premises of Western thought – is nowhere discussed. Should not the history of rhetoric have room for feminist critical theorists whose groundbreaking work has opened up the canon and destabilized the dominant male discourse? Excluding literature from the rhetorical tradition would seem to be as myopic as excluding women.

The book is divided into five groups. The first – 'Excluded from the Rhetorical Tradition' – juxtaposes an essay on Plato's representations of female sophists with one on Heinrich Kramer's demonization of female memory and naturalization of violence against women in his fifteenth-century treatise *Malleus Maleficorum*. The first essay, however, seems to contradict the title of the section, while the second, with its focus on the torture and murder of alleged witches, seems to deal with the exclusion of women from more than just the rhetorical tradition.

The second group – 'Alongside the Rhetorical Tradition' – has four topics: Catherine of Siena's fourteenth-century life as text, the representation of Sibyls in the late fifteenth century, emblem book reception theory, and the mystic Hester Ann Rogers' eighteenth-century Methodist journal. The connections among these topics are not self-evident.

The third group – 'Participating in the Rhetorical Tradition' – is more cohesive. The first essay deals with medieval women who participated in the rhetorical tradition of the Middle Ages as practitioners or teachers; the second, with Mary Wroth, a member of the Sidney family who consciously used her knowledge of rhetoric in her feminist protest against the misogyny of her time; the third, with Mary Astell's challenge to rhetoric, her attempt to open up rhetorical practice to women. Even though the women come from different centuries, their commonality of cause invites productive comparison and contrast.

The fourth group – 'Emerging into the Rhetorical Tradition' – deals with the late nineteenth and early twentieth centuries, one essay focusing on three Swedish suffragettes, another on one Canadian suffragette (Flora MacDonald Denison), and the final one on Gertrude Buck, an American scholar and theorist of rhetoric.

The last group – 'Engaging the Rhetorical Tradition' – consists of four provocative essays that sustain and counter each other in interesting ways.

Though the issues addressed are commonplace in contemporary literary theory, the juxtaposition of Donna Haraway – an American feminist theorist of science – and Nicole Brossard – a Québéçois lesbian writer – effectively demonstrates the situatedness of knowledge, the rhetorical role of the body, and the superiority of a conversation model that exalts power-with, not power-over. The other essays shed light on the feminist challenge to the *ad hominem* fallacy, the problematics of adopting the voice of the victim, the tension between voice and ethos, and the bringing together of standpoint theory and rhetoric to critique aesthetics.

In sum, this is an uneven volume, not without merit but desultory in its overall effect. (GREIG HENDERSON)

Joseph W. Shaw and Maria C. Shaw, editors.
Kommos: An Excavation on the South Coast of Crete: IV: *The Greek Sanctuary*.
Volume 1: Text; Volume 2: Plates
Princeton University Press. xviii, 814; xx, 705 photos,
214 line illustrations. US $195.00

The importance of the small Greek shrine at Kommos derives not only from its evidence for sacrificial practices at the very beginning of the early Iron Age, but also for the duration of religious activity at the shrine that continued until the mid-first century BC. In the beginning, skeletal remains of monumental Minoan buildings near the shore may have attracted the attention of sailors who then stopped to offer sacrifices and consume meals in a small building that was constructed on one of the earlier walls. The development of the sanctuary continued with two further temples in the same place and expansion of the complex to include a dining hall, four altars, and subsidiary buildings. Honouring a hero is suggested for the initial rites (temple A), and later a tripillar shrine of Phoenician type as well as remains of Phoenician storage jars are cited in support of the hypothesis that temple B was built by travellers from the eastern Mediterranean. The tripartite configuration of the aniconic monument raises the possibility that a triad was worshipped, perhaps equivalent to the Hellenic Leto, Artemis, and Apollo. Maria Shaw argues that the votive figurines and scarabs, some of which represent Egyptian deities, show concerns for fertility that would be suitable for the Greek gods. In the Hellenistic period (temple C), inscriptions attest the worship of Zeus, Athena, and Poseidon, and it is possible that the same deities had been honoured in archaic times. The bovids that were sacrificed and eaten at the early shrine as well those represented among the figurine types would have been especially appropriate for Zeus and his companions. Although cattle supplied the majority of meat consumed, more sheep and goats were slaughtered.

The wealth of material that has been retrieved and the detail of the analysis make the publication particularly valuable for archaeologists.

Excavations began in 1977 and were substantially complete by 1986, although presentation of the results has taken an additional fourteen years. The material remains are described by specialists in a series of seven chapters on Architecture, Inscriptions, Sculpture, Iron Age Pottery, Miscellaneous Finds, Iron Age Fauna, and Charcoal and Seeds. There are appendices and sixty-three tables. Of special note is the detailed exposition of ceramics arranged in a series of deposits linked to the chronology of the shrine and the careful treatment of the figures and figurines that are closely related to cult ritual. In a final chapter Joseph Shaw draws together evidence presented in the previous discussions in order to give an overview of the ritual and the development of the sanctuary. Bibliography, concordance of excavation numbers and catalogue, and an index complete the volume of text. The second volume contains an immensely rich collection of drawings and photographs that illustrate every aspect of the excavation and interpretation of the sanctuary in its several phases. The volumes represent a fitting presentation of an unusually early sanctuary and one that contributes important evidence of religious practices during the first millennium BC. (ELIZABETH R. GEBHARD)

Katherine M.D. Dunbabin. *Mosaics of the Greek and Roman World*
Cambridge University Press. xxi, 358. US $135.00

This is the second general treatment of Greek and Roman mosaics to roll out within a few months. If Roger Ling's *Ancient Mosaics* (1998) features economy, dependability, and ease of handling, Katherine M.D. Dunbabin's book, at several times the price, is its fully loaded counterpart in the luxury category. Dunbabin outscales Ling in most respects, though not in the ratio of full-colour to black and white reproductions, nor in their visual quality. The appearance now of such works of encyclopedic synthesis, tailored to an educated but not necessarily specialist readership, is a function of the growth and maturation of mosaic studies over the past three or four decades. In that period, the study of mosaic has formed and occupied an ever-larger niche among the subdisciplines of classical archaeology and art history. Dunbabin herself is prominent among the scholars responsible for the burgeoning literature on individual mosaics and sites, on comparative artistic techniques, and on regional corpora of mosaics. The present impressive volume represents a skilful distillation of generations of work by dozens of specialists.

The art of mosaic germinated in classical Greece, matured in the wide world of the Hellenistic and Roman imperial periods, continued to thrive into late antiquity, and formed a major bequest to the medieval, Byzantine, and modern worlds. There can be few readers of this journal who do not, through studies, browsings, or travels, have at least some casual or residual

knowledge of ancient mosaic. There is an even smaller number, though, who could not be informed, edified, or fascinated by the historical panorama presented by Dunbabin, or by the particularities of individual works, socio-cultural circumstances, technical evolution, artistic themes, or the details of recovery, preservation, and interpretation. The magnitudes of time and geography are daunting, as are the complexities of political, social, and artistic contexts. Even without entering fully into the medieval or Byzantine worlds, the work covers approximately a millennium that includes the early centuries of Christianity, while the subject matter is assembled from vast tracts of three continents; from Portugal to India on one axis and from Britain to Africa on the other. Dunbabin exercises admirable control over it all, communicating a sensitivity to the major currents of history while focusing when appropriate on the particulars of social, religious, or domestic practice or on the minutiae of tesserae and pebbles. She writes clearly, with a confidence that reflects a mastery of the subject. Where interpretive controversies exist among the experts, Dunbabin acknowledges them economically without entangling the reader in their intricacies unless one chooses to pursue them through the generous notes and bibliographical references.

Material is efficiently deployed in two sections: 'Historical and Regional Development' and 'Technique and Production.' Chapters arranged on geographical and chronological criteria dominate the former, but there are also special treatments of wall and vault mosaics (different in technique, function and nomenclature from floor mosaics), and of the cognate medium, *Opus sectile*. Even before reaching part 2 a reader will actually have absorbed some familiarity with matters of technique and production. Auxiliary features include a series of maps, glossaries of terms and ornamental patterns, two indexes, and a bibliography of scholarly writings.

After using illustrated books, for various purposes, for almost sixty years, and with brief recent experience examining images of art works electronically, this reviewer has studied Dunbabin's book with a disquieting sense of technological obsolescence. The impulse to manipulate an image – to brighten, enlarge, isolate detail, or to juxtapose it visually with other images – is frustrated. Particularly disappointing, in comparison, is the limited use of colour in this costly book. (A range of greys is not ideal for illustrating 'rainbow technique.') Although many images included by Dunbabin are currently retrievable electronically, the ephemeral, motile, capricious, and incomplete nature of databases and software preclude for some time an electronic production that also maintains all the many virtues of Dunbabin's work. Is it overly optimistic to envision the convergence of technology with the scholarly strategics of a Dunbabin in a commercial environment that would make works comparable to this readily and affordably available to their numerous potential beneficiaries? (RORY B. EGAN)

Stephen G. Wilson and Michel Desjardins, editors. *Text and Artifact in the Religions of Mediterranean Antiquity: Essays in Honour of Peter Richardson*
Wilfrid Laurier University Press. xvi, 612. $69.95

Thirty separate papers make up this handsome Festschrift honouring Peter Richardson's distinguished contribution to New Testament scholarship. They both reflect the wide and varied interests of Richardson himself, and testify to the fine discrimination of the editors, who have assembled a series of remarkable, and in some cases outstanding, essays. Limits of space prevent discussion of each paper: this review, therefore, will have to be content with selecting particular essays in the hope of illustrating the quality of the volume as a whole.

The first of the book's five parts offers two appreciations of Richardson as scholar and human being (by Michael Desjardins and Laurence Broadhurst), leading to a section devoted to text and artifact in the New Testament world. Here, text tends to win out over artifact, not much of the latter having survived from the very earliest days of the Church into the present. Nonetheless, the social sciences have in recent years transformed approaches to the New Testament, and this development is rightly celebrated here. Thus the importance of place for understanding the Gospel narratives is indicated in a sensitive and insightful essay by Halvor Moxnes, whose other work has clearly influenced Richard S. Ascough's fresh and original treatment of the Ananias and Sapphira story. W.E. Arnal offers a trenchant reading of the parable of the tenants in terms of class struggle: this same parable is the subject of J.S. Kloppenborg Verbin's contribution, both he and Arnal emphasizing the importance of the version of the parable preserved in the Gospel of Thomas, and perceptibly advancing our understanding of that text. L. Ann Jervis suggests that the Jews who persuaded Peter not to eat with Gentiles were Pharisees: this is a bold claim, and may require modification, but the case is argued well. Part 2 concludes with common sense from James Dunn on text and artifact: both sources must be allowed to yield all their evidence when examined together, or dreadful distortions of the facts can result. He gives some surprising examples.

Part 3 deals with text and artifact in the world of Christian origins. The place of women in the early Church makes its appearance in Willi Braun's essay on the Acts of Thecla, the portrait of Thecla given there being compared with ideas about woman's place in society preserved in classical Greek and Latin literature. Calvin J. Roetzel explains why the kind of celibacy developed especially in the Syriac church came to be regarded with such horror by Roman society. Both text and artifact proper engage directly with each other in Richard Longenecker's discussion of Pauline notions of

resurrection and the Jewish inscriptions from Beth Shearim, as well as in a particularly important study by Larry Hurtado examining the codex, the *Nomina Sacra*, and the Staurogram, these 'literary artifacts' being some of the earliest physical evidence we possess for distinctively Christian activities. They are commonly disregarded, and Hurtado's discussion of them here is as welcome as it is necessary. Hurtado's essay takes issue with the notion that the cross as symbolizing the crucified Lord was not developed before the fourth century, a view held by Graydon F. Snyder, whose essay on the aesthetic origins of early Christian architecture follows Hurtado's. Snyder underlines the importance for Christians of 'eating with special dead,' the martyrs, and its influence on the development of a distinctive type of *martyrium* building. Concluding this section, Wendy Pullen expounds the symbolic and doctrinal sense of the Constantinian Church of the Nativity in Bethlehem, with its famous octagon: the whole structure is interpreted as expressing the continuum between earth and heaven in terms of the light coming into the world at Christ's incarnation. One wonders, too, whether the Patristic understanding of the number 8 as expressive of the new order consequent on Christ's resurrection to the realms of light may not have influenced the architects.

Late antique Judaism is the subject of part 4. Here must be singled out especially Terence L. Donaldson's work on Jerusalem ossuary inscriptions and the status of Jewish converts: the latter could not indicate their Jewishness by descent, and the inscriptions make this plain. However, apart from the inscriptions, there is nothing to show that they were treated differently from other members of the Jewish family; and Donaldson has some significant remarks on Judaism as both an ethnic system and a religious system open to those accepting its beliefs and practices. Two essays on Josephus deserve special mention. Steve Mason examines the historian's account of the Essenes in *Jewish War*, and strongly challenges the widely held opinion that these Essenes are related to the Jews of Qumran. There are significant points raised here which specialists in Dead Sea Scrolls will need to address. William Klassen tackles the controversial matter of the Jewish deaths at Masada and Josephus's account of them. This is a thoughtful essay which is bound to provoke quite divergent reactions. Jack Lightstone ends this section with a study of the rhetoric of the Mishnah (he analyses *m. Bekhoroth* 1:2–1:4a) and its relationship to the growth of rabbinic influence over the Jewish communities. Part 5, on text and artifact in the Greco-Roman world, has three essays. Alan Segal writes on theurgy, examining ancient and modern definitions of magic and religion: this is a particularly rich and nuanced essay, drawing on a wide range of sources ancient and modern, and providing illuminating comments at every point. This is a 'must' for all students of the subject. Essays by Harold Remus on *pietas*, realia, and the empire, and by Roger Beck on Apuleius the novelist, Apuleius the Ostian householder, and the Mithraeum of the Seven Speheres

conclude the volume. (ROBERT HAYWARD)

Shirley Darcus Sullivan.
Euripides' Use of Psychological Terminology
McGill-Queen's University Press. xiv, 234. $65.00

The ancient Greeks have been accused of a lack of clarity when it comes to psychological understanding. Although they had several words belonging to psychological vocabulary, they do not appear to have distinguished the physical *location* of feeling or cognition from the *experiences* of psychic life, whether cognitive, volitional, or emotional. Further, Greek texts do not seem to separate such psychological experiences from the *result* of these. Greeks shuddered with fear in their *phrenes,* they could have 'stubborn' or 'untroubled' *phrenes*, or the *phrenes* could be 'unjust.' An additional shortcoming of which the Greeks have been accused is their apparently slow development of an integrated notion of a *self* that could act as a centre of psychological activity. Heroes and poets engaged in dialogue with their *thumos* or *psyche*, and spoke 'outside of' their *phrenes.* Were they then in some way detached from their emotions or powers of cognition?

Lest we proceed with the assumption that we moderns reflect mathematical clarity in our description of cognitive states, or regularly distinguish these from emotional ones, consider what imaginary constructs could lie behind expressions such as 'narrow' or 'broad' minded, being 'out of your mind,' having a 'love-sick' mind, 'speaking' or 'losing' your mind, or having a mind that 'wanders.' Were an ancient Greek to analyse phrases such as these, we might be described as people who have a cognitive apparatus that stretches or contracts, one that we can leave behind, one that becomes unwell, one that can have a voice or be mislaid, and one that can move aimlessly away from us.

Shirley Darcus Sullivan has been concerned with the psychology of the ancient Greeks for more than a decade. She has presented us with a study of psychological terms in Homer (1988), in Aeschylus (1997), in early Greek thought generally (1995), and now in Euripides. As with her earlier work, she looks at the *phrenes* as the seat of deliberation, intelligence of a practical or reflective nature, and different from the *nous* or *prapides*, which engaged the intelligence in quick assessment or a close observation of a situation. The *thumos*, location of emotions, provides a motivating force for action. In the *kardia* or *kear*, the 'heart,' emotional life also occurred, but in Euripides most frequently as such negative feelings as pain, fear, or grief. *Psyche* in Euripides frequently retains its Homeric sense of 'life-spirit,' animating humans while alive or surviving as a shade-soul after death. In the plays it also moves beyond this to represent the 'inner self,' to indicate personal identity, a designation that appears fully developed in Plato.

Sullivan is conventional in her assessment of the meanings of these terms; her contribution lies principally in the extensive database she provides for the occurrence of these words in Euripides, with over seventy pages of appendices demonstrating combination of the seven terms with epithets, participles, and their appearance in cognate verbs, adverbs, etc. She is cautious about arguing for Euripides as revolutionary in his use of the terms, preferring in her (brief) analytical comments to see him as primarily a traditionalist, who only occasionally reflects the sophistic thinking of his age, such as occurs with *nous* in *Helen.*

One limitation of using the lexical approach to understanding Euripidean psychology is the fact that the terms are found in tragedy, a literary genre that explores and plays with the liminal and superhuman regions of cognitive and emotional experience, and *double entendres* abound. When in *Bacchae*, for example, there are references to 'wisdom' or 'good judgment' we routinely expect to find a contrapuntal dialogue between the conventional and cultic understanding of terms indicating intelligence. Equipped with Sullivan's book, we can tackle these larger questions with a wealth of *comparanda*. (BONNIE MACLACHLAN)

A.M. Keith. *Engendering Rome: Women in Latin Epic*
Cambridge University Press. xii, 150. US $52.95

It is a pleasure to welcome this book, which offers interesting new perspectives on the role of women in Latin epic. More precisely, A.M. Keith's study shows how ancient gender norms were both inscribed in the epics and interpreted by Roman commentators and educators in their program of male elite socialization. Following the format of this always stimulating series on Roman literature and its contexts, Keith offers an overview of some of the pervasive gender patterns found in Roman epic, covering an impressive range of epics from Ennius to the Imperial writers Silius Italicus, Valerius Flaccus, and Statius. Close readings of ancient texts are informed by diverse and illuminating perspectives offered by feminist theory, literary criticism, and cultural history. All passages are translated, making the book accessible to all scholars interested in Latin epic, as well as in the cultural constitution of gender asymmetry in ancient Rome.

The opening chapter ('Gender and Genre') argues that epic was viewed in antiquity as 'a genre primarily concerned with masculine social identity and political identity.' Thus Keith's gender-specific reading of the poems is a strategy which has a long interpretive tradition. Chapter 2 ('Epic and Education') traces the social and institutional contexts in which Latin epic was first read and interpreted. Keith stresses the role of education in the reproduction of Roman social and gender relations. As a component in the curriculum, epic served to constitute elite male virtue and to legitimate

male dominance. Keith, however, recognizes that the epics themselves often invite contradictory and more complex readings that the ancient commentators leave unexplored.

The following three chapters explore three thematic associations of the female in epic. Chapter 3 discusses the pattern of the assimilation of woman to landscape ('The Ground of Representation'). Through such characters as Ennius's Ilia in the *Annales*, Caieta and Lavinia in Vergil's *Aeneid*, and Hypsipyle in Statius's *Thebaid*, among others, Keith shows how epic poets 'repeatedly feminize the ground of heroic action through the symbolic and literal immersion of specific women into the topography of epic,' thus valorizing the gendered opposition between a feminized nature and a masculinised culture. Chapter 4 looks at the role of women as instigators of war ('*Exordia pugnae*: Engendering War'). Here Keith suggests that the contemporary prominence of upper-class Roman women and the use of Cleopatra in Augustan propaganda offer several points of contact with Vergil's representation of the militant female in the *Aeneid*. The later epics of Lucan (Julia, Cornelia, and Cleopatra), Silius (Juno [Hannibal]), Statius (Furies, Argia, Lemnians, Jocasta), and Valerius Flaccus (Lemnians) are shown to conform to this pattern also. Finally, in chapter 5 ('Over Her Dead Body') Keith explores the pervasive sexualization of female death in epic, in which a beautiful female corpse often serves as the catalyst for the re-establishment of political order. In another series of illuminating and original close readings, including Ennius (Ilia), Lucretius (Iphigenia), Vergil (Dido), Ovid (Orion's daughters), and *the carmen de bello Actiaco* (Cleopatra), she points out the thematic and aesthetic prominence of dead and dying women in Latin epic.

Throughout the book appear many insightful and provocative readings. While the format of the work allows for only a summary treatment of these many important themes, Keith covers much ground and introduces many exciting new ideas for future scholarship. The study also allows little room for counter-examples to these patterns, but Keith always allows interpretive room for the possibility of critiques of these paradigms within the epics themselves. The book is a significant and important addition to the study of Latin epic. (SARA MYERS)

Stephen M. Wheeler. *A Discourse of Wonders: Audience and Performance in Ovid's 'Metamorphoses'*
University of Pennsylvania Press 1999. x, 272. US $77.50

In this wide-ranging book, Stephen M. Wheeler displays much learning and an unwavering sympathy with the work he is discussing, coupled with a commendable reluctance to rush to judgment.

The introduction follows an account of much modern criticism with Wheeler's central point that 'Ovid presents his poem as a fictive viva-voce

performance.' Indeed, he relies throughout on a theoretical structure of a variety of different authors and audiences to make his points. For this reader, at least, the theoretical analysis serves to obscure rather than illuminate the many interesting conclusions arrived at, conclusions which could have been expressed much more clearly and elegantly in ordinary language.

Chapter 1, 'Metamorphosis in the Reader,' starts with a straightforward analysis of the first four lines, showing the changing natural assumptions of a reader taking the words as they come. Wheeler goes on to contrast Ovid's picture of a universe divinely created for the benefit of man with the stories that immediately follow.

In chapter 2, Wheeler argues that Ovid's diction supports the illusion of oral presentation, not as a literal truth, but as an implicit assumption by both writer and reader. This may be a useful approach but, when Wheeler calls in aid the suggestion that Ovid denigrates all references to writing in the *Metamorphoses*, he surely overstates his case.

Chapter 3, 'The Divided Audience,' starts with the observation that, just as authors sometimes put a narration into the mouth of a character, so they may strike a pose when narrating directly themselves. This uncontroversial point is not helped by Wheeler's citation of Ovid's protestations at *Tristia* 2.353–56 that he is chaste even if his muse is not. Passing to the audience, Wheeler makes the point that they must co-operate with the author by accepting his premises but that, nevertheless, they will inevitably bring their own culture with them; hence the (to us) bizarre moralizing interpretations of the *Metamorphoses* so popular in the Middle Ages. According to Wheeler, this demonstrates the impossibility of discovering an ultimately true interpretation of the text. However, surely we need not be so fearful of cultural triumphalism that we look at the changes in attitude since the Middle Ages as no better than a stumbling from one ephemeral position to another. The following discussion, on book division, is illuminating. For instance, the way that Phaethon's story is divided between books 1 and 2 establishes an expectation that is utterly frustrated when the Europa story, so tantalizingly started at the end of book 2, is not developed at the beginning of book 3.

In chapter 4, Wheeler establishes that whereas epic poetry does not directly engage with its audience, didactic poetry does. The *Metamorphoses* follows the epic pattern, the *Fasti* the didactic one. Generalizing second-person singular verbs, first-person plurals, rhetorical questions, etc, might seem to breach the epic practice, but all can be interpreted less directly. Furthermore, all of these devices are found in traditional epic.

Chapter 5, 'Discourse and Time,' asks first how the *carmen* could be regarded as *perpetuum*. Wheeler concludes that it is *perpetuum* from the point of view of a poet arranging his material in a broadly chronological way but willing to disturb the chronology for good reason. After a discussion on transitions, he continues by suggesting that, in the alleged

encounter of Pythagoras and Numa, Ovid deliberately presents his readers with a chronology that they know to be false. Similarly, with the stories of Callisto, the raven, the crow, and many others, Ovid's accounts flout chronology in a variety of ways; these have been interpreted as evidence for Ovid's indifference to the issue, but Wheeler argues for deliberate manipulation of the audience's expectations. With Atlas in particular, the inconsistent forms of the legend to be found in the *Metamorphoses* are said to work as subtle comments on the role of Atlas in Augustan iconography.

Chapter 6 returns to the generalizing second-person singular, demonstrating that all Ovid's epic predecessors use the device, though Ovid uses it more frequently and, often, in a particularly subtle way.

Chapter 7, 'The Danger of Disbelief,' addresses suspension of disbelief, coupled with observations on the role of Augustus, particularly as shown by his inclusion at 1.204 where he is invoked to corroborate a simile to illustrate the piety that people feel towards Jupiter. Ovid and his readers must be presumed to be at best sceptical about classical mythology, but, even so, Ovid consistently stresses that disbelief excites punishment. At the end of the poem, the proportion of narrative put into the mouths of characters rises steeply; Wheeler speculates as to whether this is to assist suspended disbelief; he then returns to Pythagoras, interested specifically in the problem that he, presumably relying on his former life as Euphorbus, 'remembers' a prophecy delivered after Euphorbus had been killed.

Chapter 8, 'Translating Past into Present,' confronts the apparent contradiction between the very Roman attributes of much of the work (especially the beginning and the end) and the very Greek world in which the reader is so deeply plunged. Wheeler continues with a subtle analysis of what we can glean from the *Metamorphoses* of Ovid's relationship with Augustus.

It is a pity that so much of the book is disfigured by the jargon of 'implied author,' 'fictive narrator,' 'heterodiegetic,' 'homodiegetic,' etc. Wheeler constantly asserts that such concepts are helpful tools, but he does not persuade. Happily, as the book develops, they intrude less and less; also, some of the quotations he offers from other scholars reveal his comparative restraint. However, the unhelpfulness of this kind of treatment is brought out starkly when Wheeler finds it necessary to present as a concession that all the various different narrators posited are ultimately the creatures of Ovid. Even so, whether one agrees or disagrees with much of the detail in this book, it would be impossible to read it and not feel that one's perception of the *Metamorphoses* has been significantly sharpened. (D.E. HILL)

Donald Harman Akenson. *Saint Saul. A Skeleton Key to the Historical Jesus*
McGill-Queen's University Press. x, 346. $32.95

Saint Saul is a work of history written by a savvy, clear-thinking, independent-minded historian in love with words. This is a great read both because of the freshness of its historical probings and its rollicking joyous style.

The question Akenson addresses is the historical Jesus. He proposes that we look for Jesus in the letters of Paul. This suggestion is, in and of itself, radical. The quest for the historical Jesus has relied primarily on the gospels and extra-canonical materials. Akenson's provocative proposal is that biblical scholars have chosen the wrong evidentiary basis in their quest for the historical Jesus. Paul is the primary source for Jesus.

This claim is made on both a negative and a positive basis, by both debunking the approach of the Jesus Seminar and arguing for the appropriateness of using Paul. Akenson sustains a strong argument against the methods of the Jesus Seminar without carping, and often with humour. His critique of its use of the Secret Gospel of Mark and the Gospel of Peter is particularly entertaining.

Akenson contends that Paul is the most appropriate source for knowledge about the historical Jesus, for only Paul inhabits the same religious and political world as Jesus. The writers of the rest of the New Testament come from a period after the destruction of the Temple in 70 CE. Consequently, Paul, or – as Akenson prefers to refer to him – Saul, is the best source for learning about Yeshua (Jesus). Akenson prefers the Hebrew forms of their names in an effort to encourage his readers to recognize that both Saul and Yeshua inhabited a pre-Christian, pre-rabbinic Jewish world – the world of Second Temple Judahism.

Akenson intelligently sketches the contours of Second Temple Judahism (he chooses Judahism, not Judaism, in order to signify that this world was pre-rabbinic and so multifaceted and fluid in its theological concepts, and that it was centred in the Jerusalem Temple). Here, and elsewhere, Akenson typically incorporates and critiques the best of current scholarship, regularly adding pungent observations. When describing Second Temple Judahism, for instance, Akenson notes that there was in fact very little messianic expectation in the period and that what expectation there was was pluriform. He observes that the Christianity of the gospels must be explained as largely non-linear; it does not follow naturally from pre-70 Judahism. Akenson critiques some of the major scholars on the Second Temple period, in particular E.P. Sanders, whose main deficiency, according to Akenson, is that he portrays a more homogeneous situation than is historically probable. Akenson's opinion is that Second Temple Judahism was wildly inventive and diverse.

After determining how he will use Paul, particularly whether Acts will figure in his reconstruction of Paul's Jesus, Akenson proceeds to read Saul as evidence for one of the several variant types of Yeshua-faith in the late Second Temple era. That is, Akenson recognizes that there were different forms of faith in Jesus prior to the destruction of the Temple, and that Paul gives evidence for one of them.

Saul tells us that Yeshua is the Messiah, and that the resurrection is the point at which his transformation to Messiah occurred. For Paul the resurrection is not a physical event but rather a cosmic one. Yeshua is also for Saul the Son of God. Akenson lists thirteen other aspects of Yeshua's biography and behaviour that exist in Paul's letters.

Recognizing the paucity of what can be found about Yeshua in Saul, Akenson proposes that we look at the matter differently. Since Saul's self-proclaimed desire is to live in imitation of Christ, Akenson suggests that we regard his letters as the first recorded instance of a life lived in this imitation. It is Saul's own imitation of Christ that functions as the key to aspects of the historical Yeshua. What we learn from Saul is the character, not the content, of the historical Jesus, and according to Akenson, that character is summarized in Paul's phrase: 'And now abideth faith, hope, love, these three; but the greatest of these is love.'

Saint Saul is an important scholarly contribution to biblical studies. Moreover, it is great fun. (L. ANN JERVIS)

T.L. Donaldson, editor. *Religious Rivalries and the Struggle for Success in Caesarea Maritima*. Volume 8 of *Studies in Christianity and Judaism / Études sur le christianisme et le judaïsme*
Wilfrid Laurier University Press. xiv, 398. $29.95

Caesarea was the residence of the governor of the Roman province of Judaea, which was renamed Palestine after the Jewish revolt of 132–35. The city contained four separate religious groups which coexisted peacefully with one another during the second and third centuries of our era – pagans, who constituted the majority of the population until the fourth century, Christians, Jews, and Samaritans. The activities of Jewish rabbis and Christian scholars in the city are well documented in Jewish and Christian literary sources, and they have often been studied to good effect. Since 1960 Caesarea has played an important role in the development of underwater archaeology, and systematic excavation of the ancient city has produced significant discoveries, which are discussed and analysed in several collective volumes from the 1990s. The volume sponsored by the Canadian Corporation for Studies in Religion and edited by Terence Donaldson, who contributes an introduction and concluding reflections, investigates

'religious coexistence, competition and conflict' in Caesarea in the first three centuries of the Christian era.

Collective volumes rarely maintain an equal level of scholarship throughout. This new volume varies enormously in quality: at one extreme, the chapter on the Samaritans in Caesarea by Reinhard Pummer, who is one of the world's leading authorities on the religion, is a model of precise and accurate learning; at the other, Wendy Cotter offers generalities about the Roman army and its religious practices which scarcely ever rise above the level of an undergraduate essay, and she deliberately shuns (because she clearly does not understand) the serious historical problems inherent in the reference in the Acts of the Apostles to a *cohors Italica* in Caesarea around AD 40. Several other contributors exhibit either carelessness or technical incompetence of various kinds: Peter Richardson confuses the Roman provinces of Palestine and Syria; Bradley McLean cheerfully mistranslates simple Greek inscriptions; Michele Murray refers to a modern English translation as the 'text' of a Greek chronicle; Jackson Painter contributes two chapters that are frequently imprecise in both logic and expression (for example, 'Tacitus tells us of Vespasian's positive encounter with Sarapis'); Richard Ascough tacitly assumes that Constantine conquered the eastern provinces of the Roman Empire in 312, not 324, when he alleges that Eusebius of Caesarea became the emperor's 'closest advisor upon the latter's conversion in 312'; and Dorothy Sly gives 'an Alexandrian perspective' on the conflict over *isopoliteia* in Caesarea which leaves out the central fact that according to Josephus the Emperor Nero annulled the equal civic status of Jews vis-à-vis non-Jews – which implies that Jews had previously been citizens. The nadir is reached when Lee Johnson, who has already confused the genuine letters of Apollonius of Tyana with Philostratus' largely fictitious *Life of Apollonius* and advertised her ignorance of Robert Penella's critical edition of these letters (Leiden, 1979), produces an unhistorical first-century Christian bishop of Caesarea on the strength of an inaccurate reference to the English translation of a much later document which is totally different from the third-century text to which she falsely states that it belongs.

Although the volume contains far too much bad and indifferent scholarship, Pummer's is by no means the only essay worth reading. John Kloppenborg has a brisk and incisive analysis of ethnic and political factors underlying religious conflicts in Caesarea, while Elaine Myers provides a helpful annotated bibliography of archaeological publications relating to Caesarea and Richardson a useful survey of the archaeological evidence for religious buildings in the city. And the chapters by Murray and Ruth Clements can be commended as succinct introductions to large topics which other scholars have treated in much more detail and at far greater length – respectively, Jews and Judaism in Caesarea, and the relation of Origen to rabbinic interpretation of the Bible. (T.D. BARNES)

J. Lennart Berggren and Alexander Jones.
Ptolemy's Geography. An Annotated Translation of the Theoretical Chapters
Princeton University Press. xvi, 192. US $60.95

The astronomical and mathematical work of Claudius Ptolemy is well known to classical scholars and historians of science. Most famous for his precise mathematical astronomy in the *Almagest*, Ptolemy's *Geographia* has been comparatively little studied by modern scholars. Yet, as J. Lennart Berggren and Alexander Jones argue, both works were important components in Ptolemy's creation of a complete view of the earth and its cosmos. In *Geographia*, Ptolemy used astronomical and mathematical methods to provide the first clear discussion of how to depict the terrestrial globe in a rigorous manner. This was necessary for the astronomical work of the earlier *Almagest*. Unfortunately, scholars have lacked a reliable translation of this important classical source. Berggren and Jones are thus to be congratulated for producing what will now become the standard English translation of the *Geographia* (or *Geography*, as they entitle it).

Ptolemy's *Geographia* was essentially a set of instructions as to how to construct maps both global and local. As Berggren and Jones point out, the title can be translated as 'Guide to Drawing a Map of the World.' Ptolemy sets up a web of latitude and longitude co-ordinates, and explains the use of astronomy in order to discover these co-ordinates. His choice of intervals of longitude reflects different local times: 'Thus it is fundamentally a net of time, not of degrees, that Ptolemy casts over the earth.' Book 1 contains instructions on how to draw these maps. Books 2–7 provide a gazetteer of longitude and latitude co-ordinates of known places, including towns and cities, borders, and geographical features. Book 8 is a set of captions for the finished maps.

Berggren and Jones have provided the full text of book 1, with an excerpt from book 2 and book 8, looking at the Roman province of Gaul. First, however, the authors provide a detailed introduction, in which they explain the mathematics and geography of Ptolemy's audience, as well as the argument in the book itself. Berggren and Jones argue that the *Geography* is an integral part of Ptolemy's larger works, coming after the *Almagest* and prompted by geographical concerns in Ptolemy's astronomical work. Berggren and Jones examine the sources used by Ptolemy, especially Marinos, whom Ptolemy critiques. They discuss Ptolemy's map projections, his use and distrust of travellers' and merchants' accounts, and his sources for latitude and longitude co-ordinates. Finally, Berggren and Jones consider the manuscript tradition of the *Geography* (no editions are known before the thirteenth century), as well as the translation tradition.

The translation is very readable, with a series of useful appendices. Berggren and Jones have made some interesting translation choices,

particularly to change the usual division for geography and chorography into world and regional geography. Their mathematical explanations are exemplary. This is a volume that can be used with confidence. As well, the twenty maps and plates are well reproduced or newly drawn and add greatly to an understanding of Ptolemy's enterprise.

As well as providing an excellent English text, Berggren and Jones advance several important arguments concerning Ptolemy and the *Geography*. First, they 'have argued that, taken as a whole, the *Geography* is an unified composition that may be ascribed with confidence to its traditional author, Ptolemy.' Second, they posit that Ptolemy probably did not include maps with his original work, a question that has concerned scholars for hundreds of years.

Berggren and Jones have produced a fine volume and an excellent piece of scholarship. It provides the reader with everything she or he will need to understand Ptolemy's work. What is absent is a historical or social context. This is not a book that explains Ptolemy's role in Alexandrine society, or how that society helped him produce the astronomical and geographical books he wrote. Nor does it speak to the impact these works had, on those interested either in natural philosophical or mathematical topics, or in political and mercantile affairs. On the other hand, this was not the function of the book. The attention to internal, intellectual detail will allow this book to be used by historians of many different methodological and philosophical persuasions, and as such, it will remain a necessary component of the libraries of many historians and classicists for years to come. (LESLEY B. CORMACK)

Ann Dooley and Harry Roe, translators. *Tales of the Elders of Ireland: A New Translation of 'Acallam na Senórach'*
Oxford University Press 1999. xliv, 246. US $12.95

In the twelfth- or thirteenth-century Irish text known as the *Acallam na Senórach* ('Dialogue of the Elders,' not 'Tales of the Elders of Ireland'), when St Patrick (a historical character from the fifth century AD) hears from the hero Caílte (a fictional character from the so-called Fenian cycle of tales) a particularly convoluted story of romance among the supernatural beings who were considered gods by the pre-Christian Irish, he exclaims, as translated by Ann Dooley and Harry Roe, 'This is an intricate tale.' (The word rendered 'intricate' could also mean 'having ramifications' or 'ambiguous.') Patrick, whom Irish tradition credits with the introduction of Christianity to Ireland, could have said the same of the *Acallam* itself. This is a rich and multifarious composition, even though the acephalic condition of its surviving recensions (the *Acallam* probably never having been finished),

the casual pace of the tale it tells (a frame tale, really, containing scores of stories, innumerable bits of lore, and plenty of poems of various kinds), and the seeming aimlessness of the itineraries of Patrick (listening to Caílte and Oisín, his Fenian colleague, as they share all that they know about the past) and Caílte (alternately regaling Patrick and other listeners with his story-telling, and wandering off to engage in new adventures) all may give the impression of a potpourri with little in the way of authorial agenda or subtext apart from trying to cram as much information as possible into the text.

Careful readers of the *Acallam*, however, know better than to underestimate this text's nature and aims. As Dooley and Roe point out, the *Acallam* anachronistically makes extensive and subtle reference to the political scene of the era in which it was composed. Moreover, the very premise of the text – an unlikely encounter between pagan heroes, emerging out of the past like Rip Van Winkle and eager to embrace the new religion once they meet its most famous advocate in Ireland, and St Patrick, the personification of the Christian impact on Irish culture, who with divine sanction commissions the recording of all that these 'elders' remember about their heroic world (a process that supposedly resulted in this text) – constitutes a bold defence of the Irish literary establishment, under attack from church reformers in the twelfth and thirteenth centuries, as well as a sly strategy for legitimating the introduction of a vast narrative cycle from oral tradition into the mainstream of vernacular literary production, which previously had ignored it.

Dooley and Roe's generally reliable and readable translation of the earliest surviving recension of the *Acallam* is a welcome successor to previous translations of the whole or parts of the text, most of which are now out of print and out of date. Those readers interested in how medieval Irish literature and society were affected by continental literary trends, such as the rise of romance and notions of chivalry, will find much of interest here, as will those who would like to sample the heroics of Finn mac Cumaill and the other leading figures of the Fenian cycle in a relatively pristine state, long before they became grist for the romantic mill of James Macpherson and other 'Celtophilic' writers of the eighteenth and later centuries.

The major criticism I have of this publication has to do with its lack of an index. What with the bewildering proliferation of names and details that characterizes the *Acallam*, it is exceedingly difficult, even for a reader who knows the text well, to navigate through it and find what one is looking for. It is to be fervently hoped that with the next edition of this translation an index will be included. (JOSEPH FALAKY NAGY)

Nam-lin Hur. *Prayer and Play in Late Tokugawa Japan: Asakusa Sensōji and Edo Society*
Harvard University Press. xvi, 302. US $40.00

In *Prayer and Play in Late Tokugawa Japan*, Nam-lin Hur presents a study of the temple complex of Sensōji, a major sightseeing destination in the Asakusa area of Tokyo. According to tradition it had its origins in the seventh century but came to prominence when it became affiliated with the Tokugawa family. However, it gradually transformed into a temple for commoners and the focus of this work is how in doing so it developed into a popular centre for not only worship, but also play.

Although death rituals were a major function of Japanese Buddhism, Sensōji did not conduct such services, and so businesses and entertainment venues were scattered throughout the temple precincts to add to its popularity. But this was not simply a case of crass commercialism to attract worshipers. As Hur notes, the Japanese understanding of the concept of prayer encompasses an eclectic variety of ritual activity, including material exchange for religious services or paraphernalia, and the Japanese notion of 'play' implicitly has religious undertones. Thus, Hur notes, 'To the common folk, the combination of prayer and play was not odd. Indeed, throughout Japanese religious history, this combination was never perceived to be self-contradictory.' Even though 'play' could sometimes include activities that spilled over from the adjacent brothel district of Yoshiwara, in the minds of the Sensōji community, both lay and clerical, 'there was little ethical contradiction between Buddhist life in the sangha and prostitution in a Buddhist temple.'

Hur argues that the growth of these activities at Sensōji also reflects social and economic trends in Edo in the late Tokugawa period. With the rise of capitalists and wealthy merchants, the sense of community spirit and solidarity within the capital began to break down, and an ever-increasing number of alienated, lonely city dwellers came to the popular temple, prayer offering what the government could not, and play, relief from the inequalities of Tokugawa society. Hur asserts that the resulting Sensōji culture was 'imbued with anti-feudal potential' and was 'a sociopolitical attempt to resist the very fabric of Tokugawa feudal society.' This led to charges by the *bakufu* of a deterioration of 'normative' Buddhist practice. But the author points out that these charges should be seen in the context of a government threatened by an environment that potentially offered more than just respite from political and social control, as well as a powerful Confucian faction quick to criticize its rivals. Thus, he claims that this study 'debunks the myth of "degenerate Buddhism"' promoted by the government and is 'a critique of conventional scholarship which has been mired in the trap of historiography promoted by the Tokugawa ruling class.'

For Hur, the activities at Sensōji were a form of 'composite Buddhist culture.' However, given that a combination of prayer and play was an intrinsic characteristic of Japanese religious praxis, by Western criteria, all

Buddhist activities would be characterized as 'composite.' Similarly, although Hur claims that prayer culture at Sensōji in the late Tokugawa period was distinct from that of earlier periods in its great concern for 'this worldly benefits' (*genze riyaku*), this again cannot be seen as a particularly new development but was, rather, normative in Japanese religion (this topic has recently been dealt with in Ian Reader and George Tanabe's *Practically Religious: Worldly Benefits and the Common Religion of Japan*).

What is presented here, then, is a case study of pre-modern Japanese religious practice as manifested in the Tokugawa era, one that details how the government promoted criticism of what it charged was an increasingly 'degenerate' Buddhism to control the people and how, at the same time, activities at a religious institution were utilized by commoners as an escape from social and political oppression. Hur successfully relates these factors to the particular circumstances of Sensōji as representative of trends in urban Buddhism and society in the Tokugawa period. However, greater emphasis on the broader context of the premodern Japanese religious experience would have led to a more balanced and, perhaps, a more intriguing account of the phenomenon of prayer and play at Sensōji. (CARY SHINJI TAKAGAKI)

A.E. Christa Canitz and Gernot R. Wieland, editors. *From Arabye to Engelond: Medieval Studies in Honour of Mahmoud Manzalaoui on His 75th Birthday*
University of Ottawa Press. viii, 308. $33.00

The Festschrift is a noble genre, a collection of essays dedicated to a scholar who has contributed significantly to his or her field of research and made an impact on students and fellow scholars. The pitfall of the genre, however, is that the grateful testimonies contained in the volume can be so wide-ranging that the focus of the volume becomes obscure. Such is the case here: in spite of the best efforts of the editors in their introduction to provide an overarching theme for the eclectic group of essays contained in *From Arabye to Engelond*, the topics range from the fourth-century writings of the theologian and bishop Hilary of Poitiers to the nineteenth-century art criticism of Ruskin, from the Byzantine world of the Patriarch Gennadios II to the Anglo-Saxon England of Alfred the Great. To be fair, certain of the essays succeed brilliantly in bringing together '"Matters Middle English" [or, at least, European] and "Matters Middle Eastern"' in tribute to the scholar honoured in this volume: especially noteworthy in this respect are the essays by Hanna Kassis, Derek Carr, and Anne Klinck. Many of the others, however, are linked simply by the common tribute they pay to Professor Manzalaoui.

The contents of the volume are as follows: Hanna E. Kassis, 'Images of Europe and Europeans in Some Medieval Arabic Sources'; C.J.G. Turner,

'The First Patriarchate of Gennadios II Scholarios as Reflected in a Pastoral Letter'; Derek C. Carr, 'Arabic and Hebrew *auctoritates* in the Works of Enrique de Villena'; Beryl Rowland, '"Ad restringuendum coytum": How to Cool Lust'; Derek Brewer, 'The Compulsions of Honour'; Douglas Wurtele, 'Another Look at an Old "Science": Chaucer's Pilgrims and Physiognomy'; J. Kieran Kealy, 'Voices of the Tabard: The Last Tales of the *Canterbury Tales*'; A.E. Christa Canitz, 'Courtly Hagiomythography and Chaucer's Tripartite Genre Critique in the *Legend of Good Women*'; Murray J. Evans, 'Coleridge's Sublime and Langland's Subject in the Pardon Scene of *Piers Plowman*'; Laurel J. Brinton, '"Whilom, as olde stories tellen us": The Discourse Marker *whilom* in Middle English'; Paul C. Burns, 'The Writings of Hilary of Poitiers in Medieval Britain from c. 700 to c. 1330'; Gernot R. Wieland, '*Ge mid wige ge mid wisdome*: Alfred's Double-Edged Sword'; Anne L. Klinck, 'The Oldest Folk Poetry? Medieval Woman's Song as "Popular" Lyric'; John Mills, 'The Pageant of the Sins'; Elisabeth Brewer, 'John Ruskin's Medievalism'; Patricia Merivale, '*Sub Rosa*: Umberto Eco and the Medievalist Mystery Story.'

Some of the essays collected here appear to have been lectures or otherwise informal pieces of prose with a few references added later: particularly conspicuous in this respect are the contributions of Brewer, Kealy, and Mills. Happily, many others display the scrupulous scholarship which is the best tribute one can offer to a friend and colleague. Kassis offers useful information on an oft-neglected aspect of the medieval relationship of East and West, illustrating the wide range of perspectives on European culture displayed in medieval Arabic literature. Both Rowland and Wurtele pay tribute to Mahmoud Manzalaoui's interest in medieval science in their essays: the former draws on the gynecological tradition in order to illustrate attitudes towards sexual temperance and abstinence during the Middle Ages, while the latter uses Manzalaoui's own work on the *Secreta Secretorum* in order to explicate the humoural qualities of a variety of characters in Chaucer's *Canterbury Tales*. Chaucer is also the focus of Canitz's complex and thoughtful analysis of how the *Legend of Good Women* dramatizes the limitations of generic conventions, whether those of romance, hagiography, or myth. Other essays have a more explicitly philological bent, from Brinton's detailed account of the use of the term *whilom* in Middle English to the comparative romance philology of Klinck's survey of medieval love poetry written by (or attributed to) women. Klinck's inclusion of a wide range of vernacular poetry – Old English, Mozarabic, Occitan, northern French, and Old High German – pays graceful tribute to the variety of languages and literatures addressed in the work of the scholar honoured by this Festschrift. (SUZANNE CONKLIN AKBARI)

John G. Bellamy. *The Criminal Trial in Later Medieval England:*

Felony before the Courts from Edward I to the Sixteenth Century
University of Toronto Press 1998. 208. $50.00

J.G. Bellamy is a distinguished historian of medieval English law. He has written on crime and public order in late medieval and early modern England, on the law of treason in English law, and on the legend of the most famous outlaw in English history, Robin Hood. His latest project is a thorough description of criminal court procedure in England during the later Middle Ages. Its focus is Britain with little attention to the rest of Europe.

This insular approach, typical of most English legal historians, leaves some interesting questions unanswered. The felony of Bellamy's subtitle is a term of continental feudal law. The Latin words *felo* (felon) and *felonia* (felony) were coined in the twelfth century and were not unique to English law. At first the word meant a man who betrayed the trust of his lord. A *felo* was a traitor. The punishment was the loss of his fiefs and the disinheritance of his heirs.

In medieval English law, at a very early time, a *felonia* meant a serious crime, not necessarily treasonous, for which the defendant was threatened with loss of property or body parts. The convicted defendant lost his real property to his lord and his chattels to the king. By the middle of the thirteenth century the great English jurist whom we refer to conveniently as 'Bracton' discussed felony in several sections of his treatise on the laws of England. Bracton mixes the meaning in feudal law with the English meaning of some sort of a serious crime, robbery, theft, rape, or murder. Since his viewpoint is thoroughly English, Bellamy does not ask why the English adopted this term of feudal law and applied its draconian consequences to common, albeit serious crimes. Courts, judges, and lawyers imposed the terminology and the logic of its concomitant penalties on English society. If there were reasons, and there must be, why this happened, they cannot be found in this book. The development did have long consequences. The dead hand of feudal law cast a shadow over English law until the Abolition of Forfeitures for Treason and Felony Act 1870 abolished confiscation of goods for felonies and blurred an eight-century-old distinction between felony and misdemeanour.

Within the limitations imposed by his horizon and his sources, Bellamy gives us a clear picture of how felonious crimes were prosecuted in England. In the first chapter he discusses how the defendant was indicted and brought to trial. This could be accomplished in two ways: either through an indictment by a jury or by an 'appeal of felony' by the victims or their kin. An appeal was a form of self-help that began early. Bracton had already mentioned it as a remedy (f 427). Bellamy points out that even though a felony conviction meant the confiscation of the defendant's goods, victims had little hope of recovering their chattels until 1529. In a statute of

Henry VIII (21 Henry VIII c 11), victims who had brought a defendant to trial on appeal and had provided evidence bringing about a conviction might have their goods restored to them. The modern world has not been quicker to recognize the rights of victims. In the United States, California was the first state to set up a compensation board for victims of crimes in 1965. Although most states and the provinces of Canada provide the possibility of compensation to victims of crimes, the procedure is far from automatic or uniform. As in medieval England, victims' rights have had a long and slow period of gestation in our world as well.

Bellamy devotes chapter 2 to discussing felonies of murder, manslaughter, theft (larceny), and robbery. These three categories of offences accounted for most of the trials in the Middle Ages. He relegates a discussion of less frequent felonies to appendices: arson, forgery, counterfeiting, rape, false prophecy, breaking out of jail, and witchcraft. Counterfeiting is a crime where a broader perspective might have been enlightening. Bellamy wonders why King Edward III and his judges in the 1340s decided that counterfeiting was even worse than a felony: it was treason. He calls this change 'surprising.' Again, a glance across the channel in the fourteenth century might have given him a different perspective. The jurists of the *Ius commune* had long connected counterfeiting money with treason. Partially they drew upon Roman law (Germanic law generally considered the offence serious but not treason) and partially they began to understand that a counterfeiter injured society. Bartolus de Sassoferrato (c 1340) remarked that counterfeiting damaged the realm (*res publica*). Marinus de Caramanico (c 1280) argued that counterfeiting was treasonous because the act injured the honour of the prince and usurped his seal and image.

Bellamy's description of the trial itself raises issues of comparative law too. Today Anglo-American law prides itself on the principle of due process for the defendant. English law in the Middle Ages evolved due process for defendants much more slowly than did continental law. If Bellamy had speculated on the differences between the procedural protections offered defendants in the *Ius commune* and those offered to defendants in English courts, the results might have been interesting. To take one example. English courts did not permit witnesses to testify for defendants in crimes of felony or treason until the sixteenth century. In contrast, the rules of procedure of the continental *Ius commune* gave the defendant an absolute right to defend himself in court and to present witnesses on his behalf since the end of the thirteenth century. English legal historians have not considered the possibility of 'foreign' influences when discussing the changes in sixteenth-century English procedural rules.

Bellamy has written a good, solid book on English criminal procedure. What he has not done is to compare English law with continental law and he has not brought English men and women into court. For some readers

who expect to find drama in the courtroom, this book will disappoint. For those who want a thorough discussion of all that we know about the prosecution of felonies in the Middle Ages, this book will provide them with a satisfying meal. (KENNETH PENNINGTON)

Armand Maurer. *The Philosophy of William of Ockham in the Light of Its Principles*
Pontifical Institute of Medieval Studies 1999. x, 590. $85.00

Armand Maurer's new book on Ockham's philosophy is the fruit of more than four decades of work, which wins through to an irenic and much more accurate reading of Ockham than those of the author's eminent predecessors at PIMS, Etienne Gilson and Anton Pegis. Maurer wishes to strike the pose neither of the neo-Thomist apologist nor of the Ockhamist-devotee, but rather that of a fascinated interpreter seeking to elucidate the views of a brilliant but controversial Franciscan philosopher and theologian.

Like all of Gaul, Maurer's book is divided into three parts. After laying out what he takes to be Ockham's fundamental principles about logic and reality, philosophy and theology in part 1, Maurer continues in part 2 with God (the provability of God's existence, the conceivability of the divine essence, and the divine attributes with special attention to intellect, will, and power) and proceeds in part 3 to creatures (the activity of creation, the angels, the features of the universe studied by physics, and finally the human person). Mostly, Maurer restricts his attention to what he takes to be the *philosophical* syllabus, but offers short digressions into Ockham's treatments of the Trinity, Incarnation, and Eucharist the better to illustrate certain methodological and substantive points.

Maurer's book has many strengths. The author regularly orients his readers to the philosophical context in which Ockham took his often distinctive stands. The cast of background characters includes not only Aristotle but also Avicenna and Averroes; not only Aquinas, Godfrey of Fontaines, Henry of Ghent, and Duns Scotus, but also Richard Middleton, Matthew of Aquasparta, Peter John Olivi, and William of Alnwick. Thus, for example, many readers will be instructed by Maurer's accounts of Godfrey and Henry on divine attributes, of Avicenna's influence on Henry's doctrine of divine ideas and of the Neoplatonizing background to Matthew's accounts of the eternal archetypes. Useful, too, are Maurer's sketch of the history of the absolute-ordered power distinction, his appreciation of changing understandings of efficient causality in the Aristotelian tradition, his discussion of controversies about the eternity of the world, and the much less covered topic of separate intelligences or angels. Likewise especially good are Maurer's account of dialectic and his identification of the Razor as a dialectical principle, as well as his skilful contrast between

natural and free powers in terms of the latter's ability to cease from and initiate its own activity. Moreover, Maurer rightly recognizes how often Ockham charts his own positions off those of Scotus. Scotus gets 'good press' in Maurer's book, whose chapters contain extensive, sympathetic, and largely accurate readings of the Subtle Doctor's views. Maurer holds his work responsible to the critical editions of Ockham's philosophical and theological writings, and shows familiarity with extensive secondary literature (the bibliography is twenty-seven pages long). Several times, he is careful to note how comparison of Ockham's earlier with later works suggests a change of mind – not only the well-known development from the *fictum*- to the *intellectio*-theory of concepts, but also Ockham's varying estimates of the adequacy of Scotus's proof of a first efficient cause, the possibility of a simultaneous really existing actual infinity, and whether Aristotle thought God was an efficient or only a final cause of other things. There is much here from which to profit.

It is with Maurer's method of analysis that older tropes reassert themselves. He seeks to present Ockham's thought in the light of the 'explicit or implicit principles' and 'primary notions' from which it flows and which give it shape and systematic cohesion. Alternatively, he wishes to identify 'the central theme,' 'the one single thought' or 'insight' to which Ockham was relentlessly faithful and as a result numbered 'among the great philosophers of the Western world.' Maurer thinks Ockham's fundamental principles are obvious – divine omnipotence and the Razor – and already identified by the anonymous fourteenth-century author of *De principiis theologiae*, who derived 248 of Ockham's theological and philosophical conclusions from them. (Later, Maurer adds Ockham's distinctive deployment of the principle of non-contradiction. While divine omnipotence and the Razor are good contenders, Maurer identifies the third member of the Ockhamist trinity – the singular or individual thing (*res singularis*) – as 'the capstone of his philosophy and theology.'

However handy the Razor may be for summarizing many of Ockham's ontological conclusions, it sheds little light on his principal philosophical reasons for holding them, which are – in most cases – retailed in the many arguments he gives for them, arguments which only sometimes include one that appeals to the Razor. Thus, Ockham's *Ordinatio*-critique of Scotus's common natures makes no use of the Razor. Yet, Maurer leads with the suggestion that it is Ockham's aversion to explanatory clutter that makes him dismiss common natures as superfluous, and only later comes to the much more decisive disagreements: Ockham's insistence that contradiction is the criterion of real distinction, along with his consequent critique of formal distinction and denial of natural priorities and posteriorities within one and the same thing (*res*). Again, Maurer is troubled by the intrusion of divine omnipotence and other theological claims into arguments about philosophical matters, and speculates that Ockham invokes them as a

supplement where human reason fails to prove. Yet, Ockham's appeal to divine omnipotence to argue that quantity is nothing really distinct from substance and quality comes where he has amassed considerable philosophical ammunition – indeed, a whole battery of other arguments that rest on philosophical principles about the proper proportion between subjects and inherent forms, the natural impossibility of accidents 'migrating from subject to subject' as of infinitely many things being generated or corrupted in a finite time, etc. Here as often (but not always), the theological arguments look like extras included in the 'overkill' of disputation, rather than essentials that clinch the point.

There is no doubt that Ockham made the principle of non- contradiction fundamental. He aimed for consistency in philosophy, and in theology made it a point to hold intellectual miracles (such as *tres res sunt una res*) to a minimum. But – given Maurer's description of Ockham's looser views about the unity of science – are we not entitled to question whether Ockham was even aiming for his own version of a 'scholastic synthesis' driven by one or two or a trinity of principles and organized around a single integrating theme? When I make my own list of Ockham's distinctive philosophical doctrines – e.g., nominalism/conceptualism about universals, the ontological reduction to substance and quality of the other eight accidental categories, the scrapping of older Aristotelian cognitive psychological models in favour of efficient causal accounts, divine and created liberty of indifference, right reason and divine commands as twin norms in morals and merit – I find that they are logically independent of one another, and I am hard pressed to find some common prior explanatory principles from which all of them could be made to flow. I would be even more challenged if it came to proving that Ockham took himself to be proceeding from any such set of 'axioms.' With hindsight, should we not be wary enough to wonder to what extent the 'systems' of other medieval philosophers are the interpretive constructions of nineteenth- and twentieth-century historians of philosophy? Might not Maurer's own account of the role of dialectical arguments prompt us to observe how rarely demonstrative power was claimed in disputed questions by schoolmen other than Ockham, and to re-evaluate what participants in these *pro* and *contra* exercizes were aiming for?

Obviously, despite numerous disagreements, I have found Maurer's book an instructive and provocative read! (MARILYN MCCORD ADAMS)

Kathryn Kerby-Fulton and Denise L. Despres. *Iconography and the Professional Reader: The Politics of Book Production in the Douce 'Piers Plowman.'* University of Minnesota Press 1999. xviii, 268. US $49.95

This study is a contribution to the lively area of manuscript culture and medieval reception theory. Kathryn Kerby-Fulton and Denise L. Despres take the only illustrated manuscript of *Piers Plowman* and subject it to an extensive analysis, interpreting not the text, but its relations with the margins of the page, which are occupied by both illustrations and annotations. Bodleian manuscript Douce 104 contains the C text of *Piers Plowman* in the Hiberno-English dialect; it was produced in the 'Dublin Pale,' the English colony in Ireland in 1427. It has attracted a good deal of interest lately because of its unusual illustrations: seventy-four pictures squeezed into the margins, alongside the text, ranging from primitive little drawings (a hand, a boat), to full-length coloured figures illustrating various speakers within the poem. Often the pictures are lined up so that they appear to be speaking or looking at appropriate bits of the text. They are not grand or expensive; some of them are unfinished, and the whole manuscript is a non-luxurious production, on poor-quality vellum. Why such a manuscript might have been made, and what were the agendas of the scribe, illustrator, and annotator, are questions to which this book attempts to provide answers.

Kerby-Fulton takes up the subject of the fifteenth-century scribe, and explores the 'visual politics' which may be deduced from his work. She argues convincingly that the main scribe is also responsible for the illustrations, and suggests analogues to the style and habits of illustration in chancery documents such as the Dublin *Red Book of the Exchequer*. She is able to argue that Douce belongs to a particular circle of clerical-legal professionals, who were used to marginal illustrations as finding devices for items in documents, or as filing cues for documents themselves. She goes on to discuss the verbal annotations in Douce 104; these are written in another hand alongside the poem, sometimes on top of the marginal pictures. She compares these annotations as a whole with those of another manuscript of *Piers Plowman* (Huntington 143), and shows, interestingly, how the two sets of annotations differ completely in the kinds of things they draw attention to: the Huntington scribe is more literary and less interested in any 'political' dimensions of the poem.

The second part of the book, 'visual heuristics' by Despres, attempts to show how the illustrations work didactically, forming a mnemonic frame-

work. The images are seen as foci for meditative rumination on the meaning and interconnections within the poem (all this much influenced by the work on meditative memory by Mary Carruthers). The whole book provides an exceptionally stimulating example of the newer, more holistic interpretative methods: every aspect of the manuscript contributes to the discussion, and the interdisciplinary skills of the authors are very impressive.

Nevertheless, the interpretation is just that: an interpretation, sometimes perhaps an over-interpretation. The illustrations are of poor quality (figure 1 is impossible), and show only parts of pages. The book attempts to piggy-back on Pearsall's facsimile of Douce 104, but since that is hard to come by, the authors' arguments have to be taken on faith. Kerby-Fulton and Despres often attempt to carry their argument by adjectives: 'seductively wavy blond hair,' 'shady-looking friar,' 'apostolic garment'; and it is only in a footnote that they reveal that the picture they call 'the young bastard' throughout is elsewhere called 'Cain,' – which would require a radical reordering of sympathy. The rather unnecessary argument that the illustrator is drawing upon the 'Ages of Man' iconography confuses two traditions, and Despres's claim that medieval authors placed the faculty of imagination above reason should be taken with a pinch of salt: imagination was a skittish power, which often led into temptation; it appears as such in at least two morality plays. But the real merit of this book is not so much in the interpretation offered as the method: it is the most stimulating exercise in reading a manuscript I have ever seen. (E. RUTH HARVEY)

Cameron Louis, editor. *Sussex*. Volume 15 of Records of Early English Drama
University of Toronto Press. cx, 404. $150.00

The fifteenth volume in the Records of Early English Drama series resembles its predecessors in regard to such matters as format, principals of inclusion, and excellence of editorial production, but is also – like each volume, and each region and city examined thus far – unique. As editor Cameron Louis points out, this particular region is largely defined by 'natural barriers ... which to some extent cut eastern Sussex off from Kent, Surrey, and London, in spite of its proximity in terms of distance.' The same might be said of the various forms of entertainment documented here. Rye was one stop on what appears to have been a whole 'circuit of southeastern and southern locations (and sometimes beyond) often used by travelling performers,' including the theatre companies of Elizabethan London; foreign companies also played here. However, the main picture provided in this volume is of local entertainers – numerous bearwards, as well as players and minstrels – visiting neighbouring towns and villages.

The picture is, inevitably, all too incomplete. The descriptive records of

the various entertainments given Elizabeth over her week-long visit with Lord Montagu at Cowdray in 1591 are both interesting in themselves and well discussed in the introduction. Otherwise, the nature of performances recorded here is generally unclear. As Louis points out, the terms 'minstrel' and 'player' were sometimes but not always interchangeable, and 'mimi' could be either musicians or actors. Few records of any sort survive from the larger centres other than Rye. Records from the small town of West Tarring take up only slightly less space than those from Chichester, and more than those from Lewes, Chichester's rival in importance; still less survives from Hastings and almost nothing from Winchelsea. West Tarring, like nearby Steyning, was a site of church ales associated with some sort of dramatic activity 'well into the Protestant era'; it was also the source of some 'players' who apparently performed in 1511/12 for the benefit of Rye's mayor. Yet Louis writes nothing about West Tarring itself beyond its having a market-place. Larger civic and political structures are dealt with at length, but in alphabetical order – an odd choice, given that it separates Hastings from the Cinque Ports of which it was a part (the other four being in Kent), and these from Rye and Winchelsea, 'recognized as members of Hastings' within that confederation.

Overall, the records in this volume are more interesting than the introduction, good as it is, might lead one to suspect. Louis's reference to 'the Cocking record from 1616/17, which gives an example of a group of morris dancers, including a Maid Marian figure and a hobby horse,' which he usefully compares to the famous Betley Window, gives little sense of the colour of the actual record, which concerns the Sunday activities of churchwarden John Joye and his family, who prefer hanging out with dancers, making noise, and buying oxen to attending church. Louis does not refer in his introduction to the mysterious 'opening of the box' in the Rye records, associated with performances by minstrels in 1465 and by 'pleers of Essex' in 1514, but the glossary makes it clear that the box itself is for storage of revenue. Nor does Louis point readers towards other fascinating minor events recorded here, such as at Bolney in 1608, when the assistant vicar was put into the stocks in his own home; Louis's notes on the incident, though, are excellent. All the more reason, I suppose, to read the whole volume, rather than using it only as a reference tool. Moreover, since this marvellous record of social 'theatre' presumably owes its inclusion within a REED volume only to the mention in passing of 'certeine fidlers,' I am grateful simply to have read it. As in all the REED volumes, the material collected here exceeds summary; it is rich enough to feed a variety of scholarly interests, for a long time. (GARRETT P.J. EPP)

Alexander Nagel. *Michelangelo and the Reform of Art*
Cambridge University Press. xvi, 304. US $75.00

Historicism of one kind or another has been all the rage among literary critics over the last half-generation. Despite some drift in the direction of the same kind of semiotic analysis that accompanied the development of literary historicism, the concept has not resonated as strongly among art historians. Alexander Nagel's book therefore marks something of a departure, for in it we get a fully historicized interpretation of Michelangelo as artist within the context of his understanding both of art history and of his moment in religious history. It is natural that such a historicized reading should itself be grounded in a fully historical understanding of art historical tradition; Nagel finds most inspiration not in his immediate predecessors but in Aby Warburg. Nagel attempts to show how Michelangelo struggled to preserve or better renew the cultic power of images of Christ, especially in the form of entombments and pietàs, by bringing the reader into the action and literally demonstrating how salvation occurred. In formal terms, this meant looking for a way to preserve the power of archaic images while at the same time dramatically transforming their appearance. Thus the appeal of both Christian and classical antiquity to Michelangelo. Nagel extends the work of Bill Wallace on Michelangelo's frescoes in the Capella Paolina and on the Risen Christ in *Domine quo vadis*, showing that Michelangelo manipulated perspective in order to draw the viewer into the action, even if that viewer were the pope needing to be reminded of the martyrological basis of his office. Nagel stretches this kind of interpretation further, identifying Michelangelo's concern with personal (but not affectively unrestrained) religion as the carrier wave of his effort to resolve a crisis in iconography. What was the role of art in religion? Nagel isolates Michelangelo's effort to answer this question in a moment in time when his solutions coalesced first with humanist reform and then with the evanescent religiosity of the so-called Viterbo circle, only to suffer ultimate failure to reconcile or reform either art or religion.

A short review can give very little idea of the richness of Nagel's argument. Suffice it to say that he contributes a great deal to knocking on the head the interpretation of Michelangelo as lonely (and especially tortured) genius. Instead, Nagel locates Michelangelo's work in its generic contexts and argues that reform of art and reform of religion were two sides of the same coin for him. We get a fully dialectical interpretation, except that Nagel occasionally gets ahead of himself and telescopes the argument into the conclusion that Michelangelo's project was ultimately impossible, symbolized by the unfinished and unfinishable Rondanini Pietà. The most important narrowly generic argument Nagel makes is that Michelangelo's efforts to transform the altar piece from a static to a dynamic image paradoxically contributed greatly to the success of the new, secular easel

painting. On the way to this conclusion, Nagel also argues that Michelangelo disdained painting in oils because of its ability to represent the kind of overly demonstrative religiosity (or more simply, emotional display) Michelangelo loathed. Instead, his religion was perfectly suited to the presentation drawing, a concept Michelangelo developed to a high pitch in his famous pietàs for Vittoria Colonna which embodied his conception of salvation as unrestrained gift. Again paradoxically, this departure fed straight into the commodofication of art.

Nagel makes gestures in the direction of broader context, especially in chapter 6 on Michelangelo and Colonna, which appeared earlier in *Art Bulletin*. In this respect, his work marks a signal advance on Maria Cali's study of Michelangelo's religious context, which Nagel (probably quite properly) does not even cite. Nevertheless, it is here that Nagel's book is weakest. His historicism turns out to be fundamentally formalist. Thus what we still need is work combining the merits of Nagel's subtle generic analysis with the thick historical context of Massimo Firpo's recent study of Pontormo. Historians and art historians could usefully talk to each a good deal more than they do. This book, beyond its profoundly stimulating readings of some of Michelangelo's most puzzling works, offers a subtle agenda for such discussions. (THOMAS MAYER)

William Roye. *An exhortation to the diligent studye of scripture* and *An exposition in to the seventh chaptre of the pistle to the Corinthians*
Edited by Douglas H. Parker.
University of Toronto Press. 244. $65.00

Douglas Parker's wide-ranging and meticulously annotated edition of two fairly rare texts by that enigmatic English reformer William Roye is a valued resource, both in itself and as a fuel for early Reformation scholarship. Erasmus's *Exhortation* (or *Paraclesis* by its more common name) – which is actually the preface to a Greek and Latin edition of the New Testament – appeared in 1516; Luther's more disturbingly polemical *Exposition*, in 1523. The Antwerp printer Johannes Hoochstraaten published Roye's translation of these two texts in 1529 for an English audience whose appetite for these two great reformers had recently been whetted by reputation and controversy. 'Roye's work,' notes Parker, 'serves a bold political end by yoking together two major antagonists so as to suggest unity among them.' And both texts are highly political in their aim and effect: no conservative, orthodox defender could ignore the fact that in the *Exhortation* it was Erasmus who was calling for a vernacular Bible, or fail to see how easily Luther's exegesis of a Pauline text dealing largely with marriage and chastity could become an attack on clerical celibacy and by extension a

polemic against papal law and authority itself. Because Roye's translation of the infamous German heretic is 'the first full-scale English rendering of a complete Lutheran work,' its reception and impact would have been considerable.

Parker's old-spelling critical edition uses the British Library version as the copy text; five others were collated. The lucid and uncluttered introduction not only discusses the English versions of Erasmus and Luther in turn, but also explores 'Context, Content, and Structure,' and follows the texts with a pointed, brisk 'Commentary' glossing words, themes, and doctrines as well as providing extended page-length commentaries on Roye's relations with the other expatriate reformers, for example, or contextualizing Luther and Tyndale in their historical moment. The sections on 'Bibliographical Descriptions' and 'Variants' help the professional scholar, while the 'Glossary' assists contemporary students substantially.

Parker's attention to Roye's rhetorical mannerisms and his additions/deletions to or from both Erasmus and Luther distinguish this handsome and durable edition. Of belletristic note are Roye's 'frequent doublings and his love of the rhetorical device of synonymy,' which become in the rendering of Erasmus 'Roye's own peculiar linguistic tic,' and his fondness for 'building into his translation imagery and metaphors drawn from the Bible itself.' Overall, concludes Parker, 'Roye's English is more poetic, more figurative, and more colourful than Erasmus's Latin.' Those qualities of a rendering that is more than a mere translation characterize Roye's approach to Luther's text as well. The expected doublings and synonymy are there, as well as 'five instances of sayings or proverbs in Roye's version not found in Luther.' Parker's point that these 'show his awareness of his English audience and readership' is skilfully taken.

Both Fisher and More would have found discomfort or shock in the pairing of the cautiously conservative Erasmus and the arch-heretic Luther, but it is useful to be reminded how diverse the impulses actually were that animated the conflicting passions for reform. The sixteenth-century readers of Roye's translations, including Tyndale and his fellow critics, could process Erasmus and envisage how 'the plowman wold singe a texte of the scripture at his plowbeme,' or re-evaluate classical eloquence (replacing it with Christian rhetoric), or attack scholastic disputation. Luther, in turn, encourages the English voice of reform to repudiate not only clerical celibacy but also papal laws, culture, and authority altogether, and to begin discussing, as Parker notes of *Paraclesis*, 'how society can transform itself into a true Christian community.'

With a few more editions of early Reformation polemic, dialogue, and devotion as useful as his four previous ones, the assiduous editor from Laurentian University is in danger of giving the designation of publication by the Parker Society a revived meaning. (PETER AUKSI)

Peter N. Moogk. *La Nouvelle France: The Making of French Canada* –

A Cultural History
University of British Columbia Press. xx, 340. $38.95

There's gold in Peter Moogk's *La Nouvelle France: The Making of French Canada – A Cultural History*. The book represents a lifetime of research in the archives of Canada and France. The study ranges not just along the St Lawrence but across the outlying settlements of Acadia and the Illinois country. Photos of items from Moogk's own collection, and his clear interest in events ever since the Conquest, indicate a questing mind and a passion for French Canada. The notes are a trove for scholars, and a chapter or two will fascinate a wide audience. Such riches require mining, for the book contains its share of disappointing ore.

The author claims his study of a long-vanished colony is timely, since 'there are still elements of compassionate authoritarianism, of Christian humanity, of family solidarity, and of dogmatic idealism that are traceable to *la Nouvelle France*.' The same homogenous society that in the seventeenth century formally excluded Protestants insists on linguistic homogeneity today. Absolutist traditions lived on when Quebec embraced authoritarian rulers such as Maurice Duplessis. The family was the strongest institution; and small, unambitious family businesses that hired relatives and shunned banks remained a Quebec pattern in the 1950s. The civil law tradition of reasoning from abstract principles influences Quebec's continuing sensitivity to perceived federal violations of its rights. Some will object that the seismic events of the intervening 240 years – Conquest, ultramontane upsurge, and nationalist awakening – cast doubt on such claims. Still, Moogk makes some thought-provoking arguments about continuities between the seventeenth century and the twenty-first.

The book's particular value lies in its detailed studies of social groups in the scattered settlements of New France. Quebec City, rustic Acadia, and the Louisbourg seaport (where Moogk worked as a visiting scholar) spring to life. They are populated with figures such as flamboyant immigrant Timothy Sylvain/Sullivan, phoney noble and medical quack; and the mystic Mother St Catherine de Augustin, admired in her day for a desire to mortify her flesh that ran so deep she collected other people's pus and ate it.

There are persuasive arguments too. Moogk makes innovative use of marriage contracts to measure status, showing it was independent of wealth in this *ancien régime* colony. A successful farmer or artisan might be wealthier than a noble. Yet the latter, set apart by his sword and lineage, could acceptably slap a tradesman importuning him to pay his bill. Equally valuable is the author's sleuthing into forged ship's documents to discover why so few people came to New France and how shortage of women and harsh contracts drove most of them back to France. With justice, the back cover touts Moogk as a master of the archives.

Other parts do not shine. One chapter originated twenty-five years ago,

and craftsmen's solidarity was a more burning question then than now. Detailed expositions of constitutions of small craft groups should appear in footnotes if at all. The book is partly scholarly monograph and partly general text, meaning neither constituency will enjoy every page.

There's gender trouble here too. Moogk paints families as subject to stern patriarchs who supposedly considered open expression of affection to their children unmanly, but even in the case cited, the father makes his warm heart clear. Women are 'dependents' who 'bore the weight' of preserving marriages; widows 'must remarry for support.' Yet, as French historian J.-M. Gouesse noted in his study of Normandy, *both* sexes were dependent: 'One must be married to live,' for the couple was the basic working unit. Women tended dairy and garden, made candles, bread, soap, cloth, and clothes. Unlike Victorian times, when vast increase of capital allowed a large leisured class, women of all ranks worked alongside their husbands in farmsteads, shops, taverns, trading posts; at the upper end they administered households and sought patronage just as their husbands did. All European societies from classical times were patriarchal. What is of interest is the *relative* opportunity women enjoyed. Moogk ignores the consensus that women fared relatively well under the *Coutume* (which for example rejected primogenture and endowed *habitant* children of both sexes), and conflates it with the androcentric Napoleonic code. Painting with too broad a brush obscures differences between the *ancien régime* and the Victorians.

The book ends with a delightfully rich chapter on religion and magic. Here the author's wealth of anecdote and his familiarity with transatlantic scholarship such as the work of Keith Thomas give real insight into rituals used to ward off everything from impotence to insect infestations. The packs of cards placed under the altar cloths and observations about why French swearing is religious rather than scatological linger in the mind as ways people living in the shadow of plague, war, and devastating Conquest dealt with the unknown. Clearly some powerful force kept that vibrant culture alive. *La Nouvelle France* captures some of the magic. (JAN NOEL)

Fred Wilson. *The Logic and Methodology of Science in Early Modern Thought: Seven Studies*
University of Toronto Press 1999. xiii, 608. $95.00

This very long book by University of Toronto professor of philosophy Fred Wilson sets out to defend a traditional thesis. It was always assumed that the scientific revolution constituted a genuine break with the thought of the past. Up to the seventeenth century the way that people thought about science was much influenced by the ancients – Plato to some extent, and Aristotle particularly in the medieval period. At the time of the scientific

revolution, the whole Aristotelian way of thinking was thrown out and a new empirical approach to nature was developed by such great scientists as Newton, and such great philosophers as Locke and Hume. However, as Wilson notes, in recent years this traditional picture has come under strong attack. Historians of physics, notably I.B. Cohen at Harvard, and the late Thomas Kuhn, the author of the *Copernican Revolution*, have argued that in fact modern science shows much continuity with the ancient ways of thinking, and that the scientific revolution, while significant, was far less revolutionary than its practitioners suggested.

It is Wilson's contention that the new thinkers are simply wrong, and that one must return to an older way of thinking:

> I am convinced, then, that something like the traditional story about the emergence of the new science in the early modern period is true. Before that time, there was something that could be called Aristotelianism. This was not science but metaphysics. Then people such as Galileo and Harvey discovered the new science; they set about doing it. Bacon and Descartes proposed methods for the new science. Bacon's inductive method triumphed in the context of the empiricist critique of both the Aristotelians and the rationalists. What emerged was an account of being and an account of reason that were very different indeed from those of the medieval period and from those of the rationalists who continued parts of the older Aristotelian tradition.

Wilson offers us some seven separate although connected studies which cumulatively are intended to make his point. Briefly the studies are as follows: first (study 1) Wilson turns to look at the aims of the new science and the attempts to achieve these aims. He argues that there is a new methodology involved here which involves experimentation, and that at some level this tears us away from the Aristotelian teleological position to a much changed way of thinking with a new Humian notion of cause. Study 2 looks at the place that logic played in both the prescientific revolution period, and the post-scientific revolution period. Wilson contends that the traditional Aristotelian logic was in many respects profoundly transformed in the scientific revolution, and the uses to which logic were now put were different from the ways of the past.

In study 3, Wilson looks at the connected topic of rhetoric and the way in which the new humanist logic is something which can be used by modern scientists. Wilson acknowledges that this logic was criticized both by rationalists and empiricists. In study 4, Wilson looks at the methodology employed by the philosopher Thomas Hobbes. He concludes that in fact Hobbes is using the new way of thinking, particularly the new inductive way of thinking proposed by Francis Bacon. This is all connected with trying to work out a new metaphysics, as it were, of the way in which natural laws are to be considered.

In the fifth study, Wilson takes up the problem of how we are to judge or discern causes. This brings up issues of scientific methodology, particularly of eliminative induction. Wilson argues that this is to be found in Bacon, but given concise formulation by David Hume. The sixth study turns to the whole question of God and the possibility of the existence of a necessary being. This takes Wilson into discussions not only of Aristotle's position on such a being, but of the devastating criticisms which are made by David Hume in the eighteenth century.

Finally, in the seventh study Wilson looks at the so-called ontological argument for the existence of God. Wilson deals sympathetically with the treatment of the ontological argument by Descartes and follows on then to the criticisms which are made of Descartes's thinking, showing how in some way the criticisms are well taken, and that these lead us into the modern world as we see that the old medieval certainties about deity and the like are no longer well taken.

This is a thorough work, and undoubtedly will be controversial. What one cannot say is that Wilson fails to give adequate detailed readings of the text. It is particularly impressive how he is able to work back and forth over the relevant material bringing to it his usual keen insight. Truly he says at the end what he is trying to do is not so much criticize the ancients, although he certainly does not accept their way of thinking, but respect them by showing how they represented a world which we no longer have. Today we are in a completely new domain of existence thanks to the scientists and philosophers of the scientific revolution, and only by understanding the nature and significance of the change from the past can we hope to understand the truly radical way of thought that we have had for the past four centuries. It is perhaps a trite thing to say in conclusion but true nevertheless, that Fred Wilson's work *The Logic and Methodology of Science in Early Modern Thought* will be the standard account on which we will all draw, and against which we will all be reacting, for many years to come. (MICHAEL RUSE)

John E. Crowley. *The Invention of Comfort: Sensibilities and Design in Early Modern Britain and Early America*
Johns Hopkins University Press. xiv, 362. US $42.00

Consumerism in the early modern period has received a great deal of attention from scholars on both sides of the Atlantic. Studies of changing modes of production and the proliferation of consumer goods in British and American households have pushed the idea of an eighteenth-century 'consumer revolution' ever farther back in time. In the process, we are beginning to understand how fashion and the pursuit of gentility created demand for goods that in turn fuelled the technological changes of the industrial revolution. The desire for comfort, we assumed (if we thought

about it all), was surely a part of an improving standard of living. John E. Crowley both challenges and focuses our attention on that assumption, demonstrating that the 'notion of comfort as physical comfort ... was an innovation of Anglo-American culture.' In a sweeping chronology beginning in the Middle Ages and ending in the mid-nineteenth century, Crowley examines heating, lighting, and architecture as some of the factors most likely to influence people's levels of comfort. The result is a fascinating book that will appeal to a variety of audiences through its examination of a wide range of material and literary evidence.

The book is divided into three thematic parts, each of which moves the reader forward in time. In part 1, 'Traditional Architectural Amenity,' Crowley argues that medieval living space was public, masculine, and hierarchical, conditions reinforced by the great hall with its open hearth. Monasteries and nunneries, where fireplaces heated private space for study, domestic activities had specialized space, and windows had glass, were the exception, reflecting not comfort but the different needs and scale of socializing and hospitality. During the Tudor period, great houses lost their military and masculine orientation, women took on domestic work formerly done by men, and living space became more differentiated. Chimney fireplaces proliferated in Renaissance houses, mostly as status indicators, and living arrangements became increasingly gendered: masculine parlours for display and entertaining and feminine domestic space. Although comfort did not yet mean physical amenity, Crowley suggests that it was in the Renaissance study, with its object collections and leisured activities, that we find 'the initial site of the early modern consumer revolution and of the expression of modern physical comfort.' Despite the change in European architecture, seventeenth-century American colonists mostly lived in what the English would consider cottages. Moreover, there were strong regional differences depending on the immigrants' origins and gradually urban houses became more cosmopolitan, in contrast to the vernacular architecture of the countryside.

Part 2, 'From Luxury to Comfort,' looks at the evolution of lighting and heating in the eighteenth century and the role of contemporary commentators in shaping new ideas about living standards. As the idea of fashion began to create demand for consumer goods by the non-wealthy, a political economy developed that Crowley claims 'made it possible for both *luxury* and *necessity* to become morally neutral terms.' It was also during this period that the notion of comfort as satisfaction with one's physical surroundings finally emerged, along with the sense that there should be minimum standards for everyone.

Cottages, verandahs, and house-design books are the focus of part 3, 'The Landscape of Comfort.' Here Crowley shows how eighteenth-century landscape design, as demonstrated in pattern books, incorporated rustic cottages into gardens for pleasure and recreation, in the process providing

'crucial evidence for the *invention* of the image of the cottage as a comfortable house: they demonstrate the historical contingency of comfort as a value.' Verandahs, too, developing out of British imperial presence in difference parts of the world, helped to redefine the notion of comfort as they protected houses from both heat and cold. Finally, although the idea of the comfortable house took root later in America (where displays of refinement and gentility seemed more important) than in England, the nineteenth century changed that. Nowhere are the influences for this change, and its gendered nature, more apparent than in the architectural writings of Andrew Jackson Downing and the domestic treatises of Catherine Beecher.

Crowley's book is not only well argued, it also provides fascinating detail on the etymology of relevant words to underline their contemporary meanings, the technological evolution of a variety of inventions relating to heating, glass-making, and lighting, and a great deal of architectural detail. In addition, it successfully combines material culture, technology, literature, and biography to make the argument that 'culture shapes consumption' and that in the eighteenth-century Anglo-American world comfort 'asserted its essential domesticity, its technological promise, and its universality: all people were entitled to physical comfort, and all people could be comfortable the same way.' For a general reader or academic audience Crowley's well-illustrated book will shed new light on our understanding of what it means to be comfortable. (ADRIENNE D. HOOD)

Paul Budra. *'A Mirror for Magistrates' and the 'de casibus' Tradition*
University of Toronto Press. xiv, 120. $45.00

Certain works have long been more appreciated for their famous readers than for their own qualities. Few scholars approach Raphael Holinshed's *Chronicles* unaware of their famous adaptations in the Elizabethan history plays, and most are directed to works like *A Mirror for Magistrates* by Geoffrey Bullough's multi-volume guide to the *Narrative and Dramatic Sources of Shakespeare*. To judge by recent studies, however, the practice of reading over the shoulders of giants is under increasing scrutiny. Paul Budra's new book reads *A Mirror for Magistrates* not as a source for later poets, but as a text with sources and attributes all its own – one which is better appreciated for what it was, than for what it would become. By retrieving the *Mirror* from the footnotes and appendices of teaching editions, Budra does for this poem what Annabel Patterson recently did for Holinshed's *Chronicles*. The result is that one would no sooner read these works merely as 'source-texts' to elucidate later adaptations than one would read *Antony and Cleopatra* merely to appreciate Dryden's *All for Love*.

As his title suggests, Budra is interested in the poem's precursors in the *de casibus* tradition. The form originated in Boccaccio's *De casibus vivorum illustrium*, a collection of historical biographies all following a similar trajectory of downfall and ruin. Chaucer characteristically experimented with this form by softening its moral tone for the *Monk's Tale*, which John Lydgate then characteristically elaborated in his *Fall of Princes* (ostensibly a translation of Boccaccio from the French). The latter was printed by Richard Pynson in 1497 and 1527, and reprinted by both Richard Tottel and John Wayland in 1554. Wayland's scheme to edge out his competitor with an updated edition of the *Fall of Princes* was the impetus behind *A Mirror for Magistrates*. This poem, whose printing was delayed until 1559, lent itself quite volubly to further extensions, until its fourth and final edition of 1610 comprised a concatenated biographical history of Britain from the landing of Brute to the death of Elizabeth. The teleology manifest in these accumulated narratives, Budra lucidly explains, was necessary for the *de casibus* formula to have its full polemical impact. He carefully distinguishes this historical formula from the tragedy of fortune, two forms which are often falsely equated, and differentiates between Boccaccio's moral exemplars and Chaucer's sympathetic figures.

Having thus established the poem within the *de casibus* tradition, Budra uses it to elucidate two particular elements of the *Mirror*. The first is its representation of women, who do not often fare well in the annals of political history. As the prose induction to the tale of Hellina laments, 'the descriptions of time, I meane the Chronicles, haue lefte so litle reporte of her, that I founde her standyng betwixte *Forgetfulnesse* and *Memory*, almost smothered with *Obliuion*.' By relating their biographies, the *Mirror* is at least partly responsible for the later notoriety of figures like Jane Shore, Elianor Cobham, Cordila, and Matilda, whose stories would be retold by the likes of Daniel, Lodge, Shakespeare, and Drayton. The poem's dramatic technique, in which characters relate their stories through first-person narratives, evokes the sense that they share this responsibility for their own fame. Budra examines this alongside the poem's other inheritances of past dramatic techniques, before turning to the influence of its *de casibus* conventions on later dramas. This influence helps to explain both the *de contemptu mundi* orations and numerous downfalls scattered throughout Shakespeare's history plays. It is also behind Richard II's self-conscious invitation of 'sad stories of the death of kings,' spoken at the moment he knowingly inscribes himself into the *de casibus* tradition.

Budra ends the book discussing the effect of such moments on audience sympathy, elicited by what he calls 'the satisfaction of a foregone conclusion.' If this book suffers from anything, it is assuredly not from foregone conclusions, though it would have benefited greatly from a closing chapter to draw together those conclusions. One's only complaint at the end of this

definitive study of *A Mirror for Magistrates* is its brevity, which may soon be redressed by readers with a renewed interest in this poem. (MICHAEL ULLYOT)

Peter M. Daly and G. Richard Dimler, editors.
Corpus Librorum Emblematum: The Jesuit Series Part Two
University of Toronto Press. lviii, 274. $125.00

This volume is part of a larger project designed to give access to the Jesuit tradition of emblems, a central matter in the system of education which has been important since the foundation of the Society in the sixteenth century. This project is, in turn, part of another enterprise, the *Index Emblematicus*, an edited collection of the major works of Renaissance emblem literature. The general editor of the *Index*, Peter M. Daly, is the foremost student of the emblem. His coeditor, Richard Dimler, is himself a Jesuit and also a considerable student of the form.

The volume, admirably clear in its presentation, in word and image, of a bibliographically complicated subject, will be useful, with the rest of the set, for scholars concerned with the importance of the emblem tradition in early modern history, philosophy, the arts, and literature.

As the editors note, 'the Jesuits produced more work in this genre than did any other identifiable group of writers ... and in all major European vernacular languages as well as in Latin.' In an account of the exhibitions at the Jesuit college in Brussels from 1630 to 1685, Karel Porteman comments on the emblem in Jesuit studies, underlining the 'rhetoric of visuality,' a phenomenon demonstrated by Jesuit college theatre in the emphasis on mastery of the arts of persuasion, and in exhibitions of emblems, those combinations of word and image which demand concentration, decoding and internalization. Literary theorists long ago found analogies between the movement of certain baroque poems and the *Spiritual Exercises*. We have probably neglected other ways in which the emblem tradition not least in the decorative arts, affected imagination. Those trained to read it were both constrained to the visual and oral terms, to sort out meanings personally and to make applications. In an earlier article on the emblem, 'Imitatio, Inventio and Jesuit Emblem Theory,' in Gyorgy Szonyi's *European Iconography* (1996), Dimler relates the emblem to argutic rhetoric, or the curt style. The 'orator's aim,' he says, ' is not to instruct and teach, but to use the striking trope and the marvelous image.' Brevity, he adds, becomes the mark of the courtly style – appropriate for rulers and/or those who would communicate with them. Ignatius Loyola 'early on linked the establishment of Jesuit schools in the sixteenth century with overall goals of the Catholic secular rulers in combating the rise of protestants in their territories.' The power of the elite rested in part upon control of an arcane set of images and

symbols. The Society was possibly more dangerous in this way than in the more obvious kinds of craft often attributed to it. If readers look at the emblems in the *Jesuit Series* as simply pictures with mottos, they miss the point. Seen as a whole, the emblems constitute an enormous body of educative devices designed to appeal to eye, ear, and mind. Learning to command this body lent, in turn, an enormous command over moral precept and doctrine, made by the learned for the elite. Some of this research is now available on the Web, where a modern technological device, which allows for close study by enlargement, works with materials related to the earlier science practised by those who saw the use of these earlier sources of unexploded energy in managing the political world through encoded morality and theology. Now that the labours of Daly and companions are establishing a body of images and commentary from the emblems, it will be possible to trace them not only in printed books and in the words about them, but also in the decorative arts. As John O'Malley's recent collection of essays on the Jesuits' arts, science and culture has shown, the Society was aware of how their way of taking over each of these might produce doctrinal effect. We need to study these matters in the world of vestments and altar furnishings and in the other decorative arts which encode and manifest early modern religious traditions. Daly's and Dimler's work will be valuable in offering the sources essential for this kind of study.
(PATRICIA BRÜCKMANN)

Donald Cheney and Brenda M. Housington, editors and translators.
Elizabeth Jane Weston: Collected Writings
University of Toronto Press. xlii, 448. 9 black and white plates. $80.00

The core of this edition is the *Parthenica* ('Maidenly Writings') of 1608, a collection of the Latin works of Elizabeth Jane Weston (and others), compiled and edited by her friend Georgius Martinus von Baldhoven. The *Parthenica*, in three books, is an amplification of her two-book *Poemata* (1602), also compiled by Baldhoven. Other writings include poems and letters in her praise, prose correspondence, and a prose list of famous women writers from Deborah to Weston herself, based on a collection of 1552.

Weston (1581–1612) left England in childhood with her mother and stepfather Edward Kelley, and settled in Prague. Kelley fell into disgrace in 1591 and died about 1597, leaving Weston and her mother destitute (a frequent topic of the poems). In 1603 she married and had seven children; she died in 1612. She was in touch with the highest nobility, and wrote a poem to James I of England on his accession in 1604. She had received a fine education in Latin, possibly from John Hammond (*Poemata* I.34), and her poems won praise from major European litterati. Book I contains personal poems (pleas for money, birthday congratulations, etc); Book II

1–84 is mainly religious and moral; 85–91 contains Aesopic fables; 92–98 deals with mottoes, and there are occasional poems and letters. Book III has letters (1–36) to and from Weston. Her poems, mainly in elegiacs, are heavily classical and conventional, occasionally light-hearted, as in i.47–49 rebuking Haller for his seven-foot hexameter.

The best example of her light wit is found in her poems in the margin of a copy of the *Parthenica*, complaining that the book is full of typos, has the poems in the wrong order, includes poems written after she was married (despite the title), omits much of her own output, and contains much that is not hers:

> Hinc omissa scias mea plurima, multa videbis
> Hinc modulis passim mixta aliena meis,

and she remarks to George Carolides that he has no business in her book:

> A nostris aufer modulis tua scripta, Georgi,
> Vel tua curr mea sint, dic, me curve tua?

This is just playful: Carolides wrote the propempticon to the whole *Parthenica* (III.60), and Weston's letters to Baldhoven accept his decisions on what to include; she jokes with 'Georgi' and uses his own words against him. Nevertheless, there *is* a surprising amount of the *Parthenica* that is not Weston's work. The material *is* presented in a non-chronological order: Melissus's poems to Weston in III.45–47 are answered in I.21–22, and see the editors' note at III.22. In book III not a single poem is by Weston herself. On the other hand, by interspersing Weston's poems with tributes to her by others, Baldhoven achieved what he intended, a tribute to a talented poet.

Comparison with the plates shows that the texts are accurate; the translations are careful and elegant. (Something is wrong at I.21 lines 13–14, where *Parthenica* reads 'Nunc ... ' and *Poemata* 'Non ... Non ... ,' and the translations have one 'not' in *Poemata* and no 'not' at all in *Parthenica*.) The problems lie in the brevity of the introduction. To disentangle the relationship of *Parthenica* to *Poemata* takes a lot of digging, which could have been solved by a table of correspondences. Textual variants are recorded, but there is no overall analysis of the nature of the alterations, beyond a suggestion that Baldhoven made them; most seem to be for aesthetic reasons. The Aesopic fables II.90–91 have been almost entirely rewritten. In the editing of *Poemata*, someone (Baldhoven?) had made a hash of the acrostic (now *Parthenica* i.14). An analysis of the alterations would throw light on the editorial habits of the early seventeenth century. The absence of proper cross-references is irritating: for example, 'the letter of Scalinger of 1602 (2/3)' seems to refer to *Parthenica* III.2, but what '2/3' means I have no idea. The section 'Other Works by Weston' contains many entries that are

not by her: that Baldhoven had done the same is really no excuse!

Apart from these minor irritations, the volume is a monument that will take its place among the major works of neo-Latin. (A.G. RIGG)

Elizabeth Joscelin. *The Mothers Legacy to her Unborn Childe*.
Edited by Jean LeDrew Metcalfe
University of Toronto Press. x, 136. $45.00

Jean LeDrew Metcalfe's edition of Elizabeth Joscelin's *The Mothers Legacy to her Unborn Childe* makes a significant contribution to the study of early modern women's writing. Elizabeth Joscelin was one of several seventeenth-century English women who wrote advice for their offspring, although Joscelin is unique among them in composing spiritual guidance for an unborn child. Joscelin wrote from a concern that she would die in childbirth, and she did perish in 1622, nine days after the birth of her daughter, Theodora. In 1624, Thomas Goad edited and published the manuscript Joscelin had compiled. His edition would be reprinted a number of times thereafter: seven times between 1624 and 1635, with editions appearing later in the seventeenth century, as well as in the eighteenth and nineteenth centuries, in England, Scotland, America, and, in translation, in Holland. This popularity makes *The Mothers Legacy to her Unborn Childe* crucial to the history of seventeenth-century women's writing, but Elizabeth Joscelin is also an important figure in women's history; her text provides evidence of one woman's interest in education and religion and of the terms through which early modern motherhood and female authorship were constructed.

The strength of this new edition is its juxtaposition of Joscelin's manuscript with Goad's printed and edited version of the work. The left-hand page of Metcalfe's volume offers a transcription of Joscelin's holographic manuscript, now preserved in the British Library, and will enable access to the text Joscelin actually wrote. The transcription is eminently readable, while also preserving the spelling, punctuation, abbreviations, authorial deletions, and marginal notations of the manuscript. The footnotes also cross-reference a second British Library manuscript, a copy by Thomas Goad, and draw attention to the alterations, many of which would be reproduced in print, which Goad introduced into Joscelin's text. The right-hand page of Metcalfe's edition offers the corresponding passages from the printed text. The choice as copy text of the second impression – which not only incorporates Goad's emendations, as the first impression did, but also sometimes reverts to Joscelin's original – allows Metcalfe to illustrate how the text became a 'social text,' the result of the 'combined influences of editor, publisher, and printer upon the authorial manuscript.' The juxtaposition of the manuscript and print versions distinguishes Metcalfe's

book from the other recent edition of Joscelin's work, that by Sylvia Brown in *Women's Writing in Stuart England* (1999). Brown's edition is based on Joscelin's manuscript, and her transcription is more visually correlated to Joscelin's manuscript; the editor marks the line breaks and paragraph spacing of the original and does not introduce contemporary punctuation, editorial choices which may be preferred by readers interested primarily in manuscript production. Metcalfe's edition, however, is probably the more readable for not having these features, and she does achieve a balance between accessibility for today's readers and historical accuracy by enclosing the interpolated contemporary punctuation in square brackets.

In addition to making the manuscript text more readily available to scholars interested in Joscelin's views, Metcalfe's edition also facilitates the study of the text's reception and editorial history. The appendix usefully reprints three nineteenth-century introductions to *The Mother's Legacy* by Robert Lee (1851), Sarah Hale (1871), and Randall T. Davidson (1894). The parallel texts, along with this appendix, will allow study to proceed on two fronts. Attending to the more authoritative manuscript version, scholars will be able to consider Elizabeth Joscelin's commitments to religion, maternity, education, and authorship, along with her prose style. The more widely read printed version will also make it possible to analyse Goad's editorial influence and to consider the social conditions that could make a woman's writing popular, as well as merely socially acceptable. Both types of questions, one focused on the author and the other on her readers, are critical to thinking about women's literary history, and this edition accepts both challenges. (EDITH SNOOK)

Ronald Niezen. *Spirit Wars: Native North American Religions in the Age of Nation Building*
University of California Press. xviii, 256. US $45.00, US $17.95

The author of *Spirit Wars* finds fault with available surveys of Native American religions in their focus on an assumed timeless past, the history of interaction with colonial powers and the modern situation being barely touched. Instead, Ronald Niezen presents 'another kind of survey of indigenous North American religions, one that considers the dynamic uses and responses of spiritual traditions in the contexts of colonization and nation building.' His focus is on the attempts of Euro-American institutions to destroy Native religious traditions and spirituality, on a long history of cultural genocide. The author has worked with the Cree of the James Bay area, and the Canadian situation is well represented throughout the text.

Following a brief introductory chapter, there are six chapters focusing on different modes of repression, with a brief concluding chapter. At the ends

of chapters 2 through 7, there are brief pertinent essays by other authors, including the author's students, of whom several are Native.

Chapter 2, 'The Conquest of Souls,' focuses on early missionary and military endeavours, with particular reference to the Pueblo Revolt of 1680; the 'Black Robes' of New France, and the consequent spread of epidemics; and the Puritans of New England, including the massacre of the Pequots. The next chapter, 'Learning to Forget,' concerns the imposition of European education on Native peoples, especially the history and effects of residential schools in both Canada and the United States. 'Medical Evangelism,' the fourth chapter, is on the contrast between Western and Native healing concepts and strategies and the impact of Western medicine on Native traditions. Chapter 5, 'The Forces of Repression,' deals with later military and the legal repressions of Native spiritual practices and rituals. There are sections on the 'Ghost Dance Religion,' the Canadian Potlatch Laws, Peyote Religion, and 'Transgressions of Sacred Space.' 'The Collectors,' chapter 7, discusses the relevant effects of ethnology and museum collecting of both material and human remains on Native traditions. The chapter ends with a section on the recent repatriation laws and practices. The following chapter concerns 'New Age' appropriations of Native spirituality, both actual and fictional, reflecting critical Native concerns and positive arguments for the use of Native religious rituals and concepts.

The goal of the book is laudable: an up-to-date, multifaceted discourse on the history of the interaction between Western and Native cultures with regard to religion is sorely needed. And part of this purpose is well served by the book; the different means of attempted eradication of Native traditions are covered via a well-chosen set of diverse examples in an adroitly structured analysis. Unfortunately, the work is seriously lacking in other respects.

First, the author, perhaps understandably given a book of moderate length, assumes the reader is relatively well versed in Native religious traditions. This work is not for the neophyte. Secondly, the text is strangely lacking in sensitivity to the spiritual nature of Native spirituality itself. There is an emphasis on the ethnohistorical and ethnographic records, but little, if any, discussion of the religious aspects of the historical events and developments as religious. Thirdly, 'war' cannot be one-sided. The title of the book should require a discussion of how Native cultures and people resisted cultural genocide, including strategies of change (modernization), cultural borrowing, synthesis, and an expanded role of pan-Indian modalities. The latter is hinted at as inauthentic, although this reviewer has long attempted to point out that Native traditions include an over two-millennium-old use of pan-Indian rituals. Finally, until the last two chapters, the book treats the topic of 'Spirit Wars' as over with the Natives losing; the revitalization of the 1970s as discussed is seemingly an aber-

ration.

In summary, *Spirit Wars* covers much ground rather well but is, certainly unintentionally, incomplete and somewhat misleading. Also, in assuming a reader with a background in Native religious traditions, the author is unwittingly presenting material, although brought up to date, which in the main is probably familiar to such a reader. (JORDAN PAPER)

Geoffrey Plank. *An Unsettled Conquest: The British Campaign against the Peoples of Acadia*
University of Pennsylvania Press. x, 240. US $29.95

This is a book of subtleties and nuance in a field that has all too often been portrayed by historians in stark and misleading relief. Geoffrey Plank's *An Unsettled Conquest* explores the British conquest of Acadia/Nova Scotia as 'a process rather than a brief event.' The military conquest in 1710 of Port Royal, the administrative centre of Acadia, was followed three years later by the Treaty of Utrecht's confirmation of the British claim to Nova Scotia – although with profound ambiguity over its boundaries. Plank traces the interrelationships of the post-1713 British regime in Nova Scotia with the non-British peoples of the region, the Acadians and the Mi'kmaq, as well as recognizing the important context of the French presence in Ile Royale. His analysis reaches forward to the era of the Acadian deportation (1755–63) and the last major phase of British-Mi'kmaq treaty-making (1760–61). While ascribing active and autonomous roles to the non-British peoples, Plank is also sensitive to the internal divisions that existed within each. In explaining the behaviour of British officers and officials, he strikes a balance among ideologies, shifts in imperial policy, and military pressures. 'The Acadian removal,' Plank argues, 'belongs to a particular moment in the evolution of British imperial policy,' following the repression of Catholicism in the Scottish Highlands during the 1740s and coinciding with a general increase in imperial use of violent measures against aboriginal North Americans. The British succeeded, the book concludes, in separating Acadians and Mi'kmaq from one another – and yet, 'both became proud peoples, living on a continent dominated by Anglo-Americans and stubbornly remaining distinct.'

Plank's argument is convincing. The book's treatment of imperial ideologies is surefooted, and is appropriately informed by recent scholarly reworkings of our understanding of the importance of the creation of the United Kingdom in 1707 and the resulting construction of a 'British' identity. At the same time, frequent biographical explorations of individual governors of Nova Scotia give ideology a human aspect. Equally effective are the portrayals of the Acadian merchant Jacques Maurice Vigneau and the Mi'kmaq chief Jean-Baptiste Cope; while neither is presented as

archetypical of his people, each provides an effective lens through which to examine the pressures and difficult choices of the 1750s. At all times, the complexity of loyalties in a fluid context of multicultural negotiation is made clear. Definitions of identity – either of places or of people – were never simple, and Plank is successful in teasing out the nuances of terminology that underwrote, for example, the description of Acadians as 'French neutrals.' The book also adds significantly to the already voluminous literature on the Acadian deportation, both in its persuasive linkage of the deportation's origins with the post-1746 pacification of the Scottish Highlands and in offering a new perspective on the vexed question of whether Acadian families were deliberately separated. 'Strictly speaking,' Plank argues, 'most of ... [the women and children] were never apprehended.' Rather, they were first separated from their imprisoned menfolk and only later instructed to find and accompany them in what amounted to a deliberate 'family-breakup-and-reunion tactic.'

There are passages that are less satisfying, although they are few and do not detract from the overall conviction carried by the author's arguments. The most significant concern the British-Mi'kmaq treaties and the negotiations leading to them, which are discussed for the most part in general terms. More extended analysis, at a level of detail equivalent to the treatment of the Acadian deportation, might have yielded additional insights on ideology and intercultural exchange. Overall, however, Plank's achievement is striking. This is a bold, vigorous book. It fully justifies the author's contention that the eighteenth-century experience of Acadia/ Nova Scotia has historical importance well beyond the confines of that region. (JOHN G. REID)

Sylvia Bowerbank and Sara Mendelson, editors. *Paper Bodies: A Margaret Cavendish Reader*
Broadview Press. 332. $15.95

This wonderfully titled collection is a helpful addition to the study of the prolific Margaret Cavendish (1623–74), who wrote plays, poetry, scientific observations, and utopian fantasy in the seventeenth century. 'Paper Bodies' is Margaret Cavendish's own description of her writing, inspired by an unfounded fear that twenty of her play manuscripts had been lost at sea *en route* to publication. To her, the loss of these texts would have been as severe as the loss of actual human bodies. In keeping with this metaphor, Sylvia Bowerbank and Sara Mendelson describe Cavendish's vision of her writings as 'surrogate bodies that will keep her identity and ideas alive.' Certainly this reader testifies to the range of identities and ideas in Cavendish's work; selections included are presented as 'clusters of text that invite inquiry' into Cavendish's many roles. She emerges as daughter, wife,

dramatist, commentator, and lively thinker about nature and science.

The anthology is elegantly divided into three sections. 'Birth, Breeding and Self-Fashioning' includes selections from Cavendish's autobiography *A True Relation of My Birth, Breeding, and Life* (1654) and excerpts from *Orations* (1662) and *Sociable Letters* (1664). A section entitled 'Gender and Serious Play' focuses on Cavendish's supple enactment of the play of gender identity in works such as *The Convent of Pleasure* (1668), *The World's Olio* (1655), and *Female Orations* (1636). The contents are rounded off by a section entitled 'Women and the New Science,' which mingles Cavendish's writing in works such as *New Blazing World* (1666) and *Poems and Fancies* (1635) with other early modern thinkers about science such as Francis Bacon and Aphra Behn. A clear, informative introduction and illuminating notes complete the picture.

Although some of the autobiographical material has been available for a while, it is well organized here. The introduction alone offers much scope for future scholarship, including a stimulating evaluation of Cavendish's *Convent of Pleasure* in terms of the masque tradition. The reader is well informed by contemporary feminist theory, including Judith Butler's ideas of 'serious play.'

Paper Bodies underscores the performability of Cavendish's drama, and includes pictures of Gweno Williams's successful production of *The Convent of Pleasure.* Sometimes, the shrewdest observations (such as the way that *New Blazing World* mirrored the life of Henrietta Maria, Charles I's consort) are somewhat buried in footnotes, obviously owing to space constraints, but avid scholars will seek these out in order to pursue them more fully. The exploration of Cavendish's melancholia is particularly fascinating, as the editors argue that Cavendish used the figure of 'Melancholia to authorize and empower herself as a writer.'

Paper Bodies will support courses in women writers, seventeenth-century culture, and historical courses about the response to early science. It is a good portal into what Bowerbank and Mendelson term Cavendish's 'life-long project to discover and invent new versions of herself.' (CARRIE HINTZ)

Richard Morton. *John Dryden's Aeneas: A Hero in Enlightenment Mode*. English Literary Studies Monograph Series, no. 82. 136. $15.50

Vigorous scholarly activity has paid tribute to John Dryden in the year 2000, the tercentenary of his death. Morton's monograph on Dryden's *Aeneis* contributes to this minor revival by presenting the epic translation as a self-conscious 'Enlightenment' piece. While most recent critics have focused on the contemporary political underpinnings of Dryden's 1690s works, Morton (after noting the difficulty facing Dryden in portraying a hero for a nation unconvinced by the legitimacy of either James II or

William III) claims his interest lies elsewhere. The voice we hear in the translation most 'centrally and viscerally,' Morton argues, is that of 'an Englishman, his habits of mind formed by Christianity, Toryism, Lockeian philosophy and Restoration sentimentality.'

The first chapter of Morton's book is consequently devoted to showing how Dryden could downplay Vergil's concerns so as to address his translation to the needs and expectations of his contemporaries. In a splendid and refreshing discussion of the function and nature of translation during the Restoration, Morton argues that providing access to otherwise lost texts was not really the point of a translation, since most seventeenth- and eighteenth-century translators hoped for audiences with an education similar to their own. Rather, if ancient texts were to retain moral relevance, they had to become part of a 'living language'; as a result 'Enlightenment translation becomes an exercise' not in rendition but in 'resuscitation.' Morton points, among other examples, to Congreve's amendments of Homer's faults and to the arbitrary nature of miscellanies to highlight the audience-centred rather than text-centred focus of translation in the Restoration.

The body of his book is concerned with how Dryden turns Aeneas into an Enlightenment hero and his dilemmas into Enlightenment moral dilemmas. Stressing the moral freedom of a 'hero in Enlightenment mode' in contrast to his ancient counterparts, Morton highlights the insecurities, uncertainties, emotional shifts, and evolution in character through suffering and experience of Dryden's Aeneas. He also sees the Dido episode as highly sentimentalized in keeping with Dryden's emphasis on the vulnerability and naturalness of his key characters.

What Morton shows well is the liveliness of Dryden's translation, its decidedly non-epic moments, and its inconsistencies. By dismissing the political dimension, however, he also dismisses the complexity of the dilemmas facing Dryden's audience. As a result, he ignores the subtleties and multilayered nuances of the translation. In the discussion of Dryden's sentimentalizing of Dido and his consequent need both to downplay divine intervention and to make Aeneas irresistible in this episode, for example, Morton quotes the line spoken by Dryden's Aeneas as he reveals himself to Dido – 'He whom you seek am I' – and attributes it to the hero's 'glossy self-assurance.' In fact the line is charged with political and religious significance. Dryden had used it previously in *The Hind and the Panther*, and there, as here, it is central to his concerns over identity and the nature of monarchical power-questions which plagued his contemporaries and which are raised throughout the *Aeneis* in a far more probing and disturbed way than Morton allows. Likewise, Morton's view of Aeneas as the humane hero set in opposition to the warlike Turnus in *Aeneis* VII–XII is not only reductive; it ignores the foreboding overtones of the invading king's arrival in Latium in *Aeneis* VII. Highly readable and valuable for its emphasis on

Dryden's modernity, however, *John Dryden's Aeneas* is a useful addition to Dryden studies. (TANYA CALDWELL)

Roger North. *Notes of Me: The Autobiography of Roger North.*
Edited by Peter Millard
University of Toronto Press. xx, 354. $65.00

Peter Millard prefaces Roger North's *Notes of Me* with some words on 'North Studies.' Their growth these last twenty years owes much to Millard's 1984 edition of the *General Preface and Life of Dr John North*, and his new volume of the biographer's writings about himself is especially welcome. *Notes of Me* appears to date from the mid-1690s, when its author was in his early forties; the manuscript is in 'a fairly finished state,' suggesting from its inconsistencies that North – a habitual rewriter – intended to recopy and revise it. It remained unpublished until 1887, and this new edition is the first complete one. Millard modernized the text of the *General Preface and Life of Dr John North* but now falls in with North's other recent editors by retaining the spelling with certain modifications, conservatively altering punctuation and modernizing capitalization. This compromise, with its scattering of square brackets, does not really represent the manuscript; it is intended for 'a generalist audience.'

One hopes there still is a generalist audience, like the one that bought Bohn's Standard Library Edition in 1890, and that the readership will not be confined to researchers in English history. North is a vigorous and informative writer, and a most engaging one despite his occasional moralizing or the technicality of subjects he may take up. Certainly some sections come alive most readily if readers already know the people involved – the popish plotter William Bedloe, for example, or Judge Jeffreys – but most of the narrative requires just intelligent curiosity about those 'private men's lives' which North in his *General Preface* holds 'more profitable than state history.' Millard's detailed notes and unhurried introduction supply the necessary information about people, places, or dates (unhelpfully described as 'normally New Style').

In the old biographical tradition, North organizes his material as much by topic as chronology; Millard highlights this by introducing headings from North's 'Index seriatim.' The section 'Architecture, Perspective, Mathematics, and Light' is a good illustration of North's fascination with the 'practique,' or applied sciences, first evident in his manufacturing at school 'lanthornes of paper, balls, thredd purses' and 'fireworks as serpents.' North tells us things we won't learn from more theoretically minded writers: how music, a great passion of the North family, ought to be taught, or how a London half-crown concert was, after a fashion, organized and performed. So too in his career at the bar, with its 'fatigue unknowne to all that have not

bin practisers there, for such is the heat, sweat, and paine of standing.' His accounts of cases – together with anecdotal characters of the judges: Hale, Saunders, Jeffreys, and his own revered brother Francis – let us see how lawyers actually worked.

On circuit, North records different county dialects and observes as he travels further from London, 'coming into Dorsetshire; the country grows new and things lookt a litle strang; the people spoke oddly, and the weomen wore white mantles which they call whittells. And the houses were of stone and slatt, and what wee call gentility of every thing began to wear off.' He vividly describes the Temple burning in the freezing January of 1679. The sequel, more enjoyable for the reader than for North, was the Templars' inability to agree about rebuilding – until the intervention of the megalomaniac developer Nicholas Barbon, a perennial type, as North's portrayal shows. 'There was at last a fail (as allwais in Barbon's affairs) so the hous was fain to take upon them the winding up of the matter.' Meanwhile North busied himself with the interior design of his 'litle chamber' there.

North despised the corrupt Restoration court, and later, like his admired patron Sancroft, could never accept the Revolution. He took comfort in believing 'that it is, in all cases and circumstances, better to dy[e] then to live' and thought suicide allowable if 'done in a right mind.' However, *Notes of Me* repeatedly shows North's delight in living. Sailing to Harwich in his small yacht on a brisk, clear day, North and a lawyer friend sat before the mast with 'prospectives,' books, and provisions (and a boy brewing tea): 'wee came nearer to perfection of life there, then I was ever sensible of otherwise.' (A.H. DE QUEHEN)

Pierre de la Ruffinière du Prey. *Hawksmoor's London Churches: Architecture and Theology*
University of Chicago Press. xix, 180. US $37.50

Baroque architecture in England is currently enjoying renewed interest and attention from scholars, historians, and the public alike. While the baroque period in that country was relatively short-lived, it saw the creation of numerous masterpieces by such leading architects as Sir Christopher Wren, Sir John Vanbrugh, and Nicholas Hawksmoor. Pierre de la Ruffinière du Prey's new book, *Hawksmoor's London Churches: Architecture and Theology*, provides a significant addition to the literature both of this remarkable period and of Nicholas Hawksmoor, one of the most fascinating and erudite of all English architects.

Du Prey contends that the interests of architects and theologians in determining the physical appearance of 'primitive' Christian churches converged in 1711 when Parliament passed an Act for 'building fifty new churches in the cities of London and Westminster and the suburbs thereof,'

and that Hawksmoor, author of six of the twelve structures ultimately built, succeeded in '[fulfilling] the call for Anglican churches renewed through emulation of early Christian models' while 'remaining true to his personal vision of classical architecture.' There is certainly no doubt that Hawksmoor was aware of contemporary theological discourse concerning 'the interrelationship between liturgy and architectural form in the early Christian church' and that a number of features with particular liturgical significance appear in these churches. The carefully constructed and highly original forms of the churches themselves, however, suggest that the visual and architectural qualities of the buildings were of particular importance to Hawksmoor, as they were to Wren and Vanbrugh, the two commissioners whose recommendations for the new churches influenced their colleagues on the commission.

It is interesting to note that while the author discusses Wren's and Vanbrugh's proposals to the commissioners, and while he establishes at length the influence of Hawksmoor's association with Wren on certain aspects of the former's intellectual and professional development, he concludes his text by stating that in his six commission churches, Hawksmoor 'emerged as an independent artistic genius, unobscured by any hint of collaboration with Wren or Vanbrugh.' Aside from their positions as commissioners and the impact which the adoption of a number of their recommendations would necessarily have had on Hawksmoor's designs, Vanbrugh and Wren were members of the Office of Works, as was Hawksmoor, and all three would therefore have been in regular contact with one another, discussing ideas, commenting on designs, and sharing their knowledge of the architecture of all historical periods, ancient as well as modern, in one of the most fruitful collaborations of creative endeavour in the history of architecture. Moreover, at the time Hawksmoor was designing these churches (1712–16), he and Vanbrugh were engaged in work together at Castle Howard and Blenheim Palace, two of the greatest building projects then underway in England. Du Prey relates the massive, abstract appearance of Hawksmoor's churches to primitive Christian prototypes, stating that Hawksmoor 'captured the early Christians' powerful sense of mass, their love of overall symmetry, [and] the simplicity of their elevations.' Yet it is equally possible to claim that Hawksmoor was exploring, and exploiting, trends in architectural design which he and his colleagues, particularly Vanbrugh, had themselves helped to introduce into English architecture. There is no doubt that Hawksmoor's designs for the commission churches were inspired by his own idiosyncratic genius, as du Prey claims, but, as he also notes, Hawksmoor 'could only have guessed at' the '"Manner of Building" ... practiced by primitive Christians;' it should perhaps be acknowledged that his designs may have owed as much to contemporary architectural tendencies as to hypothetical 'restitutions,' to use the author's expression, of early Christian structures.

Du Prey's book is both compelling and engaging. The text, which is divided into three distinct yet related chapters, benefits from numerous illustrations arranged to complement the subjects under discussion, while concise chronological summaries of the many seventeenth- and eighteenth-century publications regarding early Christian liturgy and architecture referred to throughout are presented in a helpful appendix. Given the attention which the author pays to the Reverend George Hickes's rebuttal of Vanbrugh's recommendations to the commissioners, it would have been convenient had Vanbrugh's proposals been reprinted for ease of reference and comparison, even though they have previously been published by Whistler (1954) and Downes (1977). (CATHERINE DANTER)

Charles W.A. Prior, editor. *Mandeville and Augustan Ideas: New Essays*. English Literary Studies Monograph Series, no. 83. 144. $15.50

Charles W. A. Prior has assembled a distinguished group of scholars for this collection of essays, most of which originated as papers at the Mandeville Symposium held at Queen's University, Kingston, in May 1997. The collection seeks to situate Mandeville's works within his Augustan intellectual contexts; as Prior explains, 'the focus is on what Mandeville was writing *about* and how he was writing it, rather than on *what* he wrote.' The result is a rich and varied collection, which shows Mandeville's continuities with seventeenth-century thought as well as his connections to the later eighteenth century and beyond.

The opening essay by J.A.W. Gunn focuses on political and historical contexts to analyse Mandeville's treatments of active citizenship. His dislike of presumptuous coffee-house politicians is evaluated in terms of the growth of English liberty during the period; the essay ends with commentary on how Mandeville's views affect notions of a British public sphere. Gordon Schochet and Charles W.A. Prior take up various religious and political issues addressed by Mandeville, particularly in the *Free Thoughts on Religion*. Schochet analyses the work in relation to British debates about religious diversity, showing how Mandeville's peculiar combination of limited toleration and support for the established church reflect his conception of the English constitution. Particularly effective is Schochet's closing section, which widens the contexts he has created to analyse how Mandeville's ambivalences register the distance between older religiously based states and modern secular nations demarcated by territorial bounds. In an essay on English anti-Catholicism, Prior works with what he terms Mandeville's 'refined orthodoxy,' tracing the roots of English orthodoxy from the early seventeenth century as he analyses Mandeville's focus on the role of religion in maintaining social stability.

Mandeville's defence of the *Fable of the Bees*, and particularly its short-

comings, are M.M. Goldsmith's concern, as he weighs the validity of the arguments on both sides. Malcolm Jack views Mandeville's thought through the lens of Samuel Johnson's reactions to it. Although Johnson as a Christian and a moralist objected to aspects of Mandeville, in particular the narrow definition of vice, Jack shows how and why both writers share certain social and even psychological views. The two final essays take up major themes in Mandeville's work that have been either ignored or inadequately covered in earlier criticism. Thomas Stumpf elegantly analyses the idea of the Golden Age, surveying an impressive array of classical and contemporary contexts that reveal the continuing appeal of the simple life to the great defender of luxury. From Virgil and Lucretius to Chaucer, Dryden, and Goldsmith, Stumpf's presentation of the range of literary traditions that Mandeville used and allusively twisted is subtle and convincing. Finally, military matters are the subject of Irwin Primer's essay on the backgrounds of Mandeville's attitudes towards war. Focusing on the causes of war and the relationships between honour, Christianity, and war, Primer makes a strong case for the influence of Grotius on Mandeville's martial thought.

The focus of this collection on contexts for rather than the contents of Mandeville's writings was adopted in part to evade continuing difficulties in trying to construct a consistent ideological stance from these works. Even as this approach enlarges the reader's understanding of Mandeville's early eighteenth-century milieu, the puzzle of the man himself and his views remains; 'complex,' 'contradictory,' 'paradoxical,' 'ambiguous,' and 'elusive' are recurring adjectives throughout these essays. The writers in this collection have made valuable contributions to our understanding of Mandeville's world. Future work might well heed Stumpf's reminder that Mandeville 'is a great literary figure,' and see what insights further analyses in literary directions might add. (MARTINE WATSON BROWNLEY)

Isobel Grundy. *Lady Mary Wortley Montagu: Comet of the Enlightenment*
Oxford University Press. xxiii, 680. £30.00

Isobel Grundy prefaces her life of Lady Mary Wortley Montagu (1689–1762), letter writer, poet, essayist, and fiction writer, with two provocative epigraphs on the subjects of biography and scholarship. The first identifies that 'old illusion' through which we observe and arrange those 'little figures' of the past 'in all sorts of patterns of which they were ignorant,' while they, by contrast, 'thought when they were alive that they could go where they liked [and] sa[y] straight off whatever came into their heads' (Virginia Woolf, 'I Am Christina Rossetti'). The second satirizes with elliptical brevity 'Scolastic Works, spiders webs' (Montagu, Commonplace-Book). These epigraphs serve as invigorating counterpoint to Grundy's superb biography of this extraordinary adventurer in literature and life. It

would be disappointing for readers, on the one hand, to discover that this biographer merely had not erred by condescension and reduction of the kind Woolf describes. It would be risky for the writer, on the other hand, to invoke Montagu's interrogatory scepticism to preface a lesser biography than the one Grundy has written. What one does discover most satisfyingly is that these epigrammatic cross-examinations, which Grundy develops in a variety of ways throughout the life, serve as intellectual equivalents of the architectural principle of stress/counter-stress to create both a substantial (feeling of) life and continuous acknowledgment of what cannot be known or understood about this particular life or is unavoidably absent from this representation (including Montagu's diary, destroyed by family members, and a large body of political and social commentary, love poetry, and fiction). Grundy tells an engagingly full and compelling story of a life into which she weaves an equally rich account of the problems of researching and representing that life.

Robert Halsband, Montagu's mid-twentieth-century scholarly biographer and one of the dedicatees of this life, observed in his *Life of Lady Mary Wortley Montagu* (1956) that any biography must take into account the subject's current reputation. Montagu's reputation, when Halsband wrote, was, so he remarks, 'usually derived from the writings of Pope and Walpole, both of whom describe her most vividly as a dissolute and profligate woman.' Halsband's life was revisionist not only in what it positively gathered, namely documented facts, but also in what it did not rely on, namely Pope's satire and Walpole's gossip, in order to depict this 'complex, versatile, and changeable' person. Grundy's biography, undertaken in the wake of Halsband's prior contribution and several subsequent editions of letters, essays, poems, and romances, can assume general agreement on Montagu's importance as a writer. Grundy ushers into the twenty-first century not perhaps a different Montagu but one of a significantly new order of rich complexity.

This Montagu resists easy appropriation by feminists as heroine or victim, analysis by postmodern critics as social construction, and reading by historico-cultural critics as symptom of her age. Daughter, wife, mother, sister, aunt, friend, intrepid and actively inquiring traveller, aggressive advocate of smallpox inoculation, object of vicious misogynist attacks, a woman who, even when she fell headlong in love with a man other than her husband, found time for much more than love, she was, first and foremost, a writer. Hers was a life of writing. Montagu's perduring commitment to writing interwove and interanimated her multiple roles and many adventures. Writing was for her, one might say, almost an existential need to find expressive form for who she was and what she observed, experienced, believed in, and cared about. Grundy depicts writing as the leitmotif of Montagu's vigorous life, the most remarkable aspect of which was her ability almost always to make time for all that she wanted to do.

The past is a 'foreign country,' so historian David Lowenthal has intriguingly observed, a time and place 'based on ways of being and believing incommensurable with our own.' Grundy has accepted this order of challenge and responsibility to approximate contemporary readers to Montagu's era. She accomplishes this translation in substantively engaging ways – by, for example, describing the feeling of riding in a carriage, detailing the stages and manner of treatment of smallpox, and characterizing the unbridgeable gap between eighteenth-century views of the Mississippi and South Sea schemes (a combination of philanthropy and good investing principles) and our equally self-assured latter-day reading (exploitative imperialism and faulty economics). Thus the author both enlightens and retains something of the mystery of the past and her subject, entertaining, educating, and humbling us in the presence of Montagu's compelling life force and achievement. This book will be of interest to students of eighteenth-century history, culture, literature, and issues of gender and sex examined in a variety of contexts (domestic, political, legal, and medical, among others), and to all who enjoy a finely written, beautifully researched biography and a fascinating real life story. (CATHERINE N. PARKE)

Mark Salber Phillips. *Society and Sentiment: Genres of Historical Writing in Britain, 1740–1820*
Princeton University Press. xvii, 370. US $57.50, US $25.95

There is a passage near the conclusion of *Mansfield Park* which depicts the efforts of Jane Austen's heroine, Fanny Price, to tutor her younger sister Susan, with mixed results, in history and biography. Despite some success in impressing upon Susan Fanny's own love of the past, 'Their conversations ... were not always on subjects so high as history or morals' but turned frequently to domestic matters, including Fanny's own recollections of private life with the Bertrams. Jane Austen's ambivalent attitude to history is well known, and the reactions of other women to the aridity of much 'high' historical writing in the eighteenth century have been much studied in recent years.

Mark Phillips's *Society and Sentiment* deals with the question of women's relationship to historical writing (and, elsewhere, to the different question of historical writing *about* women), among a variety of other issues. The book is a close study of representatives of several different historical genres during a critical eight Georgian decades which are usually associated with the 'rise' (to use the late Ian Watt's terminology) of the novel, the fictional upstart that so threatened the audience of historians, which itself had only recently expanded to include the literate middle classes. Phillips is well qualified to undertake this study as both an expert and an outsider: after half a career spent specializing in the classic humanist historical writing of

fifteenth- and sixteenth-century Florence, he has made the leap to eighteenth-century England where not only the language but the social context of historical writing was vastly different.

Three overarching themes connect the twelve chapters of this work, in which major figures like David Hume, Edmund Burke, and William Godwin (though not Edward Gibbon, who nevertheless flits in and out) rub shoulders with less well known authors such as James Mackintosh and William Gilpin. The connecting themes, well summarized in the conclusion, are, in order, the 'late arrival' of a 'classical moment' in British historiography – of a group of national historians of sufficient reputation to balance against their great continental and still-revered ancient counterparts; the importance of paying attention to genre (as, ironically, the earlier humanist and seventeenth-century commentators such as Bacon did) and not thinking of history as a 'single' genre in opposition to the novel; and, third, the arrival in this period of 'new norms of distance' that eventually hardened into dogma (not least in the idealist historiography that connects, rather peculiarly, such disparate twentieth-century commentators as R.G. Collingwood and Hayden White). The three themes are not always handled simultaneously (the first seems to me not especially contentious), and the book as a whole is not only a comment on eighteenth-century historical writing but also a meta-historiographical analysis of how historians since the early nineteenth century have reacted, often rather unsympathetically, to that writing. The modern preference for an analysis that maintains a scholarly standard of truth while at the same time engaging sympathetically, or at least empathetically with a re-created past – Dilthey's *Verstehen* or Collingwood's 'all history is the history of thought' – is, Phillips contends, very much descended from early nineteenth-century reactions to the historiography of the age just passed.

It is an unfair preference, we learn, since the eighteenth-century authors, beginning with Hume, who wrote the great historical works of that century were far from being arid *philosophes*. Hume, in particular, was well aware that if he wanted to be read he needed to be accurate but also emotive: his friends Mr and Mrs William Mure might read his account of the execution of Charles I for different reasons, but it was as necessary to produce a tear in the latter as political insight in the former. The sort of shift that was occurring in eighteenth-century historical writing with regard to the inner self – clearly not the private preserve of the novelist – can be illustrated in the changing reputation of Tacitus, one of the most admired ancients. The author of the *Histories* and the *Germania* was gradually transformed from dispassionate chronicler of high political events and purveyor of classical political prudence into the master biographer of the *Agricola* and *Annals*, admired by Arthur Murphy (1793) for his depiction of 'the very inward frame' of corrupt rulers and his evocation of persons 'acting, speaking, or suffering.'

Hume was also keenly aware (the second theme of Phillips's book) that

historiographical distance is a product of historical distance: he knew that he was capable of a greater degree of detachment from the civil war than, say, the Earl of Clarendon, whose own contemporary account Hume used. Phillips suggests that in preferring those historians who are able to recapture the 'immediacy' of the past, a century or more of commentary has been unfair to those for whom distance and not proximity provided the most suitable perspective from which to invoke sentiment. Through a variety of different genres ranging from biography (held outside history proper in post-Baconian poetical nomenclature) to conjectural history and the history of manners, the historians of the eighteenth century managed to integrate the private, domestic, and emotional into their narratives, thereby, in a sense, inventing social history (but not always, as Trevelyan later had it, with the politics 'left out'). At the same time, they blurred a wider perceived gap, that between the fictional and the true. This gap, and its denial, is familiar to any reader of Hayden White's *Metahistory* and the postmodern historiography descended thence, but Phillips tackles the issue from an entirely different, and much less canonical, point of view. It is a perspective that gives little ground to the notion that the classic golden age of literary historiography began only with Michelet, Carlyle, or, on the fictional side, Sir Walter Scott.

Society and Sentiment is a very important book, which deserves wide readership along both sides of the historico-literary frontier. It offers a valuable corrective to a variety of different historiographical dogmas, in particular to the two parallel streams that either fixate on the triumphalist victory of modern historical method or on the political doctrines explicit in certain key historians, on the one hand, or on the other (après White) produce a literary analysis of a few master texts that privileges their imaginative qualities. We learn a good deal about historical reading, as well as writing, and the book will reward anyone wishing to understand how we got from Clarendon not only to Scott and Macaulay, but also to Fanny Price's younger sister. (D.R. WOOLF)

Patricia Lockhart Fleming and Sandra Alston. *Early Canadian Printing: A Supplement to Marie Tremaine's 'A Bibliography of Canadian Imprints 1751–1800'* University of Toronto Press 1999. xxiii, 630. $125.00

In 1952, the University of Toronto Press published Marie Tremaine's *A Bibliography of Canadian Imprints 1751–1800*. In this work, for which she began the research in 1935, she provided 'full bibliographical descriptions' of 1,204 'books, pamphlets, leaflets, broadsides, handbills, and some pictorial publications,' as well as 23 newspapers and 2 magazines, printed in New Brunswick, Nova Scotia, Prince Edward Island, and Quebec/Upper and Lower Canada in the last half of the eighteenth century. In their introduction to *Early Canadian Printing: A Supplement*, Patricia Lockhart

Fleming and Sandra Alston rightly call her *Bibliography* a 'classic work' that 'established a national standard for the interpretation and presentation of research in Canadian printing history.'

Fifty years later, however, there are problems with this *Bibliography*. Collections have been reorganized, and items in them lost or moved to other repositories.There are inaccuracies in the bibliographical descriptions. New imprints have been found that Tremaine would have included had she known about them. 'Book culture' today has broadened the definition of 'imprints.' *Early Canadian Printing* deals with these inevitable lacunae in Tremaine's work. Repeating her numbers in their descriptive bibliography, Fleming and Alston indicate when copies of items described by Tremaine have still not been located, record where copies that Tremaine had seen may now be found, and correct her transcriptions, particularly in her quasi-facsimile descriptions of title-pages. By incorporating a sequence of letters (A, B, C, etc) after the numbers, they add over three hundred items that Tremaine missed or that fit with their definition of 'imprints' as 'all the products of the press, from books and official documents to job printing such as handbills, commercial notices, licenses for trade with the native peoples, shipping documents, and land grants.' They also add as appendices the 'Brown/Neilson Shop Records,' 'as complete a record as possible of the printing of books, pamphlets, and single sheet jobs' in their 'shop in Quebec from 1764 to the end of 1800,' and 'Audited Public Accounts,' a transcription of 'the printers' vouchers and other bills for official printing compiled from the Audited Public Accounts for Quebec to 1791 and those for Lower Canada and Upper Canada to 1800,' and as indexes a 'Name Index,' a 'Title Index,' a 'Genre, Language and Subject Index,' and a 'Printer Index' that refer to both *A Bibliography of Canadian Imprints* and *Early Canadian Printing*. (Fleming and Alston virtually ignore Tremaine's own appendices and indexes.) Their acknowledgments, sources, and list of 'Collections in Which Copies are Located or Recorded,' and their introduction, in which their 'Bibliographical Method' and 'Indexes' are explained, precede their record of the now more than fifteen hundred entries.

For Fleming and Alston, their supplement to Tremaine's work, which they themselves laboured over for almost fifteen years, is clearly meant to honour the late bibliographer. But is it really successful from a user's point of view? More crucially, will it encourage others to explore the records and to become themselves practitioners of descriptive bibliography? The answer, I think, to both questions is – regrettably – no. *A Bibliography of Canadian Imprints* has been out of print for several years, and, although the University of Toronto Press is reissuing it, many libraries will not buy a copy or not locate this new or their already existing one on the same shelf as *Early Canadian Imprints*. Even if the volumes do sit side by side, the inconvenience of going back and forth to read Tremaine's entry and then the updated data about it in Fleming and Alston and the difficulty of

factoring the new entries into the old numbering system will try the patience of even aficionados of descriptive bibliography and the history of the book.

But there are other problems. In the last half-century descriptive bibliography has evolved, and Tremaine's scholarship has in many ways been superseded. The minimum called for here, therefore, is not a separate supplement but a new, one-volume edition of Tremaine that updates, corrects, and adds to her entries as it renumbers them in one easy-to-follow system and as it employs a current definition of 'book culture.' This revision might wisely have concentrated on describing the items included as accurately and as completely as possible and providing indexes for various points of access to them. The Brown/Neilson shop records, which make up ninety-six pages of *Early Canadian Printing*, strike me particularly as a discrete project that could have been handled more appropriately – and more fully – as a separate publication. Above all, although this supplement to Tremaine was begun when computers and databases were not the household tools that they have now become, a descriptive bibliography of pre-1800 Canadian imprints will always be a work in progress, and, therefore, a research tool most suitable for publication as an electronic database that allows each entry to be emended as necessary. When she prepared her magnificent work, Tremaine looked both at the past of Canadian imprints and at their future for historians of the book and others interested in Canadian culture; she undoubtedly also hoped that her excellent scholarship would be further perfected and more widely disseminated. For these reasons alone, the failure of Fleming and Alston to update, revise, and add to Tremaine's work in the most useful, user-friendly, and ideally electronic ways is especially disappointing. (MARY JANE EDWARDS)

Barbara Belyea, editor. *A Year Inland: The Journal of a Hudson's Bay Company Winterer*
Wilfrid Laurier University Press. viii, 414. $39.95

Of the many enigmatic figures who populate the field of Canadian exploration literature, Anthony Henday is among the most elusive. Born on the Isle of Wight in 1725 and hired by the Hudson's Bay Company in 1750, Henday is best known for a 1754–55 journey inland from York Fort, made at the orders of its chief factor, James Isham. After his departure from the Honourable Company in 1762, Henday vanishes from the historical record. The documentary record of his great westward expedition is as elusive as Henday himself; the travel narrative has survived in four discrete versions, none of which is in Henday's hand, and the relationship of these texts to one another, and to a hypothetical original field notebook, is obscure.

Barbara Belyea, whose previous work includes an edition of some of the

journals of David Thompson, presents these four journals in their entirety, in literal transcription and arranged consecutively. The texts do not make compelling reading, consisting mainly of courses, cursory descriptions of weather, and scant accounts of Henday's activities, but they do provide one of the earliest narratives of European travel in what would soon become the great battlefield of the North American fur trade. For the first time the accounts of this journey have been made accessible, and this edition will be of use to scholars of the Canadian West.

Ancillary material includes an introduction, plates of manuscript pages and contemporary maps, notes, and four essays. The first of these essays, 'From Manuscript to Print,' is worthy of special mention. It contains a meticulous bibliographic description of the four manuscripts, and the editor does a fine job of identifying the problematic aspects of the texts, illustrating in particular the way in which their reliability is subverted by omissions, alterations, and contradictions. Her discussion of the role of Andrew Graham as midwife to Henday's journal is especially useful.

The latter part of this essay is taken up by a discussion of editorial practice. Belyea disparages the tradition of documentary editing in Canada, and here she clearly overstates the case. Her assertion that 'early editors of Canadian material gave no account at all of the manuscripts on which their texts were based' is unduly harsh, as a glance at a work such as *The Kelsey Papers* (1929) will quickly attest.

Belyea complements her indictment of the tradition with a dismissive attitude towards her contemporary fellow practitioners of documentary editing. And yet, when one turns a critical eye toward Belyea's work, its own particular weaknesses become evident. Most critically, the editor's claim of fidelity to the original manuscripts cannot be supported. A comparison of plate 2 (itself mislabelled) with the printed text reveals a number of errors in transcription: in the entry for 26 June a semicolon has been changed to a comma and the abbreviation Wly (westerly) has been mistranscribed as Wt; later, in the note to the entry of 29 June the original 'those 3 days past' is given as 'these 3 days past.' The reader is not inspired with confidence in the literalness of this text.

Commentary on the four journals consists almost exclusively of extracts from other texts, including other Hudson's Bay Company records and later works of scholarship. These provide a valuable interpretative context for the journals, but the lack of any synthesis on the part of the current editor is lamentable.

Other factors limit the usefulness of this edition. Granted that Henday's journals cannot be used as reliable guides for the navigator, one might still have expected to find good modern maps of the area that his travels presumably covered. Instead we are given a single, small line map, which contains no bearings, and on which not a single geographical feature is identified. (BILL MOREAU)

Benjamin W. Redekop. *Enlightenment and Community: Lessing, Abbt, Herder, and the Quest for a German Public*
McGill-Queen's University Press 1999. x, 264. $70.00

I think I should admit right away to having been rather puzzled about the target audience for this book. While the author locates its contribution within the 'field of intellectual history/history of ideas,' I personally feel that the social or political historian would find the detailed treatment of largely unfamiliar writers rather excessive in relation to the advance offered in terms of socio-historical insight. The literary critic or historian, on the other hand, could well feel that much familiar ground is covered at too great length.

Another problem that arose for me, particularly in the introductory and concluding segments of the study, was the problem of language and style. Would it have helped not to understand German, I asked myself, so that the many English sentences broken up with German words inaccurately rendered within their blended syntactical units would not have proved troublesome? This question unfortunately raised its head in the early stages of my reading and never left me right through to the end, soon accompanied by another, related question, namely: without a full knowledge of German, could one possibly bear all those intrusive German words? Unfortunately, I think the author was not well served by his editor in this regard, for in my view he ought to have been encouraged to render his many hybrid sentences in straightforward English prose, with only very occasional recourse to German words or phrases where absolutely necessary. Admittedly some of the concepts being dealt with might well cause certain difficulties for any writer concerned with accuracy of nuance (e.g., *Bürger*, *bürgerlich*, *öffentlich*, *Öffentlichkeit*, *Publikum*, to name only a few), but such difficulties could and should have been dealt with in a way that would not have proved as disruptive for the forward progress of the willing reader as I found to be the case. While a bilingual author might perhaps be unaware of the potentially negative impact of blending two languages, no editor can be permitted the same level of lack of awareness, and so it is rather more at the editor's door that I would place the blame for what amounts in my view to a serious misjudgment in terms of the writing style in many parts of this book.

The whole central question of a gradually emerging German 'public' in the eighteenth century is an interesting one, however, and Redekop handles the apparatus of scholarship quite skilfully, incorporating a considerable amount of fairly complex material into his study. Dealing sequentially with the work of G.E. Lessing, Thomas Abbt, and J.G. Herder, he first seeks to demonstrate the difficulties facing these public-spirited writers in finding or establishing an appropriate German readership, given the disunity and diversity of the as yet non-existent German nation in the eighteenth century. He then goes on to explore the contribution made by each writer in presenting expansive ideas whose aim was to create and foster that missing dedicated readership. What all three themselves had in common was a dedication to the notion of a like-minded community to be served by good writing that would elevate and enliven its members' participation in the life of the whole context in which they were placed.

Unfortunately the structure of the study seems to me to make a difficult subject rather more difficult, resulting not only in much repetition throughout, but also in recurring explorations of prior influence in each of the three major sections. This is a problem that one often finds in any treatment of the work of various authors from one particular perspective, however, and as such it is a problem with which one must surely tend to sympathize. Where I found myself to be rather less sympathetic was with those parts of the book which strayed at quite some length from the central question of the growth or creation of a reading and thinking German public within a collection of political entities both united and at the same time divided by the German language. A tighter and more rigorous structuring and execution would undoubtedly have helped to bring the whole question into better focus, even though it would have meant forgoing quite a lot of interesting, well-documented detail.

On the whole it seems to me that the central problem identified by the author concerning what made up an identifiably German 'public' in the given period is a problem that he himself has not quite managed to come to grips with. As a result, there is a sense of vacillation between focus and diffuseness in his approach that too often does not succeed in sustaining a sense of true forward progression, which is a pity. Regrettably, the book seems to promise more insight that it actually delivers in the end, despite all evident earnestness of intent and and meticulous handling of scholarly sources. (DEIRDRE VINCENT)

Paola Mayer. *Jena Romanticism and Its Appropriation of Jacob Böhme*: *Theosophy, Hagiography, Literature*
McGill-Queen's University Press 1999. x, 242. $65.00

This excellent, refreshingly clear-minded study of the great mystic's role in the formation of Romantic idealism is based on a Princeton dissertation,

supervised by Theodore Ziolkowski. The author convincingly goes behind the myth of the sacred prophet of Romanticism set up by the Jena circle, which has fooled the critical tradition to this day. She does this by strictly avoiding conventional interpretive pitfalls, such as imaginative constructions of 'influences,' lists of parallels, or taking claims by Romantic authors at face value. What remains is a rigorous examination of virtually all explicit references, in the works of Tieck, Novalis, Ritter, Schlegel, and Schelling, to Jakob Böhme – and such examination includes a systematic analysis of the strategies behind the making, and ultimately unmaking, of a Romantic saint. The hermeneutic key concept of passive 'influence' is therefore pointedly replaced by that of purposive 'appropriation' and 'hagiography.' It means that such reception no longer refers to a learning process but to acts of exploitation and even predation, for the sake of militant self-affirmation.

Not surprisingly, therefore, Paola Mayer devotes most of her *Forschungsbericht* to the refutation of seemingly interminable claims of Böhme's 'influence,' mostly in previous doctoral dissertations. It sets up the tone and aggressive stance of the whole study. An informative chapter on Böhme's reception before the Romantic 'discovery' reveals the pivotal role of the radical Pietists (especially von Franckenberg) in the genesis of the Böhme myth. After a brief summary of the mystic's thought, Mayer re-evaluates his reception by the literary figures of the Jena circle, specifically Tieck and Novalis. Her method of allowing only unmistakable textual evidence produces ironic results: the supposed founder of poetic religion leaves few verifiable traces in the writing of the poets. Mayer only finds a display of hagiographic panegyrics in the service of Romantic anti-rationalism and national ideology.

This changes in the chapters on Fr. Schlegel and Schelling, the weightiest of the book. With admirable skill and insight in complex philosophical discourse, Mayer scrutinizes the two thinkers' often tortured grappling with the mystic, through various phases of revisions to ultimate rejection. A significant intellectual struggle is revealed — but even now the author disputes any substantial 'influence.' The struggle, according to her, is not really about Böhme, but rather about philosophical authentication of a pre-established spiritual self-understanding; Böhme supplied certain concepts (for example, divine self-generation, the role of a personal God and of evil) bridging the disparities of an emerging Christian idealism.

In spite of its solid scholarship and remarkable intelligence, the study provokes certain misgivings. Who was this Böhme? The less-informed reader is given little access to his intellectual persona; even the summary of his thought (in six pages!) touches only on a few 'themes that were of particular interest to the Romantics.' In her eagerness to discredit traditional 'influence studies' (the brainchild, in fact, of nineteenth-century biographism, and long ago rendered absurd by critical theorists), Mayer

tends to throw the baby out with the bathwater. The study on Böhme reception claims that there is no Böhme reception. We are facing a navel-gazing Romantic intellectualism armed against historical dialogue. There is no *Wirkungsgeschichte*. Moreover, Mayer's critique of reception is in effect programmatic, and not restricted to the case of Böhme. Even the introductory blurb speaks of 'a striking example of how the past is appropriated ... in the service of self-affirmation.' The notion of 'influence' at least still acknowledged a 'flow' in the genesis of culture – in German (more aptly) *Überlieferung*. More than this excellent young author, our age of relativistic 'discourse' study may be to blame for such loss of historical consciousness.

What about the verdict of a 'Böhme myth'? Did the Shakespeare reception of the time not similarly create a 'Shakespeare myth'? And who would deny Shakespeare a powerful impact on German culture? Does not the making of myth out of myth, to codify a cultural self, imply *Überlieferung*? Why *did* the Romantics engage in that 'unaufhörliche Rühmen und Preisen des Jakob Böhme' (Heine)? They surely understood themselves in this darkly poetic mirror – philosophical hermeneutics called such understanding *Horizontverschmelzung* (fusion of horizons). They were inspired by a prominent representative of an ancient Neoplatonic-mystic tradition, a mythologic paradigm they recognized as their own, and which was about to enter a new horizon, and blossom in poetry and idealistic thought.

Any such comparative interpretation, however, will now have to start with Paola Mayer's book. It sets a scholarly standard which no future work in its field can afford to fall behind. (HANS SCHULTE)

Elizabeth Hamilton. *Memoirs of Modern Philosophers*. Edited by Claire Grogan
Broadview Press. 420. $15.95

Gaining reputation steadily as a press which produces attractive, affordable, and well-annotated texts, Broadview Literary Texts has added an interesting parodic novel from the late eighteenth century to its series. Elizabeth Hamilton's *Memoirs of Modern Philosophers*, first published in 1800, participates in and recapitulates the revolutionary debates of the 1790s, debates Marilyn Butler has termed the 'war of ideas.' As Claudia Johnson has observed, in the decade following the French Revolution, domestic subjects were 'brought to the forefront of national life' and 'women's education, their manners, their modesty, their reading, their opinions about personal happiness, their power of choice in matrimony, and their expectations from married life were all matters of increasingly anxious public concern.'

Memoirs of Modern Philosophers raises all these issues about women through the interrelated stories of three heroines: Bridgetina Botherim, a crude caricature of the radical Mary Hays; Julia Delmont, a sentimental

heroine who falls prey to a French hairdresser; and the virtuous Harriet Orwell, a young woman steadfast in her Christian faith. Hamilton's satiric humour and lively wit work best when readers are familiar with Mary Hays's *Memoirs of Emma Courtney* (1796) and William Godwin's *Enquiry Concerning Political Justice* (1793), both mocked and often quoted in *Memoirs of Modern Philosophers*. The title is an obvious echo of Hays's novel and the conservative Edmund Burke's comments in his *Letter to a Member of the National Assembly 1791* where he says that 'modern philosophers' represent everything that is 'ignoble, savage, and hard-hearted.' Like Fielding's Shamela, Hamilton's Bridgetina perfectly replicates not only the sentiments, but also the cadence, the diction, the bodily gestures of the philosophizing woman after whom she is modelled. Thus, Bridgetina speaks endlessly of her 'sensations, passions, powers,' her 'romantic, frenzied feelings of sensibility,' the obstacles to perfectibility, and the false prejudices of society.

Grogan's edition, the only available modern text of the work, provides a valuable introduction which includes information about the political, historical, and social contexts, and about the author, who 'held a middling position which espoused the view that females were intellectually capable but that an inadequate and poorly directed education system failed to develop the female's potential.' Grogan directs readers to the secondary female characters in the novel and argues that these older women provide an important backdrop to the three young heroines. They 'instruct the reader how to manage a home, to arrange finances to provide for the poor and to protect onself from unforseen mishaps.' When one looks seriously at all the female characters, at all the heroines who act as foils of each other, the novel becomes richer and more rewarding than when simply viewed as a burlesque. Yet the parody does depend on a great deal of familiarity with the 'master' texts, and the appendices provide useful extracts for those who do not have Godwin's or Hays's texts readily at hand. In addition, Grogan provides many footnotes which direct readers to the relevant passages in the master texts. Almost all of Bridgetina's speeches could be glossed, because she replicates by rote Godwin's treatise. Her many exclamations of passion and her admiration for Rousseau are modelled after Emma's style and manner in Hays's novel. Grogan footnotes most, though not all, of these.

Memoirs of Modern Philosophers is not a fine or great novel. Its subject matter tends to be specific and topical rather than universal. Yet it is an important work because it crystallizes the central concerns about women in the Romantic period. In its exaggeration of the woman who dares to express her desire, in its condemnation of the sentimental, foolish heroine, one learns about the fears, the preoccupations, and the obsessions of the culture and the nation at the turn of the last century. Broadview Press has provided literary scholars with another useful and teachable novel which is intelligently presented and edited. (ELEANOR TY)

Amelia Opie. *Adeline Mowbray*. Edited with an introduction and notes by Shelley King and John B. Pierce
Oxford University Press 1999. xxxx, 290. US $12.95

This volume is a welcome addition to the increasing number of texts from the Godwin-Wollstonecraft circle currently available to readers, students, and scholars. It provides a critique of Godwinian philosophical and social values, whose insufficiency in the light of the real world has tragic consequences for the heroine. The central characters, Adeline and Glenmurray, are, according to the editors, meant to represent Wollstonecraft and Godwin, although in this case it is the male who dies first, leaving the protagonist a social outcast.

The central issue in the novel is Adeline's conversion to, and insistence on maintaining, Glenmurray's philosophy that social bonds, including marriage, are unnatural and restricting, and that an agreement between two adults is superior to the contracts inherent in civil and religious marriage ceremonies. She elopes with him and refuses every offer he makes to legitimize the relationship, on the grounds that to do so would undermine his own integrity. He, meanwhile, knowing that he is dying, that Adeline is pregnant, and that his considerable fortune can only pass to his legitimate heirs, does everything he can to persuade her otherwise. Several illuminating incidents, including her treatment at the hands of respectable society and her observation of the treatment of an illegitimate child in a playground, sway her only temporarily. It may well have been this naïve foolhardiness that made Dorothy Wordsworth 'quite sick,' and unable to finish the book.

The World's Classics series format serves Opie's novel well. The cover boasts the usual fine art print, but in this case, rather than choosing a painting with a vague thematic tie to the novel, the designers have had the good sense to select a portrait of the author by her husband, John Opie. The work is lightly but adequately annotated and the introduction is ample, if somewhat pedestrian and repetitious. The note on the 'season at Bath' would be more helpful had it indicated what time of year the season took place; and some explanation of why Richmond is so classical and beautiful would be welcome. The note on the stench of the sickroom could be amplified by indicating that smallpox has a distinctive smell, not confined to the sickrooms of the poor. Smallpox epidemics were strikingly democratic. The reference to Walter Shandy's forgetting his grief in words surely invokes Bobby's funeral oration and not the *Tristrapaedia*. The latter is, however, an appropriate reference point, because the entire section on Adeline's upbringing by her scholarly mother seems an extended reference to *Tristram Shandy*: Editha ponders the theories of shoes, like Walter

puzzling over the latus clavus; her book, like his, fails to advance as quickly as the child; and Locke is her reigning influence.

The novel has shifts of tone. Its earlier pages have a satirical bite that resembles Elizabeth Hamilton's *Memoirs of Modern Philosophers*; subsequently, its death scenes, faintings, temporary madness, and parental curses are much more like the sentimental novels of the period. Opie has been compared to Jane Austen, but Austen skewered fainting and running mad in her juvenilia. Despite these shortcomings, and perhaps because of them, I recommend this novel. Its contradictions illustrate the conflicting opinions even Godwin's friends had about his theories. (MARTHA F. BOWDEN)

Secondary Sources in the History of Canadian Medicine: A Bibliography – Volume 2.
Compiled by Charles G. Roland and Jacques Bernier
Wilfrid Laurier University Press. xxxiv, 246. $74.95

Bibliographies, collection guides, repository directories, and historiographical essays are important reference tools in identifying and assessing source materials. Such reference tools are few in the field of Canadian medical history. Thus the long-awaited publication of *Secondary Sources in the History of Canadian Medicine: A Bibliography – Volume Two*, compiled by medical historians Charles G. Roland, MD and Jacques Bernier, PhD, constitutes a significant contribution and welcomed resource for scholars, students, and others working in this field.

Volume 2 of *Secondary Sources in the History of Canadian Medicine: A Bibliography* is a continuation and an expansion of an earlier bibliography of the same title (now referred to as *Volume One*). Roland and Bernier state that both volumes are required for a full view of the scope of historical writings related to Canadian medicine. *Volume One* was published in 1984, and contains references to the Canadian medical-historical literature published until that date. Carrying on from there, the second volume contains references published between 1984 and 1998. *Volume Two* also includes material published prior to 1984 that was omitted from the first volume. Both volumes cite only secondary source materials, such as books, book chapters, journal and magazine articles, pamphlets, brochures, and theses, and not primary source materials whether they are published or not. In terms of format, both *Volume One* and *Volume Two* are divided into biographical, subject, and author sections, and include tables of subject classification codes to assist the user in accessing material in the subject section.

Volume Two indeed complements and improves upon the first bibliography. In this second volume, a concerted effort was made to include more French-language material as well as related social history work. That is, in addition to the expected medical-scientific references, entries on subjects such as poor relief, famine, medical economics, folk medicine, philanthropy,

ethnicity and health care, and other such topics constitute a more encompassing overview of work being done in the field of medical history. This reflects the expanding research interests and broadening parameters of the field during the past two decades. New scholarship in such areas as the history of nursing in Canada, which is covered much more comprehensively than was the case in the first volume, as well as Amerindian and Inuit medicine, mental health, folk and popular medicine, hygiene, maternal health, sex behaviour, and social welfare, among other categories, is again evidence of the growth of this discipline.

Users may be disappointed to learn that there are no annotations in this bibliography. In the introduction, Roland and Bernier state that this is an enumerative bibliography, and that they have made no attempt to exclude 'bad' or badly written history. Fair enough, and it is admirably inclusive of the editors. Arguably, the onerous task of writing annotations for this bibliography would perhaps have delayed its publication yet another sixteen years! More often than not, users can quickly assess by page length and publication source the suitability of a reference for their research. Still, it is my contention that annotations in bibliographies are highly desirable, so as to clarify content and identify works of differing theoretical frameworks or methodologies, which is not always evident from titles.

It is hoped that the next volume of this bibliography will be available electronically, preferably on-line. Researchers in the field of medical history, spoiled by HISTLINE and MEDLINE, are accessing an increasing number of reference guides and resource materials on-line. Publishing the bibliography on the Web would allow for easy updates, keeping the bibliography current and accessible. Knowing that this project has now been transferred from McMaster University to the Faculty of Information Studies at the University of Toronto, under the direction of Barbara Craig, I suspect that this may already be contemplated, if not in progress.

Roland and Bernier should be congratulated on producing a first-rate bibliography for historians of Canadian medicine, and for taking steps towards ensuring the continuation and evolution of this bibliographic project. (SHELLEY MCKELLAR)

Charles Brockden Brown. *Ormond*. Edited by Mary Chapman
Broadview Press 1999. 302. $16.95

Of the four intriguing novels Charles Brockden Brown wrote between 1798 and 1800 while moving between Philadelphia and New York, two (*Wieland; or, The Transformation* and *Edgar Huntly; or, Memoirs of a Sleep-Walker*) are currently available in affordable, well-introduced versions from Penguin. *Arthur Mervyn; or, Memoirs of the Year 1793* is only available in a flimsy and unattractive edition from the not entirely reliable NCUP. *The Library of*

America recently published *Three Gothic Novels* by Brown, but chose, oddly, to leave out *Ormond; or, The Secret Witness* (1799). Those of us who teach Brown, therefore, can be very grateful to Broadview Press and Mary Chapman for at last bringing us an elegant and affordable edition of Brown's least studied novel.

It must be said that Charles Brockden Brown's novels need all the help they can get. An attractive cover, high-quality paper, an animated and thoughtful introduction, a set of well-chosen contextual documents, and an impressive bibliography go a long way towards keeping at bay our discomfort with Brown's structural inelegance or his stilted dialogue. This is a good thing, however, because despite the inelegance, surveys of American literature desperately need Brown's presence at the end of the eighteenth century. His novels should be read next to the elegant and 'reasonable' classics of American political philosophy (the Federalist Papers, the Constitution, the letters of Madison and Jefferson) in order to remind us that the world's most confident nation was always uncertain about the radicalism of its own revolution.

'Composed,' writes Chapman, 'when the Federalists were drafting the controversial Alien and Sedition Acts, which attempted to restrict the influx of extremist views from France and other sites of democratic revolution, the novel poses questions about the feasibility of achieving absolute independence from other individuals, communities, and nations.' *Ormond* blends the Yellow Fever epidemic of 1793 (in what was then the nation's capital, Philadelphia), the seductiveness of radical French philosophy in America, and the politics of marriage in the wake of Wollstonecraft and Godwin's reflections on the institution in 1792 and 1793. Brown had barely recovered from the fever he contracted in New York in 1798 before he was at work on *Ormond*, and there is something appropriately feverish about Brown's novel itself; its countenance, like that of its titular character, bespeaks a 'deepening inquietude and growing passion.' Hence, the necessity for a reassuringly cool-headed introduction to the novel. Mary Chapman surveys Brown scholarship, identifies the many fascinating contextual debates and concerns that Brown's novel picks up on, and succeeds in making the novel seem, in retrospect, more coherent and more vital than a first reading might suggest. She then proceeds to describe the ways in which interior and exterior, or domestic and public spaces are crossed and recrossed by the yellow fever, by the insinuating Ormond, and by the unmarried and, to all intents and purposes, orphaned Constantia. By the novel's end, Chapman writes, 'all possible means of interpellating the private individual into the public sphere are foreclosed by the collapse of potential relationships.' Even a retreat to England cannot help Brown's disconsolate heroine: Constantia is left 'musing, with eternal anguish, upon this catastrophe,' and we are left wondering whether the novel bolsters early republican xenophobia and conservatism, or if, with the very excess of its pessimism, it succeeds in

undermining the confidence of every political position.

This edition (a reprint of the 1887 Philadelphia edition, with minimal modernizing) is, as the Press itself unashamedly proclaims, 'a delight to handle.' Chapman includes a chronology and three 'contextualizing' documents, the latter designed to remind us that real people (i.e. non-novelists) were talking about women's opportunities and radical philosophical threats to good order in the late-eighteenth-century United States. We are given excerpts from Judith Sargent Murray's *On the Equality of the Sexes* (1790), John Robison's *Proofs of a Conspiracy Against All the Religions and Governments of Europe, Carried on in the Secret Meetings of Free Masons, Illuminati, and Reading Societies* (1798), and Jedediah Morse's 'A Sermon Exhibiting the Present Dangers, and Consequent Duties of the Citizens of the United States' (1799). (The Robison piece, it might be worth noting, has resurfaced in recent years on the reading lists of certain American militia movements, a fact revealed during the trial of Oklahoma City bomber Timothy McVeigh.)

I was confused by the second section of the Works Cited, which claims to contain 'Bibliographic Checklists of Works by C.B. Brown' but which appears to contain checklists of works about Brown. I would like to have seen in the bibliography the Peter Lang edition of Brown's *Literary Essays and Reviews*, edited by Alfred Weber and Wolfgang Schäfer (where, among many other short pieces, one will find Brown's review of Noah Webster's *Brief History of Epidemic and Pestilential Diseases* 1799). These minor gripes aside, I am very pleased to see this edition. I have already used it in a graduate class on early American literature where both the introduction and the Robison excerpt proved very useful in framing and informing discussion. Constantia's catastrophe is our spoil. (PAUL DOWNES)

Samuel Taylor Coleridge. *Lectures 1818–1819: On the History of Philosophy*.
Edited by J.R. de J. Jackson. Number 8 of
The Collected Works of Samuel Taylor Coleridge. 2 volumes
Princeton University Press. Volume 1: cxlvi, 458; volume 2: xii, 571. US $195.00

It is at least triply appropriate to notice this new edition of Coleridge's 1818–19 philosophical lectures in the 'Letters in Canada' issue of *UTQ*. Its two volumes constitute the eighth numbered title in the ongoing Princeton/Bollingen *Collected Works* of Coleridge, an edition of enormous scope, importance, and usefulness that was begun in the 1960s under the general editorship of Kathleen Coburn, of the University of Toronto, and has been associated with Toronto for more than three decades. The principal manuscript on which the present texts of Coleridge's lectures are based was discovered by Coburn in England in 1933 and brought to Toronto, where it is now part of the renowned Coleridge Collection of Victoria University

Library. And the editor of these new texts, J.R. de J. Jackson, is another distinguished professor at Toronto and a worthy successor to Coburn as the pre-eminent North American Coleridge scholar.

Coleridge gave these lectures, fourteen in all, at the Crown and Anchor tavern in the Strand, London, on successive Mondays between 14 December 1818 and 29 March 1819, alternating the last seven with lectures on Shakespeare, Milton, Dante, and other classics of medieval and Renaissance literature delivered on the Thursdays between 11 February and 25 March. In the two and a half years preceding these series, Coleridge had published nine volumes of poetry and prose, including *Christabel* and *Kubla Khan*, *Sibylline Leaves*, *The Statesman's Manual*, the second *Lay Sermon*, *Biographia Literaria*, and a three-volume second edition of *The Friend*. His early collaborator Wordsworth had produced *The Excursion* in 1814 and a collected *Poems* in 1815, and would go on to issue several significant works in 1819–20, but Coleridge at the end of 1818 was both more esteemed and more interestingly controversial as a writer and thinker.

The lectures, which in Jackson's introductory description are 'the most complete record we have of any of Coleridge's public lectures,' present the gamut of Western philosophy, from Pythagoras, Socrates, Plato, and Aristotle to Locke and the responses to Locke by modern German philosophers. They constitute, in the overall view, a chief attempt by Coleridge to reconcile the conflicting claims and interests of philosophy and religion. Originally published by Coburn in 1949 as *The Philosophical Lectures of Samuel Taylor Coleridge*, they have been an invaluable source for scholars over the last half-century, especially in connection with the materials Coburn has made available in successive volumes, beginning in 1957, of Coleridge's *Notebooks*.

The texts in the volumes at hand, improved in accuracy and comprehensiveness over Coburn's of 1949, are lightly emended versions based on longhand transcripts – the Toronto manuscript – of now-lost shorthand notes taken by one or more reporters hired (because of the importance of the occasion) by Coleridge's friend and patron John Hookham Frere. In foot-of-the-page apparatuses and accompanying materials Jackson has supplemented the texts with information from scraps of Coleridge's drafts of the lectures – especially those in notebook 25 (in the British Library) – and from printed reports, announcements, and advertisements in contemporary newspapers and magazines. The front matter in volume 1 consists of an elaborate chronological table for 1772–1834 and an 'Editor's Introduction' that runs to 111 pages covering the historical circumstances of the lectures, the then-current state of knowledge concerning Coleridge's subject, the principal reading Coleridge did for the lectures, an account of the surviving manuscripts, and a lecture-by-lecture analysis of the content of the whole course. Most of volume 2 – the last four hundred-plus pages of

the work – is occupied by a description and exact reproduction of the Frere MS (the Toronto transcriptions on which the texts are based), a small selection of introductory material and notes prepared by Owen Barfield, who at one time was the designated editor for these volumes in the *Collected Coleridge*, and a 148-page index to the whole. It is an important work and in every respect a first-rate piece of editorial presentation. (JACK STILLINGER)

Samuel Taylor Coleridge. *Marginalia V*.
Edited by H.J. Jackson and George Whalley
Volume 12 of *Collected Works of Samuel Taylor Coleridge*.
Princeton University Press 1999. xxiii, 867. US $165.00

The fifth (and penultimate) volume of Coleridge's *Marginalia* contains his notes on over sixty books in alphabetical order by author, from Sherlock to Unidentified. Each marginal note is accompanied by the original passage that evidently provoked his commentary, and the editorial apparatus provides explanatory notes, cross-references to other works by Coleridge, and the approximate date of each set of marginalia. Heather Jackson, the chief editor of this volume, has wisely chosen to follow in the editorial footsteps of the late George Whalley, who edited volumes 1–2 of the *Marginalia*, and who devised the innovative publication format for this unprecedented editorial project. As Whalley pointed out in his magisterial introduction to the first volume, Coleridge's marginalia are unparalleled by those of any other writer in their range, scope, and depth of response to an incredible variety of subject matter. In the present volume, Coleridge is mainly engaged with literature, religion, and philosophy, with occasional side-trips into politics, history, travel writing, and science.

This volume contains marginalia on several important literary figures, including Sir Philip Sidney, Jonathan Swift, and Alfred Tennyson. Coleridge also perceptively criticizes the poetry of Charles Tennyson Turner, the brother of Alfred Tennyson. Among the most personally revealing marginalia in this volume are Coleridge's comments on various works by Robert Southey. In about 1814, Coleridge made some acerbic comments on *Joan of Arc*, a work that he coauthored with Southey in 1796, but which he later came to despise for its Jacobinical politics and its sophomoric use of poetic language. Coleridge invents special acronyms to indicate Southey's characteristic faults as a poet: '*S.E.* means *Southey's English*, i.e. no English at all. N. means Nonsense. J. means discordant *Jingle* of sound.' Coleridge also criticizes his own contributions to *Joan of Arc*, remarking at one point that 'these are very fine Lines ... but hang me, if I know or ever did know the meaning of them.' Elsewhere, however, his comments on Southey's works are more sympathetic and judicious. Coleridge provides extensive,

thoughtful commentary on Southey's *Life of Wesley* (1820), which he describes as 'the book more often in my hands than any other in my ragged book-regiment.' These remarkable marginalia on Southey's *Life of Wesley* express (by turns) enthusiasm, bewilderment, stern critique, and amiable rejoinder; they exemplify the rich complexity and emotional depth of Coleridge's response to his former friend and collaborator.

Theological controversy is the single most prevalent topic in Coleridge's *Marginalia*. Volume 5 contains over two hundred pages of marginalia on the works of Jeremy Taylor, a seventeenth-century English divine with whom Coleridge felt an especially close affinity. Coleridge's running commentary on Taylor's *Polemicall Discourses* (1674) offers sharp rebuttal on various points of disagreement; yet the predominant tone of these marginalia is one of affectionate colloquy with a kindred spirit. Coleridge particularly admires Taylor's penchant for digressions, reflections, and interjections: 'these are the costly gems which glitter, loosely set, on the Chain Armour of his polemic Pegasus.' Coleridge is considerably less sympathetic in his response to the writings of Emanuel Swedenborg. Although he admires Swedenborg's 'profound insight into the nature of Spirit,' he is nevertheless quite critical of Swedenborg's intolerance towards other religious creeds. In Coleridge's view, 'mutual intolerance is the pledge of mutual ignorance.'

This volume offers substantial additions to our existing knowledge of Coleridge's development as a philosopher. It contains extensive marginalia (never before published) on Benedict Spinoza, Heinrich Steffens, Karl Solger, and Johann Nicholas Tetens. It also contains marginalia on two histories of philosophy: Thomas Stanley's *History of Philosophy* (1701), a plodding, pedantic folio that Coleridge embroidered with characteristic vigour and wit, and Wilhelm Gottlieb Tennemann's *Geschichte der Philosophie* (1798–1817), a massive ten-volume compendium that served as Coleridge's main source of information for his *Lectures on the History of Philosophy* (1818–19). Coleridge's marginalia on Tennemann reveal that he did not make uncritical use of this source material; he is extremely critical of Tennemann's Kantian bias, and his marginalia provide a prolific trove of retorts, rejoinders, rebuttals, and free-associative digressions in classic Coleridgean style. Coleridge is especially eloquent in his defence of philosophical underdogs, such as Duns Scotus and Jakob Böhme, against Tennemann's more conventional assessment of their work. (JAMES C. MC KUSICK)

Gerald Finley. *Angel in the Sun: Turner's Vision of History*
McGill-Queen's University Press. 248; 16 colour plates, 119 black and white illustrations. $65.00

In *Angel in the Sun: Turner's Vision of History*, Gerald Finley offers a portrait of Turner at once unexpected and, to some perhaps, unwelcome. Tradi-

tionally, we hold Turner to have been one of the liberators of landscape painting. His penchant for stunning atmospherics, for climatic disturbances, and for natural wonders all attest to his determination to establish landscape as a subject truly worthy of the ambitious painter. What is more, the very smallness of the figures Turner actually included in his pictures (not to mention his technical weakness in this domain) further signals the gradual withdrawal of historical content from his painting. These and other attributes, it is further held, combine to make Turner not only a pioneer of landscape but an originator of subjectless painting – of painting liberated from contingencies of local context and literary reference. Indeed to speak of historical landscape for nineteenth-century art is to speak of an oxymoron, a hold-over of academic theory. And yet for all its seductiveness, such an account of Turner is prejudicial to his conception of art. Reuniting in a single text a lifetime's research and publications on Britain's most famous artist, Finley brings to the surface the complex and layered meanings essential to an understanding of Turner's most important pictures.

Inevitably perhaps, a text of such scope and ambitiousness can appear confusing or digressive. Divided by topic but organized roughly chronologically, Finlay's book evinces an additive quality that may run against the reader's desire to read it from beginning to end. The depth of Finlay's erudition and the richness of Turner's allusions may also slow the reader down. And yet the fact is that this kind of contextual analysis is not only pertinent to Turner but reminds us of the contemporaneity of his project. Turner's career offers a singular case study in history painting's effort to remain culturally relevant. Hence Turner founded his pictures on the latest historical and scientific developments, just as many of his subjects make reference to current events.

The rewards of Finley's approach can be great. Impossible as it is to convey the full network of historical, literary, and scientific allusion adduced by Finley in his efforts to unpack Turner's subjects, perhaps a single example gives some idea of the complexity of the enterprise. Turner's *Evening of the Deluge*, an important but neglected work today in the National Gallery, Washington, attests to the tension in Turner's work between the broad metaphorics of landscape and textual reference. The work's religious theme signals Turner's overarching commitment to traditional historical painting. Even if landscape elements dominate, crucial aspects of the picture's meaning cannot be understood without reference to ongoing debates over the relationship between scientific and religious knowledge. In particular, here Turner sought to unite biblical and geological accounts of human time: he included in the right hand corner an antediluvian crocodile based on recent findings of fossilized skulls. The idea was that the crocodile never boarded the Ark, hence providing a theological basis for the animal's extinction. Granted, the artist's reasoning seems bizarre – Turner himself,

perhaps to avoid controversy, deleted the crocodile in a second version of the picture. Turner's obvious struggle with this detail well attests to his determination at once to paint historical landscapes and to modernize their basis.

Atmospherics, climate, and the elements all fell to Turner's attempt to sustain and expand landscape's capacity for historical meaning and textual reference. Finlay devotes the concluding chapter of his erudite volume to Turner's late deluge pictures, where light and colour find themselves assimilated to the drama of biblical origins. That Turner here sought to ground his account in the latest scientific findings only underscores his commitment to the painter's mission to educate and instruct. Doubtless those practices don't accord with a modernist account of Turner, or an account keyed to the emergence of landscape painting as the unmediated representation of pure nature. And yet, one comes away from Finley's text with new and surprising insights into many of his best-known pictures. That a single text can so challenge our expectations in this respect is no small achievement. (MARC GOTLIEB)

D.L. Macdonald. *Monk Lewis: A Critical Biography*
University of Toronto Press. xvi, 312. $60.00

Matthew Gregory Lewis lived during those traumatic and repressive decades when Britain was at war first with the French Revolution and then with Napoleon. He died just three years after the Battle of Waterloo, stricken by yellow fever after his second visit to his Jamaica plantations. It was a life that saw little peace, beginning in the dissensions of incompatible parents and ending with the dangerous uncertainties of long sea voyages and tropical fevers.

The great strength of this biography lies in its presentation of *The Monk*. It investigates a variety of personal and literary contexts to further our understanding of Lewis's most famous work: his studies of the German *Schauerromane*; the tedium of diplomatic duties in The Hague; the threats of an advancing revolutionary army in 1794; his careful reading of Ann Radcliffe's *Mysteries of Udolpho* and William Godwin's *Caleb Williams.* Macdonald assesses the novel's strengths and peculiarities: the patterns behind its use of supernatural appearances; the ontological ambiguities of Matilda; the careful management of plot and subplot. It offers a full account of its reception, especially the opprobrium it attracted for appearing to advocate the bowdlerization of the Bible and for its graphic accounts of the power of sexual desire that motivates most of the characters, male and female, and lends the novel its pervasive eroticism. Our understanding is enriched by the coherence and detail of D.L. Macdonald's account of Lewis's novel and of the Gothic generally.

Lewis's punishment for including so much sex in *The Monk* was to be made the victim of two hundred years of lively speculation regarding his own sexuality. Writers of our times feel compelled to discover homosexual inclinations in people who kept their desires secret during times that did not encourage confidences. In chapter 4 Macdonald begins with a firm statement: 'Lewis never married, and he left no records of any sexual relationship.' Undeterred by this acknowledgment, Macdonald first finds Lewis to be homosocial, not surprising in a society that separated the sexes from childhood. He assembles a case from Lewis's smallness of stature, his male friendships, the motifs of forbidden love (all heterosexual) in *The Monk* to pronounce Lewis, *sotto voce*, a homosexual. While he never states his conclusion, he assumes it has been stated when, in the next chapter, he comments on the 'violence that threatened him as a homosexual.' The assumption informs the rest of the biography.

But it is the biography of an enigma and cannot avoid being speculative. We can disagree with some of Macdonald's conclusions without thinking the less of his book. Although Lewis does not come vividly before our eyes, we close this richly documented book having learned much of the personality and careers of this intense, irascible, puzzling, and capable man. (KENNETH W. GRAHAM)

James Reid. *The Diary of A Country Clergyman, 1848–1851*. Edited by M.E. Reisner
McGill-Queen's University Press. lxxxviii, 394. $65.00

The Reverend James Reid (1780–1865) complained soulfully, and repeatedly, about almost everything and everyone in his life: 'It seems I am getting slack in my journal, but what can I do in a life so monotonous. The same thing over and over again every day. No variety no excitement. Nothing to stir up ambition.' Yet he talked to himself in his journal for thirty-six volumes, spanning a fair bit of the fifty years he served as a rural Anglican clergyman in St Armand, Frelighsburg, in the Eastern Townships of Lower Canada. As he aged he wondered repeatedly whether his life had amounted to anything, and he wondered if the bishop in Montreal counted his work worthwhile. Suddenly, at age eighty-three, he burned his life's project, thirty-two of the thirty-six volumes, and ironically destroyed the very thing which would have brought him lasting fame in his new country of Canada.

We can only imagine the significance of his journal were we to possess the whole. The two volumes published in this edition are so compelling, so valuable, and so revelatory of life at the village level in Victorian Lower Canada that it is easy for our depression over the loss of bulk of the journal to surpass his unhappiness with his life. We can only be grateful to M.E. Reisner for giving us her edition of volumes 22 and 23.

Reisner has produced an exemplary piece of scholarly editing. She has provided a spotless rendering of the journal text, taken from the originals in

the archives of the Anglican Diocese of Montreal. As companions to this, she has written a lengthy research essay about Reid and the diary, exhaustive notes, an extensive chronology, a Reid bibliography, and thirty-eight biographies of local people, women and men who appear on Reid's pages. The book, which arises from her doctoral thesis in English at L'Université de Laval, evokes delight again and again by both the attractiveness of the diary and the sheer detailed comprehensiveness of her research.

Reid himself, perhaps unwittingly, provides the clue to the extraordinary value of his diary. He read the new book by the Reverend Ernest Hawkins, the international secretary of the British Society for the Propagation of the Gospel in Foreign Parts (SPG), entitled *Annals of the Diocese of Quebec*. It recounted the history of the Anglican church in the region. In Reid's eyes it was worse than worthless – it was untruthful. He accused Hawkins, well meaning as he no doubt was, of depending too much on the reports supplied to the SPG by the bishops, the purpose of which was to solidify the financial support the SPG gave to Canada. Reid writes astutely, '[The Bishop] knows perfectly well that it will be best that the Society should know no more than it will please him to tell.' The effect on Hawkins's history was awful: 'The Bishop is the Church in Canada, and the Church is the Bishop, and consequently the Clergy are nobodies.' We may add after reading Reid's diary, 'And the people are nobodies.'

Reid's diary shows us the people of his parish as well as himself and his children. Only his wife seems strangely vague, the apparently illiterate helpmeet he calls Mrs Reid. He offers one look into the life of church, society, and human relations in a rural community. Reisner's notes and biographies give us the start of the analogue to the dictionary of the rich and famous, the *CDB*: the imaginary *Canadian Dictionary of Local Biography*, the *CDLB*. What Reid called monotonous was, rather, the cycle of life as lived by ordinary people, and revealed in the diary by the day, the season, the year. This is not the stuff that the news is made of, even then. But it is life, and it is life all of a piece. To be fair, Reid also counted his life as blessed. He meditated often on the passage of his life, and gave thanks: 'God has been wonderfully kind to me and provided for me far beyond what could have been expected from my humble birth and defective education. All things considered it must be a wonderful Providence that I who am so constitutionally bashful should have, in this bustling, pushing world, got on as I have.' Without a pause, he discloses the integrality of his life in Frelighsburg and closes his meditation with these words: 'The winter is still open. We have not yet stabled our cows.' Unlike the Victorian Canada of our history books, Reid's world appears not constructed out of dichotomies: sacred and profane, secular and religious, God's world and somebody else's world. Life seems whole in Frelighsburg, without the high walls scholars build to divide religion from the rest of life.

We can look forward to the publication of Reid's volumes 25 and 36, and

to the use we can make of what Reisner has given us. (C.T. MCINTIRE)

Lawrence C. Jennings. *French Anti-Slavery: The Movement for the Abolition of Slavery in France, 1802–1848*
Cambridge University Press. x, 320. US $54.95

The enslavement of Africans from south of the Sahara desert and their sale for work on the plantations of the Americas and elsewhere has had a huge impact on world history since 1500. One central element in that unfolding story was the emergence of a critique leading on in the nineteenth century to legal abolition of the trade and of slavery. In 1794 France was the first great power to abolish colonial slavery, but Napoleon re-established it in 1802. Lawrence C. Jennings of the University of Ottawa is a leading authority on nineteenth-century French efforts to abolish slavery after Napoleon. He argues rightly that this second abolitionist movement has been neglected in the historical literature, and he provides a detailed investigation of the drawn-out prelude to the definitive eradication of French colonial slavery in 1848. In 1988 Jennings published a study of French reactions to British slave emancipation. In this volume he extends his investigations into the organizational and parliamentary politics in Paris prior to the 1848 abolition of slavery throughout the French colonies and protectorates. It is a story of indecisive politicians, of rivalries between intellectuals, and of provincial and colonial lobbies trying to delay the implementation of proposed legislation. Much of the encouragement and some financial assistance for the French abolitionists came from Britain, which had already implemented an end to slavery in the colonies. Jennings underlines the influence of King Louis-Philippe in steadfastly blocking the passage of abolition because he feared the costs of reparations and the disruption to the colonial economies.

Jennings does not say much about the intellectual origins of the attitudes current in France towards the slaves. In the nineteenth century, the Enlightenment attitudes studied by Kaija Tiainen-Anttila in *The Problem of Humanity: The Blacks in the European Enlightenment* (1994) were about to undergo the huge revision of thinking about human diversity in the world which derived from evolutionary thought. In November 1844, *Vestiges of the Natural History of Creation* was published anonymously in London (it was by Robert Chambers) and caused a sensation. James A. Secord has argued recently that *Vestiges* advanced the idea of human evolution in a popularized form that prepared the ground for the later reception of Charles Darwin's *On the Origin of Species*. At the same time that British abolitionists were discussing with French colleagues the possibilities of social development in the French slave colonies, the whole existing paradigm of racial distinctions was being undermined. Many French abolition-

ists accepted that slavery could not be abruptly terminated in the colonies, since it was felt that the slaves would be incapable of dealing with freedom without a transitional period in which they were moralized and missionized. Some abolitionists were informed by abstract principles, while the colonists referred to their experiences of dealing with African slaves.

Curiously the one abolitionist militant of African descent who was prominent in Paris, Cyrille Bissette, was distrusted by most of the abolitionist group. A contemporary engraving portrayed him with a light European complexion. Bissette was seen as an impulsive spendthrift and a liability by the genteel abolitionists. He called for immediate abolition, whereas many abolitionists were gradualists.

Foreign and religious elements in the French abolitionist campaign were significant, and negative, factors. An English Quaker and some French Protestants were involved in the 1822 committee against the slave trade. The person identified as a Catholic theologian is certainly Juan Antonio Llorente, a former Spanish inquisitor who became a collaborator with the French at the time of the invasions of his country and subsequently lived for years in Paris during the Restoration, where he was the darling of the liberals. A recent book by Sheryl Kroen has shown how strong the anticlerical element was in political agitation against pious ultra-royalism. Abolitionism was resisted by Anglophobes and also by Catholic royalists hostile to Protestantism.

Jennings has written a richly informative book about the pervasive conservatism of much of the French ruling elite in the nineteenth century punctuated by sudden political crises in Paris. On 27 April 1848 the abolition of colonial slavery decree was signed by all members of the provisional government that resulted from the February Revolution. (DAVID HIGGS)

Jennifer Waelti-Walters. *Damned Women: Lesbians in French Novels, 1796–1996*
McGill-Queen's University Press. xii, 270. $60.00, $24.95

Jennifer Waelti-Walters's *Damned Women: Lesbians in French Novels* covers two hundred years of French literature (1796–1996) and over 130 novels featuring lesbian characters. Such a large corpus will appear amazing to many specialists of French literature, since most of these novels are never mentioned in books of literary history and have never been studied. *Damned Women* partly overlaps two preceding books: Lillian Faderman's *Surpassing the Love of Men: Romantic Friendship and Love between Women from the Renaissance to the Present* (1981) and Marie-Jo Bonnet's *Les Relations amoureuses entre les femmes du XVIe au XXe siècle* (1995), in-depth contributions to feminist and lesbian research which are neither exhaustive nor up to date. Waelti-Walters's aim is to write an all-inclusive historiography of lesbian characters, and from the start, she defines lesbians as women who

have sexual relations with other women, a contemporary and convenient definition, since it allows her to eliminate the eighteenth-century issue of 'romantic friendship' (Faderman) and focus on the theme of of bisexuality.

She divides her book into three main chronological sections roughly based on two interesting notions: that of the male gaze, and that of the specificity of French history and culture. In the first part (1796–1929), the male gaze appears as a fluid concept rooted in either social power or identification with dominant ideologies concerning women's social roles. In the eighteenth-century novel (Diderot's *La Religieuse*), this gaze is mainly voyeuristic and humorous, but in the nineteenth century, it often degenerates into a contemptuous and hateful vision of lesbians, rooted in the fear of women's autonomy: from Balzac and Baudelaire to D'Argis, Mendès, and De la Vaudère, lesbians are depicted as predatory animals, lascivious, debauched, or diseased monsters, incapable of love and competing with men in triangular relationships. Although, at the beginning of the twentieth-century, such writers as Colette, De Pougy, Vivien, Saint-Agen, Margueritte, Proust, and Lacretelle attempt to go beyond the prototypes of the male gaze of their time, lesbian love continues to be presented mostly as a perversion or an inferior short-lived diversion from heterosexuality or a totally doomed solution to women's needs. This first part of the book, also the longest, seems to me the best, as the concept of the male gaze, which later becomes that of internalized homophobia, works quite well. The second part (1929–68), entitled 'Through Women's Eyes,' is, in my view, the most arbitrary section of the book. After dealing rapidly with both the rather pessimistic postwar novels of the 1950s and the free bisexual experimentation of the 1960s, it devotes only ten pages to Leduc, De Beauvoir, Wittig, and Cixous in a Chapter mixing feminist theories of lesbianism with quick references to a few novels. The short discussion on Wittig appears particularly weak. In the last part (1968–96), Waelti-Walters proposes an interesting theory of the Frenchness of contemporary fictive lesbians: they would be the product of an extremely androcentic and heterosexual society which is, however, very reluctant to sanction or interfere with people's private lives. This would explain the great isolation and closetedness of French lesbians, real and fictive, in comparison with their North American counterparts. Such a view seems quite accurate.

As a reference book, *Damned Lesbians* is remarkable for the number of novels it covers and its effort to present them coherently. But it fails to mention which novels are available in English translation. Besides, readers who are in search of a theoretical or political approach (I am thinking of the related issue of gender [masculine vs feminine] or of the importance of feminist utopian novels featuring lesbian communities) will be disappointed. Those who are interested in experimentation with language or narrative forms, so dear to many French avant-garde authors, will also find this book sorely lacking. Waelti-Walters likes what she calls 'a good read':

conventional fictions whose stories she recounts with enthusiasm. She devotes over twenty pages to three popular novelists: François, Best, and Monferrand, but she totally ignores Cixous's theory of female bisexuality as well as her *The Book of Promethea* (1983), an experimental fiction on female same-sex passion. She hardly mentions Wittig's *The Lesbian Body* and dismisses Garréta's *Sphinx* as irrelevant to her approach. But perhaps I am asking for too much subtlety from a pioneering reference book. (JEANNELLE LAILLOU SAVONA)

James Stark. *Bel Canto: A History of Vocal Pedagogy*
University of Toronto Press. xxvi, 326. $75.00

While today's voice teachers and voice scientists are increasingly embracing the use of technology in the voice studio, James Stark has ably traced the origins of voice pedagogy, and weighs their connection to present-day methods. The lines of understanding from one generation to another are not straight ones; they are jagged with controversy and the discoveries that alter previous thought. Stark has presented the important theories, practices, and questions yet unanswered in a style that is provocative, deftly researched, and at times humorously pointed. His writing style summons the historical narrative of Henry Pleasants and Cornelius Reid, functional and nationalistic vocal approaches as delineated by Richard Miller, and the scientific analysis of Johan Sundberg.

Stark draws us into the main issues of voice pedagogy: discerning efficient and healthy vocal function, and the transmission of techniques to achieve expressiveness and style while embodying those healthy practices. He does so by gathering the historical cast of characters that have turned the journey of understanding into events of high drama. Within chapters entitled 'The *Coup de la Glotte:* A Stroke of Genius,' 'Registers: Some Tough Breaks,' and '*Appoggio:* The Breath be Dammed,' Stark pits theory against theory, and technique against technique in scholarly combat. The issues of vocal onset, breathing, 'vocal tremulousness,' articulation, expressiveness, and arriving at a definition for 'Bel Canto' are all rigorously explored. He outlines the pioneering work of Giulio Caccini, Manuel Garcia II, Francesco and Giovanni Battista Lamperti, and others in their attempts to systematize and codify their ideas of proper singing and voice teaching. In two of the book's many examples illustrating the intensity of feeling surrounding singing matters, Stark recounts the impassioned controversy and misconception that met Manuel Garcia's theories on vocal onset and his *coup de la glotte*. He also tells how Gilbert-Louis Duprez's singing of a high C in 'chest voice' in Rossini's *Guillaume Tell* caused such a sensation with the Parisian public in 1837 that it eventually drove his tenor colleague Adolphe Nourrit to take his own life. Nourrit's voice production followed the traditional taste

of singing high notes with a brilliant, nasal tone. Such accounts put a human face on the search for physiological truths.

Of further interest are Stark's surveys of vocal registers and the evolution of knowledge on the subject, and a Germanic technique for breath control (*Stauprinzip)* as it compares with an Italianate approach to breathing (*Appoggio).* His depth of research in presenting opposing viewpoints is both formidable and reassuring.

Manuel Garcia (acclaimed as the inventor of the laryngoscope) explored his own larynx in order to map its function and discover its proprioception in more detail. With the help of colleagues at the Gronigen Voice Research Lab in the Netherlands, Stark has followed in kind, stating that with the findings of Garcia and the Lampertis, 'each generation must try anew to understand their meaning and significance.' The appendix of the book contains the results of this research, which the author carried out by 'using himself as the singer-subject.' With a sampling from only one person, and that person being the author, this research is too modest to be substantive or conclusive on any recognized scientific basis. However, it does give a historical nod to Garcia's work, as well as initiate a modern and more quantitative look at his theories and how they can clarify the specialized phonation required of singers.

In *Bel Canto: A History of Vocal Pedagogy*, Stark has brought together the worlds of voice teacher, laryngologist, and acoustician in a highly readable and informative resource. Never before has this information been more accessible. This is a treasure trove for all those interested in the human voice, and helps them to 'reason why' – with specific information, old and new. (DARRYL EDWARDS)

J. David Wood. *Making Ontario. Agricultural Colonization and Landscape Re-Creation before the Railway*
McGill-Queen's University Press. xxviii, 206. $55.00

David Wood tells of Ontario during the time required for the first settlers of European origin to multiply their numbers to become a million strong, a process which stretched from 1780 to the early 1850s. He examines their early encounters with the land and their achievement in creating a workable society. 'The colony,' he concludes, was not a 'clone': instead 'it had become an amalgam of New World and Old – a compromise between British allegiance ... and North American know-how and flexibility.' He organizes his presentation around themes which explore the confrontation with nature, the imposition of order on the land, the peopling of the land, the creation of social order, the nature of agriculture, communications, and the planting of towns. These are staples of geographical accounting of settlement. Wood's achievement is less to offer his readers a novel analysis

than to focus on a period which has been slighted by recent scholarship which has shown little interest in considering it seriously on its own merits.

Wood turns our attention to a period when the colony has had a bad press. It was the time of the Rebellion and of the Family Compact. We are apt to remember Robert Gourlay and Anna Brownell Jameson, Susanna Moodie and Catharine Parr Traill – observers whose critical judgments of the place are famous. Yet Wood's reader encounters a different mood in the pages of this book. Ontario is for him a place of striving; it is where the energetic and optimistic farmer, preferring to settle in the forest rather than in open areas, is busy girdling, junking, chopping, grubbing, and burning in the process of eliminating the trees to prepare the land for agriculture. When he discusses the nascent social structure of the colony he divides his treatment into categories of social function and dysfunction, thereby assuring that recognition of mechanics' institutes, fraternal associations, and the distribution of patenting accompanies a discussion of alcoholism, poverty, and crime.

This book is about progress, a word Wood doesn't mind invoking. It is about achievements which preceded the railway era, about how the conditions which made the huge investments in such projects as the railways and the creation of a modern society possible. Wood is at pains to demonstrate that the grand program of modernity did not arrive in a society unawares: in some of the finest suggestive writing in the book he shares with the reader something of the expectancy of the period of waiting before the iron horse's arrival. Wood would have us understand that this society which created the plank road was not unprepared to contemplate its successor.

A distinctive feature of this work is Wood's interest in pattern: he summarizes his discussions in maps showing the distribution of diverse phenomena. Maps display geographic variations of such phenomena as the development of communications, levels of affluence, and incidence of post offices at several different times. The occasional vignette enlivens the text, offering compelling illustrations of the texture of life on the concession line.

This book offers an accessible and enjoyable introduction to any reader who is interested in an Ontario characterized by the sound of axes attacking the trees rather than by the whine of semis trucking Toronto's garbage down the 401. (PETER G. GOHEEN)

Wendy Cameron and Mary McDougall Maude.
Assisting Emigration to Upper Canada: The Petworth Project 1832–1837
McGill-Queen's University Press. xvi, 354. $65.00

Wendy Cameron, Sheila Haines and Mary McDougall Maude, editors.

English Immigrant Voices: Labourers' Letters From Upper Canada in the 1830s
McGill-Queen's University Press. lvi, 472. $65.00

In 1831, Thomas Sockett, rector of Petworth Parish in southwest Sussex, proposed to his patron and parishioner Lord Egremont that he lend his support to a scheme to help able-bodied parishioners emigrate to British North America. A year later, the first two ships chartered by the new Petworth Emigration Committee, the *Eveline* and the *Lord Melville*, left Portsmouth for Montreal.

In these two very fine volumes, Wendy Cameron, Mary McDougall Maude, and Sheila Haines bring together the people, the policies, and the experiences of those who in one way or another were involved in what was a unique and perhaps one of the most successful parish emigration undertakings of the first half of the nineteenth century. *Assisting Emigration to Upper Canada* presents the project from the perspective of those 'who stayed home' and made the decisions about policies and actually made the scheme work. While tens of thousands of Britons crowded onto small, often unseaworthy ships and frequently arrived in America unfit to settle, Thomas Sockett, architect and principal overseer of the Petworth Emigration Committee, was determined that Egremont's emigrants would have every chance of success. He chose candidates carefully, ensured that the vessels the committee chartered were safe and provided 'decent accommodation,' and sought the assistance of authorities in Upper Canada to help emigrants settle. Over a six-year period, the Petworth Emigration Committee assisted approximately eighteen hundred labourers, artisans, and other country folk and their families to leave England and settle in Upper Canada. The project stalled in 1837, with the outbreak of rebellion in Upper Canada and the introduction of new and more restrictive policies concerning parish-funded emigration at home. And in the end, it could not survive the death of its principal benefactor in November of that year.

The rich detail and analysis of *Assisting Emigration* rests on a careful reading of the extensive collections of government documents, British and Upper Canadian newspapers, extant Petworth Committee records, and a wide range of private and parish papers. One of the particular strengths of this volume is a fascinating chapter that explores who the Petworth emigrants were and why some chose to leave home and others did not. These men, women, and children really begin to come alive, however, in part 2 of *Assisting Emigration*, which offers a detailed, annotated list of those families and individuals who were sponsored by the Committee. And in the second volume of this study, *English Immigrant Voices*, at least some of the Petworth settlers gain individual personalities, as they cope with the frustrations of transatlantic travel, the heartache of early settlement, and, for some, the satisfaction of success.

Most of Lord Egremont's emigrants were illiterate. Many were obviously determined, however, to maintain contact with family and friends after they had left home. *Immigrant Voices* reproduces 180 letters or excerpts of letters written over the time of the project and beyond. Much of this correspondence first appeared in print either in newspapers or in various collections of promotional material in the 1830s. As the editors of *Voices* persuasively argue, the 'authenticity' of the letters is not an issue, however. Sockett and other early nineteenth-century supporters of emigration had been relatively careful not to give would-be emigrants false hope about what to expect in the New World. And a careful examination of many of the previously published letters, including a comparison with extant original manuscripts (examples of which are presented in the appendices of *Immigration Voices*), confirms Sockett's own claim that he had not fabricated the wide range of experiences, judgments, and often contradictory advice that the correspondence reflects.

Voices is more than a collection of letters, however. A short but well-written and well-researched introduction sets the context for the early nineteenth-century world of emigration and addresses the historiographical and literary debates about how the letters could be presented and interpreted. Cameron et al chose to present this collection in chronological order, based on the date each letter was written. Most of the letters are also grouped by year, 1832 through 1837, and each of these sections is introduced with an account of the events of that year. The editors have gone to considerable lengths to make the individual letters accessible to the reader. Each is presented with its own brief commentary and extensive annotations that rest on painstaking genealogical research on both sides of the Atlantic. Two appendices provide detailed identification of people, places, and terms mentioned in the letters, and an extensive index offers quick access to particular individuals.

As one explores the emigrants' world of the Petworth Project, one is struck by the resourcefulness and determination of the writers. Editors' notes and their cross-referencing of letters also illustrate the intricate web of relationships that many of the letter writers shared. The importance many immigrants placed on maintaining contact with kin and community at home is highlighted in the last section of *Voices*. Here, three collections of letters invite the reader to listen to both sides of transatlantic conversations – ones that continue over two or three generations.

Individually, *Assisting Emigration* and *Immigrant Voices* make very welcome contributions to our understanding of emigration from England in the early part of the nineteenth century. Each volume is firmly grounded in the current international literature, meticulously researched, extensively illustrated, and well written. As the authors-editors have most ably shown, however, the worlds of the rulers and the ruled were inextricably intertwined. Students of emigration should consider reading the two volumnes

as one study. Colonial historians and genealogists will find much to pique and sustain their interest. And the general reader looking for stories of the past will be delighted. (E. JANE ERRINGTON)

Victor Shea and William Whitla, editors. *Essays and Reviews: The 1860 Text and Its Reading*
University Press of Virginia. xxiv, 1060. US $90.00

Essays and Reviews, a collection of seven articles by six clergymen and one layman (a lawyer) of the Church of England, appeared in the autumn of 1860, a year after Charles Darwin's *On the Origin of Species*. Like Darwin's work, it became both the trigger and the target of a rolling controversy which did much to define the landscape of Victorian culture. For *Essays and Reviews* marked the moment when Liberal Protestantism stood forth as an identifiable ethos with a British presence. This ethos consciously took modernity as its benchmark and, prizing 'free inquiry,' sought to apply the critical faculties of disinterested intelligence to the whole of Christian theology and its sources. Hitherto, the leaders and gate-keepers of Victorian opinion had associated such Liberalism almost exclusively with German academics, and thus as something 'foreign.' It was just this prejudice that made *Essays and Reviews* such a shock to the reflexively conservative temperament of the Anglican establishment (and, at one remove, to that of Presbyterians and Nonconformist Protestants). Here was consciously 'modern' critical theology, practised not by isolated mavericks but by seven *bona fide* members of the Establishment itself – Frederick Temple, headmaster of Rugby (later bishop of Exeter and then archbishop of Canterbury); Baden Powell, Savilian Professor of Geometry at Oxford; Mark Pattison, fellow (and soon to be rector) of Lincoln College, Oxford; Benjamin Jowett, Regius Professor of Greek and fellow (later master) of Balliol College, Oxford; Rowland Williams, vice-principal of St David's College, Lampeter; H.B. Wilson, a Huntingdonshire vicar and active journalist; and Charles Goodwin, barrister, philologist, and Egyptologist. With such an array of essayists, Liberal theology could no longer be considered a foreign phenomenon; it was within the gates, and in force. The angry reaction of 'High Churchmen' to *Essays and Reviews* was predictable. More surprising, not least to the essayists themselves, was the hostility of bishops and clergy whose centrist opposition to the Anglo-Catholic movement had given them a reputation for liberal sympathies. The bishops of the Church issued a condemnatory manifesto; Wilson and Williams were tried in ecclesiastical court for teaching 'false and erroneous doctrine,' though the judgment against them was reversed on appeal to the Judicial Committee of the Privy Council; and the Lower House of the Convocation of Canterbury proceeded to pass a formal motion of condemnation.

Nevertheless, the essayists in the end achieved at least a portion of their aim: if the Church of England still worried about the bounds (or even the legitimacy) of free critical inquiry, it had started to come to grips with diversity as a fact of its own – and the nation's – institutional life.

Essays and Reviews, therefore, would seem to be a seminal cultural document. So it is curious that the present edition is the first since 1874, and the first critical edition ever. Or perhaps not. One age's modernity is the next age's antique. The terms of critical discussion in the theological enterprise, as in other disciplines, have shifted and even developed significantly since 1860; and of the seven essays, only Pattison's 'Tendencies of Religious Thought in England, 1688–1750' continues to be consulted and taken seriously to this day. *Essays and Reviews*, in other words, may now be simply a historical document.

And yet intellectual life, if it is to retain its energy, must engage in constant re-engagement with its sources, not in order to pass judgment on those sources but because those sources may (as Karl Rahner once wrote) 'say something to us which we in our time have not considered at all or not closely enough, about reality itself.' By enabling us once again to read *Essays and Reviews*, masterfully edited and superbly annotated, Victor Shea and William Whitla have performed something far more than intellectual archaeology. They have given us a chance to re-engage one of the ground-breaking works of critical thought in the English-speaking heritage, and thus allowed the modernity of the 1860s to speak to the modernity of 2001. (STEPHEN REYNOLDS)

Gordon Hak. *Turning Trees into Dollars: The British Columbia Coastal Lumber Industry, 1858–1913*
University of Toronto Press. x, 240. $65.00, $22.95

The British Columbia forest industry has become very popular as a thesis topic, especially in history departments. In the past half-dozen years at least a half-dozen new titles have been published, most of them theses-turned-books. Gordon Hak's book appears to be one of these, a historical account of the early years of logging and lumber manufacturing on the coast. It adds a little of the earlier years but stops a half-century before the end-period covered by Richard A. Rajala, and it concentrates entirely on the Canadian logging and lumber industry, whereas Rajala covered all of the northwest coast and rather more of the United States than of Canada (*Clearcutting the Pacific Rain Forest* [1998]).

Those who are interested in minute detail, year by year, will find it in Hak. His coverage is competent of the technologies, labour and union history, economic conditions, and formal political history. He has been assiduous in seeking out information from early newspapers, trade journals,

diaries, and archives. The book is neatly organized by topic: markets, companies, forest policies, workers, and so forth. Hak writes well enough, but a reader would soon be bored unless using this as a reference source. As such, it is good research material, sometimes exhaustive if not exhausting.

Those who are interested in trends, causes, consequences, or theoretical understanding are less likely to find this compendium stimulating. Although the publisher claims that it has as its focal point the concept of market capitalism, the focus is hard to find in the midst of so much detail. True, indeed, the industry operates within market capitalism, but then, what industry doesn't? The fact that forests and trees in themselves had no market value in the nineteenth century, but became commodities once logged, especially if further transformed into board feet of construction lumber, is not really breathtaking as revelation. In short, there is no theoretical thrust to this account, which would, for example, more fully explore and explain, rather than simply describe, the development of technology, access to United States lumber markets, and shifts in government policies and business strategies.

The use of immigrant labour and the industry's relationship with First Nations are well covered at the descriptive level, and these accounts, especially if put together with similar accounts of the fishing and mining industries of that same period, provide a useful compendium of social history. Hak does mention parallel studies of other industries, but his choice of sources is somewhat idiosyncratic. It seems odd, for example, that several general histories of factory labour by central Canadian writers are included, yet recent studies by Alicja Muszynski and by Diane Newell on the history of labour in the British Columbia fish-processing industry are not.

Overall, then, a scholarly empirical contribution to the historical study of the coast. Not an exciting book, but useful as a reference work. (PATRICIA MARCHAK)

Arthur J. Ray, Jim Miller, and Frank J. Tough. *Bounty and Benevolence. A History of Saskatchewan Treaties*
McGill-Queen's University Press. xxxvi, 300. $34.95

Bounty and Benevolence is a careful, detailed analysis of the 'numbered treaties' signed from 1874 to 1907 between First Nations peoples and the Canadian government in what is now Saskatchewan. The book examines treaties 4, 5, 6, 8, and 10 in depth, as well as earlier precedent-setting treaties. It explores the historical context in which these agreements were signed, the negotiations that preceded them, and the goals of the parties involved. A central feature is the emphasis on practices established in the long-standing relationship with the Hudson's Bay Company. Thus the book begins with an examination of relations between Aboriginal peoples and the HBC before 1800, outlining the many aspects of that relationship which

were reproduced in the treaties: negotiating protocols; annual gifts (annuities); special recognition for chiefs and headmen; and relief for the old, sick, and those in economic difficulty. This analysis of the adoption of HBC practices in treaty-making is one of the most important contributions of the book, facilitating a significantly deepened understanding of Aboriginal expectations in the aftermath of the treaty process. Above all, the people expected an ongoing relationship in which they could raise concerns and renegotiate terms as it became necessary.

The book has its roots in a research report produced by Arthur J. Ray, Jim Miller, and Frank J. Tough for Saskatchewan's Office of the Treaty Commissioner, and serves to bring together academic inquiry and the concerns of treaty research. This is one of its strengths. Treaty research has focused attention on crucial matters such as the gap (often quite broad) between the written version of a treaty and promises made by federal negotiators at treaty talks. Although this problem surfaces repeatedly in research reports, there is less published literature that acknowledges it. The most common discrepancy is the promise made by most federal negotiators that hunting and fishing would continue unchanged, when written treaties stated that the government could make 'regulations' limiting these practices. Some negotiators even told the chiefs that they were giving up nothing by signing the treaty, only gaining presents from the Queen.

Another important feature of the work is its use of extensive quotations from the speeches and deliberations of chiefs at negotiations. These passages are a powerful antidote to the view that Aboriginal leaders did not understand the future that lay before them. In reality, these men showed an astute and clear-sighted understanding of many critical points, including the fact that Europeans and Euro-Canadians would be entering their territories in large numbers. Their words are moving testimonies to the dreadful dilemma of the plains people, as they faced the impending annihilation of the buffalo and their foreseeable loss of livelihood and autonomy. Consider the words of the plains Cree chief Ahtakakup to his fellow chiefs: 'Can we stop the power of the white man from spreading over the land like the grasshoppers that cloud the sky and then fall to consume every blade of grass and every leaf on the trees ... ? I think not. Before this happens let us ponder carefully our choice of roads.'

Bounty and Benevolence is a valuable addition to the literature on Aboriginal history in Canada. In spite of its subtitle, the book covers an area considerably beyond Saskatchewan, partly because the numbered treaties extended well past the provincial borders. It also examines significant, little-studied issues such as the Selkirk Treaty of 1817 and the responsibilities the federal government undertook through the Rupertsland Transfer by which it assumed ownership of much of western Canada. The chapter on treaty implementation, while short, succinctly conveys the meanings attached to the agreements by Aboriginal people, and their intensive efforts to hold the

government to its promises.

Oddly, the book does not include any modern maps showing the areas of the treaties discussed. It is also somewhat uneven in its coverage of treaties, with the result that some chapters do not stand well alone. The chapter on Treaty 10, for example, is rather meagre, partly because of a scanty historical source base. The text also occasionally suffers from a common fault of research reports, namely a surfeit of detailed information which can be tedious to wade through. But on the whole, the read will be rewarding to specialists and general interest readers alike. Ray, Miller, and Tough have added substantially to our understanding of treaties through this book. (ROBIN BROWNLIE)

William J. Callahan. *The Catholic Church in Spain, 1875–1998*
Catholic University of America Press. xvi, 696. US $49.95

For centuries Catholicism has formed the core of Spain's national identity. The famed Reconquest, the expulsion of the Jews and Muslims, the long life of the Inquisition, implacable opposition to Protestantism, and success at establishing Christianity throughout a vast empire made 'Catholic' inherent to the definition of 'Spaniard.' Consequently students of the Church in Spain must address central political and social issues. No one knows this better than William J. Callahan. The author of the prize-winning *Church, Politics and Society in Spain, 1750–1874* (1984), he carries the themes of the Church, politics, society to the present in his new book.

Callahan has divided the text into twenty-four chapters. Following an introduction that surveys the Church from 1808 to 1873, he examines the Church and politics in six chapters that cover the years from 1874, the eve of the restoration of the Bourbon monarchy, to 1930 and the fall of the Primo de Rivera dictatorship. Chapters 8 through 11 describe and analyse a variety of topics that include ecclesiastical organization, clerical demography, the size, location, and activities of both the secular clergy and the religious orders, and the nature and variety of religious practices among different classes and regions of Spain. The remainder of the book considers the Church during the Second Republic, the Civil War, the Franco dictatorship, and the post-Franco era.

Callahan emphasizes that the Church was never the monolithic body its detractors have often assumed. Religious orders and the secular clergy formed two distinct groups; within the secular clergy, education, and income, but no longer class, typically divided the ecclesiastical hierarchy and parish priests; until the creation of the Episcopal Conference in 1966, the secular hierarchy lacked an effective national organization to articulate a single point of view on major concerns.

An extensive number of recurring issues affected the Church within the

environment of secularization, urbanization, and social change common to Western Europe during the years studied. Political and financial issues included the relationship of Church and state; regalism, the state's patronage rights, and relations with the Vatican; the Church's role in regional and national political organizations; religious dissent and pluralism; government financial support for clerical salaries and Catholic schools; the Church's role in education and religion in the classroom; public morality; civil marriage and divorce. Internal issues included the changing size and composition of the clergy; clerics' activities and compensation; the territorial organization of the Church; and pastoral strategies. Despite government favour during the Franco regime, 'National Catholicism' failed to re-Christianize Spain. The long-term decline in religious practice continues in an environment in which the Church attracts a dwindling number of new clerics. The decisions of the Second Vatican Council have affected the Church in both its political role and its internal practices, while the emergence of democracy in Spain after 1975 has resulted in a redefinition of the Church's role. Callahan concludes that the contemporary Church still faces serious problems.

The Catholic Church in Spain rests upon exhaustive research. Callahan has employed archival materials and documentary collections, episcopal documents, some sixty newspapers and periodicals, statistical surveys, and a wealth of secondary literature. His conclusions are careful and cautious, especially when the text deals with contemporary issues. The clear and very readable prose includes marvellous quotations. For example, one cleric exclaimed that movies were the 'greatest calamity that has befallen the world since Adam. More a calamity than the universal flood, the European war, the World War and the atomic bomb.'

In summary, *The Catholic Church in Spain* is absolutely indispensable for anyone interested in the history of Spain or the Catholic Church in the nineteenth and twentieth centuries. Callahan deserves the thanks of all Spanish historians for providing a fundamental study that is unquestionably *the* major work on the topic. (MARK A. BURKHOLDER)

Thomas Smallwood. *A Narrative of Thomas Smallwood (Coloured Man)*.
Edited by Richard Almonte
Mercury Press. 112. $17.95

Richard Almonte, a doctoral candidate in Canadian literature at McMaster University, has reissued two works of early African-Canadian literature. His edition of Mary Anne Shadd Cary's 1852 work, *A Plea for Emigration; or Notes of Canada West*, appeared in 1998. His edition of Thomas Smallwood's 1851 text, *A Narrative of Thomas Smallwood (Coloured Man)*, my subject here, is his latest work. Some students of African-Canadian literature ignore materials that pre-date 1964 (when Austin Clarke's first novel was

released), but not Almonte. Astute scholars recognize that *even* African-Canadian literature has a history, and contemporary critics who desire *carte blanche* to critique the latest Gérard Étienne or Suzette Mayr or Frederick Ward must steep themselves in its chronology.

Almonte's resurrection of the writing of Smallwood (1801–83?) follows other resuscitations of forgotten African-Canadian texts, a fact Almonte omits. In 1976, Frank Stanley Boyd, Jr, published a dauntingly annotated edition of Peter E. McKerrow's 1895 text, *A Brief History of the Coloured Baptists of Nova Scotia*. My work, *Fire on the Water: An Anthology of Black Nova Scotian Writing, Volume One*, published in 1991, includes annotated, partial reprints of texts by black Loyalist leaders; African Baptist Association ministers; and the ex-slave John William Robertson. Indeed, false are the publisher's first-page and back-cover claims that Smallwood's text constitutes 'the only ex-slave narrative to be written and published in Canada.' Robertson, who fled Virginian slavery in 1852, issued his impassioned *Book of the Bible against Slavery* in Halifax, Nova Scotia, in 1854. In addition, Josiah Henson, the spurious model for Harriet Beecher Stowe's famed protagonist 'Uncle Tom,' saw one edition of his 1849-vintage, 'as-told-to,' ghost-written slave narrative, *An Autobiography of the Rev. Josiah Henson*, issued in London, Ontario, by Schuyler and Smith in 1881.

In his introduction, Almonte notes Smallwood's refusal to dwell on his enslavement, but misses his emphasis on heroicizing his role in the Underground Railroad. Almonte underlines Smallwood's penchant for attacking allegedly treacherous and larcenous fellow blacks, but he does not credit enough David Walker's *Appeal* (1829), and its scathing denunciations of enemies of liberty, as a source for Smallwood's alike 'God-damn-your-eyes' rhetoric.

Smallwood's text may not exemplify that 'process whereby Canadian writers signify on African-American texts and writers,' for that would enact a reductive reading, one that Almonte seeks to attribute, erroneously, to me. But, contrary to his analysis, in 'Must All Blackness Be American?' (1996), I do not argue that 'African-Canadian texts evolve directly out of African-American ones.' No, I propose that African-Canadian texts – often – *adapt* African-American influences, and, here, I will cite Smallwood's as a good example. Almonte attempts, laboriously, to say whether Smallwood's text is 'diasporic' or 'nativist' (dubious terms), and then chucks the project, admitting his 'ambivalence over where and whether to "place" this book.' Certain his confusion: but certain, too, that the Canadianist has reproduced, for CanLit canonical 'election,' a once-apocryphal, 'Canadian' text.

Almonte's argument that 'the slave narrative is a literary genre of the United States' is impossible. Considering *only* English texts, there are West Indian, migratory 'Black Loyalist,' and Afro-British examples. In British North America and in Nouvelle-France, the 'slave narrative' inhabits legal documents such as the defence statement of Marie-Josèphe Angélique, the

black woman convicted of arson in Montreal in 1734. Slave narratives are not necessarily absent from Canadian literature; rather, their presence goes undetected because they assume an un-American *form*.

To return to Smallwood, that ex-African-American slave and Underground Railroad operative, his text is striking for its 'public intellectual' guise. Indeed, Smallwood damns slavery because it has 'robbed the world of the intellectual part that God designed [Africans] should perform in creation.' His larger concern is fraud: plagiarism, deceit, embezzlement. So the *Narrative* is a *j'accuse*, charging principally other blacks with 'treason.' Its recurrent words are 'treachery' and its cognates, and the account reminds us of the grave dangers that Underground Railroad slave liberators faced from both without *and* within their ranks.

Smallwood's *Narrative* is, again, *not* 'the sole example of a slave narrative written and published in Canada,' but it is a vital species of Victorian Era CanLit. Almonte is to be commended for his superb annotations and his 'reconstructive surgery' of Smallwood's biography. His introduction, however, should be rethought. (GEORGE ELLIOTT CLARKE)

W. David Shaw. *Origins of the Monologue: The Hidden God*
University of Toronto Press 1999. xii, 252. $50.00

In *Victorian Poetry: Poetry, Poetics and Politics* (1993), Isobel Armstrong critiques the tendency to treat the Victorian period as an age of mere transition between Romanticism and modernism. Focusing more on poetics than politics, W. David Shaw has countered the same critical elision through a series of major studies charting the connections between nineteenth-century poetry and developments in religion, philosophy, rhetoric, and aesthetic theory. In *Origins of the Monologue* he addresses the cultural traditions and transformations shaping the most innovative Victorian poetical form, the dramatic monologue.

Shaw attributes 'the ascendency of the monologue to three neglected causes': 'the agnostic thought of Kant, Sir William Hamilton, and H.L. Mansell'; new theories of the unconscious 'associated with John Keble, Thomas Carlyle, and E.S. Dallas'; and nineteenth-century adaptations of 'three legacies,' including the 'dialogues of Socrates, the conversation poems of Coleridge,' and the Keatsian poet's proliferation of identities through 'self-created masks.' His investigations of these intertwined 'legacies' yield particularly fruitful results. Analysing Socratic irony in Victorian monologues, he distinguishes between deconstructive irony and the constructive irony of monologues like 'Saul' that explore an 'unnameable Other' analogous to Socrates' 'Unknown God.' Investigating the 'swerves of voice' created through apostrophe or *aversio* in monologues, he emphasizes not the Romantic precedent of Wordsworth's 'poetry of experience,' as

Robert Langbaum does, but the dialogical vocatives of Coleridge's conversation poems. The focus on structures of address produces striking readings of Tennyson's and especially Browning's monologues as 'ghostly conjurings' involving the 'fictive raising of the historical or legendary dead' by means of 'deictics, apostrophes, or other words of power.' Shaw also illuminates the terrible beauty of poems like 'The Defence of Guenevere' by showing how William Morris 'hollow[s] out ... the referential soul of words' to create an art more haunting than Browning's resurrection of 'energetic historical ghosts.'

Shaw's treatment of the Keatsian proliferation of identities in dramatic monologues generates a nuanced exploration of intimacy rather than sympathy as integral to their effect. 'We often feel closer to the speaker in a dramatic monologue than we anticipate or even desire,' he suggests; the 'trespass of intimacy' can turn 'the reader, like the speaker, into a male voyeur.' The poet too, in exercising a godlike power of impersonation, may turn into 'the ultimate voyeur,' democratically intimate with the 'lowliest incarnations.' In 'gaining the whole world,' he 'may lose his own soul.'

Origins of the Monologue is a major contribution to the study of dramatic monologues, including works by Chaucer, Donne, Rochester, Richard Howard, and Randall Jarrell, as well as by Browning, Tennyson and Morris. Yet there are conspicuous omissions, including Dante Gabriel Rossetti. Aside from a brief discussion of Elizabeth Barrett Browning and a passing reference to what he sees as Amy Levy's 'caricature' of Socrates in 'Xantippe,' Shaw also does not discuss Victorian women poets. His final chapter investigates how assumptions about gender and genre are 'broken down' in dramatic monologues, with their 'risk of sexual transgressiveness' or 'loss of self-identity.' Yet he seems more resistant to such risks than poets such as Tennyson or Browning are, as he claims that 'Victorian men launch outward or project, Victorian women ... incorporate or take in.'

In some ways, *Origins of the Monologue* resembles a series of monologues itself in its subtle insights, impasses, and swerves of voice. There is little dialogue with existing scholarship, although Shaw's various lines of investigation might have been enriched by more reference to Dorothy Mermin's, Herbert Tucker's, John Maynard's, John Woolford's, Linda Hughes's, and Glenn Everett's work on readers and auditors in monologues; A. Dwight Culler's, Alan Sinfield's, and Ekbert Fass's discussions of the monologue's 'origins'; Sinfield's and Carol Christ's analysis of the differences between Victorian and modernist monologues; and both Loy D. Martin's and Armstrong's treatments of fissured subjectivity in the Victorian 'double poem,' which Armstrong, like Shaw, relates to its 'creative agnosticism.' That said, it would be churlish to fault a book that offers so much. Following his own sensitive critical intuitions and drawing on his deep knowledge of the period, Shaw has written a book that critics and students will learn from and debate for years to come. He has also

substantially added to the impressive body of work produced over a distinguished scholarly career. (MARJORIE STONE)

Elizabeth Gaskell. *Mary Barton*. Edited by Jennifer Foster
Broadview Press. 590. $12.95

Jennifer Foster's edition of *Mary Barton*, with its useful footnotes and appendices, is an excellent text for the classroom. The footnotes are sufficiently comprehensive that students will never be left wondering about a term, a historical event, or a literary reference. In a fairly brief introduction, which provides a short history of critical positions on the novel, Foster sets out some of the key issues and situates the novel within a broader genre of social problem novels. In particular, she points readers to one of the key questions faced by any reader of *Mary Barton* – what solution does the novel offer to the social problem it presents? Foster suggests that the novel does offer a solution, although perhaps an unworkable one, in the form of 'increased understanding and sympathy, combined with a recognition of the primacy of domestic relationships over political alliances.' Although the introduction does not provide any new insights, it is adequate for its purposes. The strength of the text, however, lies in the appendices, which allow readers to grapple with the issues Foster mentions in her introduction.

The appendices contain much of the usual material one has come to expect in a Broadview edition; in four sections there are appropriate letters from Gaskell, contemporary reviews of the novel, social commentary on the topics in the novel, and other fictional treatments of the concerns of the novel. Gaskell's letters are chosen in order to reveal the controversial nature of her position. The selection of reviews is particularly provocative, since it displays a range of opinions on Gaskell's stance. While most of the reviews are sympathetic to Gaskell's depiction of the plight of the poor, that by W.R. Greg in the *Edinburgh Review* chastises the novel for containing representations that are 'inaccurate and full of harm.' Greg claims that an ordinary working family can make £100 a year and blames the improvidence of the workers for their condition. This argument illustrates the challenge that Gaskell's depiction of the poor faced in its day. In the section entitled 'Social Commentary on Industrialization,' there is another article by Greg. His position is also supported by an excerpt from the *Morning Chronicle* in which the writer claims that factory toil is 'a species of labour light and easy of performance ... allowing frequent periods of rest.' This writer blames poor domestic habits for the difficult lives of the poor. The reader is also offered a defence of hierarchy by Caroline Norton in an excerpt from *Letters to the Mob*. Such selections enable the newcomer to the period to see the hostility that existed towards the claims of the poor.

The section 'Social Commentary on Industrialization' also provides a variety of excerpts that support Gaskell's sympathetic account of the poverty of Manchester's labourers. For instance, Foster includes Joseph Adshead's report, *Distress in Manchester. Evidence (Tabular and otherwise) of the State of the Labouring Classes in 1840–42*, with its depiction of the squalor in which Manchester's poor lived. Reading this report enables an assessment of Greg's claims. Extracts from both Friedrich Engels and Charles Kingsley on Chartism provide differing views on means of obtaining social change. Further, the appendices offer background on a variety of topics in the novel such as prostitution, opium, the needle trade, and emigration. Reading through these various extracts provides a fuller understanding of the debate in the period over the condition of the poor and the issues Gaskell faced in writing the novel. The final section in the appendices contains other contemporary literary expressions of the social problems dealt with by Gaskell. Thomas Hood's 'Song of the Shirt' is an apt inclusion, as are excerpts from *Hard Times*, *Felix Holt*, and *Shirley*.

One thing that might be helpful to students would be the inclusion in the bibliography of journal articles on *Mary Barton*. The bibliography only includes books, and much important work is found in articles, which are often more accessible to students because of their length. (HILDA HOLLIS)

R.C. Terry, editor. *Oxford Reader's Companion to Trollope*
Oxford University Press 1999. xxiv, 624. US $65.00

For those who like – or need – this kind of book, this is the kind of book they'll like. Generous in scope, sensibly arranged and easy of access, well edited and readable, it is a potential treasure trove. Any reader, whether an undergraduate or graduate student, a lecturer pressed for time, a critic checking the validity of a last-minute generalization but unwilling to read through the entire Barsetshire or Palliser series, and most of all the impassioned amateur who may never get enough of Trollope or about him, will find here a valuable resource. For one thing, among an abundance of diverse information, it offers very full accounts of the forty-seven novels, and certainly realizes the worthy if not altogether unquestionable aim of providing us with 'the most extensive reference book devoted to Trollope,' an author, it may surprise the unaddicted, who has never really fallen out of fashion. The entries on 'critical opinion of Trollope' – four covering the 'contemporary' to 'modern' periods and one dealing with the 'postmodern' years since 1980 – are exemplary in their thoroughness and concision, and testify to a popularity that has withstood drastic shifts in cultural climate over almost a century and a half. The editor has taken the broadest possible view of his subject and task, addressing through the generally well co-

ordinated work of many expert contributors the ever-impressive range and diversity of Trollope's life as prolific writer, man of many parts, and 'seismograph of Victorian life.' Amplifying the focus on Trollope, there are also learned entries on such topics as the Church, the law, the press, women, America, and Judaism. Biographical entries for figures like Palmerston, Disraeli, Gladstone, and Bright provide not only information about them, but focus especially on how Trollope reconfigured them, enlisting them, thinly disguised, as secondary but weighty and resonant characters in his novels. In fact, better than any other approach, the integration in alphabetical order of 'biographies'of Trollope's characters with 'biographies' of actual figures, of his imaginary geography with real places, of historical topics with fictional ones confirms for any reader ambling along with this 'companion' a peculiar sense of parallel worlds. The *frisson* of delight we can experience in *Barchester Towers* as Bishop Proudie snuggles down in his study with the latest number of *Little Dorrit* is slight compared to the almost uncanny sensation of familiarity and strangeness as we turn, say, from the entry 'Charles Dickens' – Trollope's laudatory memorial article in *Saint Pauls Magazine* – back to the lengthier account under 'Dickens, Charles' of his relations with his great rival, the mixed feelings that on other occasions he expressed about him, and then on to the entries 'Proudie, Thomas,' 'Proudie, Mrs.' and 'Proudie, Olivia.' These point us to – or remind us of – the Proudies' appearances beyond *Barchester Towers*, in *The Last Chronicle of Barset*, *Doctor Thorne*, *The Small House at Allington*, and *Framley Parsonage*, as if, along with the Grantlys and the Thornes and others, they enjoyed a substantive, continuing mortal existence like their author in his works and days as well as everyone of note who crossed his path and whom we can find here, including the author of *Little Dorrit*. Quite fortuitously, because of the nature of Trollope's quintessential achievement – the recurring characters and localities as well as the geographical and historical coherence of the Barsetshire and Palliser series – *and* the nature of this *Companion*, we can catch here a whiff, elusive and illusive but nonetheless potent, of 'something,' as Judith Sutpen says in *Absalom, Absalom!*, 'that might make a mark on something that *was* once for the reason that it can die someday, while the block of stone cant be *is* because it can never become *was* because it cant ever die or perish.' The link with Faulkner and the cumulative saga of Yoknapatawpha County is not as bizarre as it may first seem, although a similar 'companion' even to Faulkner, let alone to Dickens or George Eliot, would not yield the distinctly 'paratextual' effect of the *Oxford Companion to Trollope*. And for those who like that sort of thing, here is plenty of it – a reference book with added value. (HENRY AUSTER)

Brent Zimmerman. *Herman Melville: Stargazer*

McGill-Queen's University Press 1998. xi, 142. $55.00

Although the relationship between Herman Melville's creative practice and science has been widely discussed in the past, Brent Zimmerman focuses on Melville's overlooked preoccupation with the literary possibilities of astronomy. In fact, Zimmerman ambitiously claims that this preoccupation forms 'an integral part of the vision' of an author 'for whom the problem of the universe was a vital, ongoing concern.' Furthermore, he argues that, 'after *Typee* and *Omoo*, Melville wanted to write mighty books with mighty themes,' implying that Melville succeeded because of his creative appropriation of astronomy, inasmuch as astronomy itself 'engenders philosophical questions about humanity's relation to the rest of the cosmos.' The mighty-themed books which best reflect this appropriation are *Mardi*, *Clarel*, and *Billy Budd, Sailor*. In the end, however, Zimmerman has charged Melville's use of astronomy with a responsibility beyond its competence. Not that astronomy is irrelevant to Melville's work, for, as the author points out, 'there are simply too many references to astronomical subjects ... for us to neglect them.' It's just that Zimmerman is unaware of how very narrow that relevance is. In fact, his insistence on its wider significance yields risible distortions.

One obvious sign that Zimmerman's argument pulls apart is how little space is actually devoted to supporting his proposal for what amounts to a radically revisionary account of Melville's achievement. After all, not only does Zimmerman argue that star-gazing is integral to Melville's imagination; not only does he, on that basis, propose to rechart Melville's much-controverted artistic development after *Typee* and *Omoo* – Zimmerman also offers an astonishingly simple criterion for distinguishing Melville's minor works from his major works. Readers, once discomfited by the oddness of a distinction that excludes *Moby-Dick*, *The Confidence Man* and 'Benito Cereno' (works that don't have much astronomy in them) from the pantheon of 'mighty books' (works that do), will certainly be puzzled by Zimmerman's decision to devote two-thirds of the book (the first chapter and two appendices) to defending the claim that Melville was sympathetically familiar with astronomy and that 'while Melville's knowledge of astronomy was considerably broad, it was not very deep.' Undaunted by the prospect of establishing the uselessly true (at least as far as his own study is concerned), he counts, documents, and catalogues every astronomical reference in the Melville canon. Presumably his astral concordance would enable him to quantify his claim that Melville employs his knowledge of astronomy 'most in *Mardi, Billy Budd* and *Clarel*' – but, oddly enough for an argument studded with tabulated data, and one which depends upon establishing meaningful patterns of reference, Zimmerman leaves us to perform these calculations on our own. Even a quick eyeballing of the catalogue (which is all I'm prepared to do) makes one wonder why he

selects *Billy Budd*, since *Moby-Dick* seems to draw the greater cluster of references.

But even if there were meaningful patterns of reference, the slender remnant of this book fails to confirm that astronomy decisively informs Melville's literary imagination in *Mardi*, *Clarel*, and *Billy Budd*. Astronomy no doubt engenders philosophical questions about the human condition, but Melville's literary uses of astronomy have little dignity beyond their service as thematic ornaments. Zimmerman does show that Melville extends the allegorized spiritual quest in *Mardi* to mythic and cosmic levels with his astronomical references. Moreover, Melville's allegory (which Melville in *Moby-Dick* finally disparages as 'hideous' allegory) more clearly reflects his debt to literary tradition than to astronomy *per se*. The distortions Zimmerman imposes on *Clarel* are less excusable inasmuch as *Clarel*, as an epic quest for religious fulfilment in age of scepticism, is turned inside out: Melville, in Zimmerman's hands, thematizes the struggle between the theological and scientific models of astronomy rather than the more broadly occasioned crisis of faith in the nineteenth century of which astronomy furnishes potent symbols. Finally, Zimmerman's astronomical fixation yields an absurd reading of *Billy Budd, Sailor*. Here, 'Melville's use of solar, lunar, stellar, and especially constellatory imagery adds a depth of symbolic meaning that takes a tale of nautical misadventure and places it within the cosmic scope of Christian epic.' *Billy Budd*, of course, doesn't require an encrusted layer of astronomical reference to stand out as more than a nautical misadventure – any more than Christian epic requires it to achieve a cosmic scope. We reach the *reductio* of this line of thinking when Zimmerman, conceding that *Billy Budd* is 'unfinished,' clearly supposes that a finished version of the novella would naturally have a greater complement of astronomical imagery. The misconstruction of the literary process evident here and throughout Zimmerman's book makes one grateful that Melville could still prove a great writer even though he was also a hobby-astronomer. (WILLIAM BARTLEY)

Hunter Brown. *William James on Radical Empiricism and Religion*
University of Toronto Press. vi, 186. $40.00

Even those who haven't read James's *The Will to Believe* are likely to recognize it as the work that canonized him as 'the patron saint of wishful thinking.' In a century of critical response, James has been accused of mistaking religious conviction for hypothesis-adoption (as if his *Varieties of Religious Experience* were a guide for religion shopping), of privatizing objectivity, and of loading the dice in Pascal's Wager. In short, his will-to-believe doctrine has been understood as a prescription to adopt theism on the grounds of its immediate personal rewards, a knee-jerk pragmatism that

would find truth in whatever 'works' for the inquirer. This misconstruction is entrenched, and among its architects are some of the century's most recognizable names, but in one of those *outré* moves that spur critical production, Hunter Brown reintroduces us to a thinker whose open-mindedness is the very opposite of naïvety, and whose preoccupations seem startlingly contemporary.

In a defence of James that is by turns admirably intricate and frustratingly complicated, Brown situates the religious writing – *Will to Believe* in particular – within a 'generally coherent' body of thought running from *Principles* through *Pragmatism* to *Radical Empiricism*. The danger with this contextual approach is that it comes with something like a default setting: when *Will to Believe* gets ambiguous, an explanation can be back-engineered from James's more reliable work. If we give Brown the benefit of the doubt, we do so because we give it first to James, whom we want to see vindicated, and because the critical niche for this apology is so vacant. But though his familiarity with James's corpus never reaches the level of intimacy at which his understanding becomes subliminal – a Rolodex of stock quotations is always on hand – Brown does bring much-needed clarity to James's religious thought, while accounting for the frequent misunderstanding.

In addition to lending authenticity, the term 'liveness,' which Brown takes from James to open his study, organizes a collection of topics that might otherwise remain disparate. With its applications catalogued, liveness allows Brown to recover the sort of beliefs in which James was actually interested, those that can be neither wished into existence to capitalize on opportunity, nor conscionably discarded to suit faddish notions of intellectual responsibility. Above all, such beliefs are rooted in what James calls 'immediate experience,' and here Brown turns to radical empiricism and the central theme of his work. His summary of that philosophical vision, covering ground already well covered by Seigfried, Myers, et al, offers few surprises, but his particular slant, which opens a path into current work on epistemically basic beliefs, is a welcome advance. One of the highlights here is Brown's ability to cut through stereotypes of pragmatism in order to come to terms with the realist component of James's epistemology. His appreciation of James's subject-object position is sophisticated, and – with Rorty's name appearing like a bogy to scare inattentive readers – easily recoups any status James might have lost to the linguistic turn.

The second key concept that Brown adds to the James glossary is 'strenuous mood.' This is not just an ugly phrase. It is an equally ugly critical problem. Although Brown's easy-going discussion is well adapted to the tangle of attitudes and behaviours the term encompasses, this concluding, and longest, section of his study seems – even without the typos – unpolished. Supporting material tends to blur the focus and scatter our attention. At one point, for instance, Iris Murdoch's theorizing is

brought in to clarify James's, and while her domesticated mysticism – 'a refined and honest perception of what is really the case' – makes itself at home, we might have preferred it had she left sooner.

This study will make slow going for non-specialists, even those who can tell their doxastic evidentialism from their noetic fideism. Brown has done extensive research, but its benefits are not always self-evident. Left undeveloped, many of the topics he opens (metaphor in rationality, the special givenness of theistic belief, the virtues of eccentricity, and so on) provide more questions than answers. But while specialists will be able to pick up the slack, a familiarity with James's religious writing brings its own liability. This may be just the place to forget what you already believe. (ADRIAN BOND)

Vojtêch Jirat-Wasiutyński and H.Travers Newton, Jr.
Technique and Meaning in the Paintings of Paul Gauguin
Cambridge University Press. xvi, 12 colour plates, 286. US $74.95

Vojtêch Jirat-Wasiutyński and H.Travers Newton, Jr, have written a case study on how technical information can contribute to art historical knowledge. Even in an area as heavily worked on as Gauguin studies, they have been able to add new information, although for the most part the authors confirm the results that other scholars have arrived at. This team, made up of an art historian and a conservator, is not interested in tracing Gauguin's formal development, but rather in demonstrating that the technical and material choices made by the artist were invested with cultural meaning. As they explain, 'Gauguin's technique deliberately evoked comparison with older, non-oil media of Western art, such as wax painting, tempera, and fresco. These techniques appeared primitive both technically and culturally – they were associated with the painting of Italian artists working before Raphael, called "the Primitives" in the nineteenth century – and, could therefore, paradoxically be constructed as signs of artistic modernism by vanguard artists and critics.' They stress that Gauguin's choices of canvas, ground, paint, finish, brush work, and colour – parallelling the role of subject matter and style – had become signifiers of originality and self-expression for artists during the second half of the nineteenth century. Studies of technique, as distinct from style, have been almost totally ignored within art history since its inception. This book goes a long way towards pointing out that art historians with no knowledge of artistic techniques are missing out on a level of information. The authors demonstrate that technical analysis should be taken into account along with other methodologies in order to achieve a better historical understanding of works of art.

One of the lessons we learn from *Technique and Meaning in the Paintings of*

Paul Gauguin is that Gauguin was as experimental in his use of media as he was in his subject matter and style. This is especially true in his search for more 'primitive effects' through trials with chalk (non-oil) grounds, rough canvas, thin paint, unvarnished surfaces, and medieval painting procedures. Here Jirat-Wasiutynski and Newton further complement our knowledge of the artist's primitivizing tendencies. Gauguin, they explain, rejected illusionistic painting techniques for a manner that looked naïvely decorative and unsophisticated. He may have added wax into the paint, for example, in the *Vision after the Sermon*, to create the effect of a Byzantine painting.

One of the strongest contributions of this book is the addition of information to well-known debates. An example of this is their nuanced enhancement of Merete Bodelsen's argument ('The Missing Link in Gauguin's Cloisonism,' *Gazette des Beaux-Arts* 6: 53 [1959b] 329–44) that Gauguin was working towards a Cloisonist style well before Emile Bernard. While Bodelsen has argued that Gauguin's stylistic inventiveness was inspired directly by his ceramic work of 1886, Jirat-Wasiutyński and Newton also see evidence of a simplification of style in his painting of that period. Their careful observation of his early works allow them to note a wider stylistic pattern. They conclude that the artist's move towards Cloisonism began in 1886, when he started using full-scale studio drawings and simplifying his style to achieve a monumental effect. Rather than pointing to a single source for Gauguin's innovative Cloisonist style, they suggest that it was his 'desire to produce monumental figure paintings with symbolic meaning that led him to adopt new preparatory procedures.' Jirat-Wasiutyński and Newton also find technical evidence to indicate that Bernard, contrary to his words, may have adopted some of Gauguin's painting techniques when they worked together in Pont-Aven during the early autumn of 1888. The authors are also the first, to my knowledge, to point out that the word 'toute' precedes the inscription 'Nirvâna' at the lower right of Gauguin's painting *Nirvana: Portrait of Meyer de Haan* (Wadsworth Atheneum). Here the authors choose not to engage in a full analysis of the implications of their discovery. Others, however, will make more use of this information as Bogomila Welsh-Ovcharov has done, reading the word as 'Touts,' which suggests the sense 'All Nirvana' ('Paul Gauguin's Third Visit to Brittany June 1889–November 1890,' in *Gauguin's Nirvana: Painters at Le Pouldu 1889–1890* [2001], 58).

Jirat-Wasiutyński and Newton have provided scholars with an alternative methodological model for art historical research. Through an investigation of the cultural meaning of an artist's technical and material choices, their case study demonstrates how technical analysis can go beyond the mere accumulation of facts. Also, by presenting technical information as part of the argument they break with the traditional model whereby the conservator supplies 'scientific' information which the art

historian then uses for interpretation. In doing this they remind us that science, like history, is not value free. (SERENA KESHAVJEE)

Leslie Ritchie, editor. *Duncan Campbell Scott: Addresses, Essays, and Reviews*.
2 volumes
Canadian Poetry Press. Volume 1: xlii, 326; volume 2: 350. $75.00

Readers, critics, and scholars of Canadian literature will be most grateful for this gift from David Bentley's Canadian Poetry Press series Post-Confederation Poetry: Texts and Contexts. The complete Scott non-fictional prose, expertly edited by Leslie Ritchie, is already the eighth number in the young series, of which Bentley is also general editor. I say 'gift' *because* of the inexpensive price of $75.00. For their money, readers get two hefty volumes of generously readable type including all of Scott's non-fictional prose (a cultural treasure), Stan Dragland's extensively informed and well-written introduction, and some 150 pages of expansive editorial notes. (To give fresh sense to the word 'quibble': two things readers might miss are a picture of Scott and, despite the information contained in the introduction and notes, a biographical sketch.) I suspect that these volumes are produced on a comparative shoestring budget (compared, say, to that of the Centre for Editing Early Canadian Texts at Carleton University), and yet they emerge showing as high production values and as exhaustive a scholarship as anyone could desire. That bespeaks remarkable (and characteristic) devotion on the part of Bentley, Ritchie, the staff of volunteers at Canadian Poetry Press, and the University of Western Ontario (which, along with SSHRCC, helps fund the series). For a review of an academic book, the foregoing might be considered the beginning of a 'rave' or even as 'gushing.' So be it. The facts remain: Scott is one of our most important writers, and for the first time we have his complete non-fictional prose in handsomely produced, scholarly editions at a bargain price. Where else does that happen in publishing? If ever a celebratory and grateful review were in order, this is the occasion.

That said, my appreciation of Stan Dragland's introduction is not unqualified. Undoubtedly Dragland is the leading authority on Scott's writing, and here he offers many of his well-turned insights. To take but one example: in his illustrative use of the companion poems 'The Sea by the Wood' and 'The Wood by the Sea,' Dragland summarizes in a fresh way his view of the tension that has long been recognized as definitive of Scott's poetry: 'Personified sea and wood each wish to dissolve in the other, to be forgiven its own weary responsibilities; the single-minded stance of each cancels that of the other; longing for singleness and stasis is unsatisfied. The wood-sea force-field of irresolution is the yearning tension at the heart of Scott's thinking when his thinking is poetry.' I would add only that

Dragland's qualification of Scott's thinking is mistakenly delimiting. Whether or not the non-fiction expresses Scott's characteristic tension is a question readers must answer for themselves (I think it does, if not within each individual work, then across a number of essays), but there should be no question that Scott's fiction is as rife with irresolution, and as resistant to simplification, as is his poetry.

Dragland's book-length study of Scott's poetic and bureaucratic involvement with Indian Affairs, *Floating Voice* (1994), provides as considered and readable an exploration of the poetry about and issues surrounding the negotiation of Treaty Number 9 (with the James Bay Indians at the beginning of the last century) as is likely to be written. In the introduction to the volumes under review, the thinking in *Floating Voice* apparently still suffuses Dragland's mind. But if the collected non-fictional prose tells us anything about Scott, it's that he was much more than the government official who negotiated some treaties and helped write our government's Indian Affairs policy in the first part of the twentieth century. It would seem, though, that that aspect of Scott has become Dragland's *idée fixe*, and it has been worth dwelling on at this length only because Dragland is, in this regard, representative of the *best* that's been done to Scott's reputation over the past few decades (I know professors who refuse to teach Scott's important Indian poems). Wherever Dragland goes in pursuit of Scott's varied interests, he soon returns to the Indian question. And he does so in a prose whose style is too familiar for what its charged subject requires, and too sentimental in its attitude. It's as if Dragland would convert readers to his sympathetically ambivalent view by virtue of his own good nature, which is considerable and evident everywhere. I don't pretend here that a book review can right our continuing distortion of Scott, but I do hope that these volumes of his non-fiction might finally widen the unaffectionate if paradoxically soft cultural spotlight in which Scott still stands.

I have yet said nothing particular about Scott's writing in these volumes. It must suffice to say that the two volumes are chock full of essayist nuggets and gems (if with the occasional clinker or costume jewel, which is often literally an occasional piece). Readers are regaled, provoked, treated, frustrated, and challenged by such of Scott's essays – important and sometimes major literary-cultural statements – as '[The Future of Canadian Literature],' 'Canadian Feeling toward the United States,' 'Memoir, *The Poems of Archibald Lampman* (1900)' and a handful of other important pieces on Scott's friend and fellow post-Confederation poet, 'A Decade of Canadian Poetry (1901),' 'The Last of the Indian Treaties,' as well as over fifty pages of 'Indian Affairs' reports, 'Poetry and Progress,' 'The Administration of Indian Affairs in Canada,' '[The Growth and Development of Canadian Fiction],' along with pieces on Heinrich Heine, Lord Strathcona, George Meredith, George Bernard Shaw, Walter Savage Landor, Dieppe. And much

much more. Now, that must sound like an advertisement, which is my fond wish for this review. (GERALD LYNCH)

Gordon L. Barnhart. *'Peace, Progress and Prosperity': A Biography of Saskatchewan's First Premier, T. Walter Scott*
Canadian Plains Research Center. viii, 188. $24.95

Walter Scott was Saskatchewan's first premier. While no single individual may be credited with founding the province, Scott, more than anyone, was responsible for laying the foundation of institutions and policies that carried Saskatchewan through good and bad times for some decades. That is one of the themes of Gordon Barnhart's book, and explains its title. Nearly a century later, Saskatchewan is a have-not province with a stagnant population. But during Scott's career as premier (1905–16), it ranked third in population after Ontario and Quebec and, until the twin calamities of depression and drought during the 1930s, possessed great expectations.

A second, darker theme to Walter Scott's story concerns his illegitimacy, chronic illness, depression, and, finally, confinement to a mental institution, where he died twenty years after leaving public office. His was a private life that appeared to have little emotional sustenance: a grade 8 education to which he made frequent and depreciating reference; financial success as a newspaper owner but no evident satisfaction as a journalist; a remarkably undemonstrative relationship with his wife and adopted daughter even when allowing for social conventions that limited expression of personal feelings. A manic-depressive, Scott spent inordinate time as premier in search of cures for his illness.

Remarkably, political accomplishment accompanied personal anguish. Despite emotional instability, Scott's public legacy is one of restraint in policy, accommodation and consultation with the public, and a civic expansiveness manifested in sound institutions and magnificent public buildings such as the legislative building in Regina, the University of Saskatchewan in Saskatoon, and a series of imposing courthouses and other facilities across the southern half of the province.

Barnard says these buildings 'reflected the attitudes of the people and helped shape attitudes and beliefs of the generations to come.' However, there is more portent than revelation in the comment, since he offers no evidence to support this causal connection. Nonetheless, it is an intriguing proposition, if only because the interposition of the public and private spheres is a continuing theme of Saskatchewan history. For the last half-century, the province's politics have oscillated between the two spheres, as represented on the one hand by the Cooperative Commonwealth Federation (CCF) and its successor the New Democratic Party (NDP) and on the other by the Liberal, Progressive Conservative, and Saskatchewan parties.

The distinctive feature of Scott's tenure in office was his capacity to harness these rival forces. The Liberal parties of the adjacent prairie provinces proved less adroit, succumbing to the pressure of the organized farmers on several fronts, not least the electoral. The triumph of the CCF in 1944 marked the triumph of the public over the private and signalled a realignment in provincial politics. Since then, in 1964 and 1982 (and in all likelihood in the first election of the new century), the defeat of the NDP has been followed by a reassertion of the private over the public. This lurching from left to right and back again was foreign to Scott and his immediate successors as premiers of Saskatchewan. The reason for that difference remains underexplained in this biography, perhaps necessarily so since the answer lies in the complex simplicities of federalism, the national party structure, a one-crop economy, an immense immigrant population, and a culture of rapid development that depended for support upon government by whoever led.

Scott's is a complex personality, and it is no great criticism of this book to say that the source of his strengths and weakness remain a mystery at its end. How did a man, himself so emotionally insecure, win the loyalty of colleagues and public? How did he, a man Barnhart says knew no personal peace, instil a political culture of moderation and administrative stability? (DAVID E. SMITH)

Diana M.A. Relke. *Greenwor(l)ds: Ecocritical Readings of Canadian Women's Poetry* University of Calgary Press 1999. 364 $24.95.

In the preface to her 'Ecocritical Readings of Canadian Women's Poetry,' Diana M.A. Relke suggests that 'Canadian ecological literary criticism came

of age in 1998 with the Spring/Summer issue of *Canadian Poetry*, subtitled *Much with Nature*.' As the editor of that issue, I beg to designate a more recent site of maturation of Canadian ecocriticism: the collection under review.

Consisting of ten essays with a retrospective introduction entitled 'A Literary History of Nature' and a combative afterword entitled 'Does Nature Matter?,' *Greenwor(l)ds* is a landmark contribution not only to Canadian ecocriticism, but also to the study of Canadian poetry by women and to the study of Canadian literature in general. While both the introduction and the afterword are here published for the first time, all but three of the essays in the collection – those on Daphne Marlatt's *Steveston*, Marilyn Dumont's 'Halfbreed Poetic,' and 'Aboriginal Poetry and Canadian Literary Tradition' – have previously appeared in various venues in more or less similar form. This is all to the good because Relke's essays on Isabella Valancy Crawford, Constance Lindsay Skinner, Marjorie Pickthall, Dorothy Livesay, Phyllis Webb, and P.K. Page are well worth rereading both in themselves and in the context provided by *Greenwor(l)ds*. '[A]ll of the ... essays' are indeed 'linked by two interrelated themes, one ecological and the other feminist,' the result being a collection whose very interdependence is a reflection of its grounding literary and political arguments.

It is Relke's contention that the work of the nineteenth- and twentieth-century women poets whose work she has chosen to propagate in the rich soil of her ecofeminism 'not only revises the patriarchal myth of nature as female but also empowers readers to rethink our ecological relationship to nonhuman life.' Although the destructively sentimental myths of Mother Nature and Mother Earth seem to me to require even more revision than the poets examined in *Greenwor(l)ds* have provided, the collection as a whole does give powerful impetus to the sort of rethinking that Relke envisages, both by providing compelling readings of individual poets and works and by opening challenging possibilities of green readings of other poets and works by other students and scholars of Canadian literature and culture. *Greenwor(l)ds* is an invitation to all of us to think about and around the 'thought styles' (Mary Douglas) that have given us our myths of nature, our political culture, our economic system, and, by no means unrelated, our (literary) history.

Greenwor(l)ds is written with clarity and grace; it wears its theory and scholarship lightly; it contains a valuable bibliography and a comprehensive index; it constitutes a significant and provocative addition to Canadian literary studies. The University of Calgary Press is to be congratulated for its sensitive design of the book but chided for letting its author down by botching the book's CIP data, printing its spine upside down, and failing to do its contents the honour of at least partly recycled paper. (D.M.R. BENTLEY)

Catherine A. Cavanaugh and Randi R. Warne, editors. *Telling Tales:*

Essays in Western Women's History
University of British Columbia Press. xii, 360. $85.00, $29.95

There should be more books like this. *Telling Tales* investigates how people as individuals and in groups shaped and reshaped the political, cultural, economic, and social development of western Canada. The authors use archives, discourse, and oral testimony to examine the dynamics of everyday life among the women in the four western provinces, and the editors, Catherine Cavanaugh and Randi Warne, place the contributions in a concise historiographical perspective.

The authors interpret daily life to include religion and racial and ethnic stereotyping as well as the over-arching paradigms of differing cultural expectations of gender, reproductive strategies, and paid and unpaid work. They show how women's assumptions and past behaviour were tested in the crucible of a vast, newly colonized region that offered both abundance and serious hardship during the first half of the twentieth century. Women differed in their responses to the challenges of western living and one of the strengths of this collection is its delineation of the way race and class together with other variables such as religion, age, and place of residence could result in differing viewpoints among women. The authors illustrate the practicalities of imperialism at the local level, and situate the individual case studies within the literature on the ebb and flow of the British Empire.

Of the major issues identified by Cavanaugh and Warne as themes in the book – continuity, change, identity, agency, family, and culture – two given particularly interesting treatment are identity and agency. Sarah Carter, Myrna Rutherford, and Nancy Pagh in their chapters relate how white women, settlers and travellers, constructed the identities of Native women. (When shall we see research on how Native women viewed white women?) In two further papers, Catherine Cavanaugh and Sheila McManus look at some anglophone women of Alberta who 'used the opportunities of Empire to negotiate the disabilities imposed on their sex' and worked to bring about reforms, of property law for example.

Looking at women as mothers, Nanci Langford describes the difficulties of childbirth in Saskatchewan and Alberta and draws attention to the sisterhood of homestead women who were 'needed' to populate the Canadian West. Beverley Boutilier's chapter, 'Nursing Nation Builders,' while describing the formation of the Victorian Order of Nurses in the West, at the same time depicts political divisions within the National Council of Women of Canada between the nation-building women of central Canada and those in western communities.

Frieda Klippenstein's 'Scattered but Not Lost' describes the importance of Mennonite Girls' Homes in Winnipeg in both reinforcing and adapting cultural distinctness and identity for Mennonite women. Frances Swyripa

uses criminal records from the Alberta Attorney-General's department to show how inhabitants of the Vegreville bloc in Alberta negotiated sex and gender between 1915 and 1929. Sherry Edmunds-Lett analyses the demographics and work experience of the close-knit community of African-Canadian women on Vancouver Island. In a final chapter, Ann Leger-Anderson takes one of the central issues of Saskatchewan history, the co-operative movement, and sees how the political was personal: she examines the attitudes, perceptions, and behaviours of Gertrude and John Telford, a married couple who pursued the co-operative ideal.

All the papers save three are previously unpublished and show the range of subjects on which historians of women and gender have been working. The editors' introduction notes that history writing in Canada cannot be conducted in isolation or in one voice, and this volume shows how multiple voices can be interesting, important, and entertaining. There are many more people and regions of Canada whose history at these multiple levels is still to be heard. (MARY KINNEAR)

Linda Kealey. *Enlisting Women for the Cause: Women, Labour, and the Left in Canada, 1890–1920*
University of Toronto Press 1998. x, 336. $60.00, $24.95

A published account of Vancouver's first socialist picnic, held in 1902, included the following prescient passage: 'The socialist movement in Vancouver has been a men's movement in the past but the gentler sex will have to be reckoned with in the future – and a socialist movement which does not attract the women cannot live.' Readers who ponder this quotation in Linda Kealey's engaging study can, with the benefit of about one hundred years of hindsight, insert virtually any urban locale in place of Vancouver. Moreover, they can replace the generic phrase 'socialist movement' with more specific references to left parties or trade unions in many of these same cities.

Thanks to Linda Kealey, a historian at Memorial University, students of Canadian politics and society will be able to understand a great deal more about the early tensions on the left involving women's activism than we did before this book was published. Kealey's main focus involves the contributions of women to Canadian trade union and socialist movements in the period before 1920, when working-class norms prescribed a rigid but elusive model known as the male breadwinner household. At the same time, organizations on the political left preached an ideal about equality of the sexes that was far from current either inside those groups, or in the lived experiences of working women at home and on the job. Kealey details the struggles of female activists on the left to earn a living, improve the lives of other workers, and challenge the boundaries of political engagement as women. Her book provides useful insights into what feminist researchers

term double militancy, meaning the effort to advance on issues of wages, hours, working conditions, and the creation of a vibrant left politics, and, at the same time, to agitate for the equitable treatment of women in unions and parties.

Kealey's study suggests double militancy presented a difficult challenge in the early twentieth century. The burdens of industrial capitalism weighed heavily on the shoulders of working-class immigrant women in the sweatshops of Montreal, Toronto, and Winnipeg. Male trade unionists often held discriminatory attitudes towards female workers, viewing them as threatening, low-wage competitors who belonged in the private sphere. The interest of the former in organizing large numbers of the latter was thus limited. Middle-class feminists in such groups as the National Council of Women of Canada were anxious to recruit immigrant women to domestic work, away from industrial jobs where working-class consciousness might develop. Ethnic tensions in burgeoning cities further complicated matters; according to Kealey, anti-Semitism was so powerful that the Eaton's boycott of 1912 hardly extended beyond Toronto's Jewish community.

From a contemporary perspective, the sections of *Enlisting Women for the Cause* that address hierarchies of gender and class are especially compelling. Linda Kealey shows how gender issues including votes for women remained subordinate in the standard left pecking order, such that revolution and class solidarity became defined as critical, masculine goals while suffrage and other women's objectives were treated as sentimental, secondary, and feminine. Even in the boom times of the First World War, when women's job opportunities widened and unions expanded rapidly, few women assumed leadership positions in either labour organizations or left parties. Then, as now, a few courageous souls thought about how to ensure that women won half the top political jobs.

Linda Kealey does a fine job of detailing the early contours of what she terms 'a working-class feminist project' in Canada. Her account is sensitive to regional, ethnic, and racial differences, as it carefully places these variations in the context of ongoing class and gender debates. Although it does not pursue them directly, Kealey's study opens up larger questions about women, politics, and participation. Was working-class Toryism as common among women in Canada as it was in Britain during this period? How did the dynamics of double militancy unfold on the Canadian centre and right? Over time, as more women were employed for pay and as more trade unions recognized the importance of organizing female workers, did women challenge Canadian trade unionism in substantive ways? And, returning to the Vancouver picnic, can unions and left parties remain relevant to women in an age when other avenues for militancy seem far more attractive? (SYLVIA BASHEVKIN)

David Massell. *Amassing Power: J.B. Duke and the Saguenay River 1897–1927*
McGill-Queen's University Press. xxviii, 302. $49.95

J.B. Duke stands on the banks of the Saguenay River in 1912. The ' tobacco king' is looking for power development opportunities – his new line of business. Following a half-hour on the river, he thinks he has found one. He turns to his associate and says, 'I'm going to buy this.' Within two years, having pieced together rights to the river with some deft business manoeuvres, he does.

This image of the tobacco magnate appraising the Saguenay does little to alter long-standing assumptions about the unfettered reach of American investment capital in the Canadian economy in the early twentieth century. And, yet, as David Massell argues in *Amassing Power*, the intentions of American investors did not simply produce their desired outcomes. Entrepreneurial activity met a complex business, regulatory, and social environment that constrained investment, delayed construction, and ultimately altered the form of development on the Saguenay River.

The early development of the Saguenay River is a study in power promotion driven by the problems of unused capacity. Early developers overbuilt and spent considerable time luring chemical firms to relocate to the Saguenay to take advantage of cheap power. They met with little success until the arrival of American investors with deep pockets and transatlantic connections. Enter J.B. Duke.

Duke and his associates proposed large-scale development, encompassing the river as a whole, with a view to electrochemical development aimed at the United States market. In the short term, however, the project attracted the unexpected regulatory glare of the Quebec state. An impounded Lake St John would, after all, raise water levels and flood farms. A nascent Quebec hydraulic service had to set tax rates and survey the site. Negotiations began and faltered. Duke and his associates waited, worked mightily to reassure their key power customer, Du Pont, that electricity would arrive in short order, and then watched as their customer decamped and the First World War changed investment conditions. The project went on hold, but not indefinitely.

In 1922 Premier Taschereau brushed aside regulatory constraints and set the project on course. Duke received the rights to Lake St John. A dam could now be built, and, with it, a market. The search for power customers led Duke to a major North American consumer of hydroelectric power: the Aluminum Company of America. Under the auspices of a new corporate entity, Duke's development ambitions combined with Alcoa's capital and appetite for power at tidewater. A new phase of the Saguenay unfolded.

Amassing Power focuses primarily on entrepreneurial activity and the international linkages of American investment capital. How entrepreneurs dreamt projects into being, struck deals, and encountered barriers are the problems that concern Massell. The river intrudes onto the pages as a development opportunity and as a problem of engineering. The social and

environmental consequences of development are treated in passing.

This book is written close to the sources. The author has unearthed business correspondence and records of corporations and governments from a variety of depositories in Canada, the United States, and beyond. Frequently, the author favours detail over perspective. This book lacks the context that would place the development of the Saguenay within a broader framework. The author does not address the fact, for example, that in this same period, Canadians invested heavily in power projects and utilities in Latin America and the Caribbean. How does the level of American investment in Canadian waterpower projects compare to Canadian investment abroad? Was J.B. Duke's investment unusual or part of an emerging pattern? These are the kinds of questions that are lost when focusing so closely on the paper trail of a single project.

Massell's work is, nevertheless, a fundamental contribution to Canadian political economy and business history. Historical studies of international investment are difficult to execute and there are few books of this kind in the Canadian literature. Massell's work will be of interest in particular to students of international investment, water development, and the role of the Quebec state. (MATTHEW EVENDEN)

Charles Mair. *Through the Mackenzie Basin: An Account of the Signing of Treaty No. 8 and the Scrip Commission, 1899*.
Introductions by David W. Leonard and Brian Calliou
University of Alberta Press 1999. lii, 194. $24.95

One of the great ironies about literary studies today is how, long after the advent of New Criticism and poststructuralism, we continue to read not books but their authors. The University of Alberta Press reprint of Charles Mair's *Through the Mackenzie Basin* is a case in point. In their introductions, David W. Leonard and Brian Calliou rightly laud the 1908 travelogue as one of the most perceptive documents on government–First Nations relations in what is now northern Alberta, specifically the Treaty Number 8 and Half-breed Scrip commissions of 1899, which transferred much of the Athabasca and Peace River countries to Ottawa. To quote Leonard, Mair's 'account has come to constitute the most detailed published source for the interpretation of these events, although obviously written by a decidedly government apologist.' However, both Leonard and Calliou ultimately seem unable to trust the text at hand because of the personality – and history – of its author. They acknowledge that 'the words recorded by Charles Mair have had, and will continue to have much significance in the affairs of the Northwest.' Yet they immediately temper any such praise by reminding the reader that Mair was a 'brash' young nationalist who fervently believed in 'progress and development,' as if that somehow made

him exceptional for a nineteenth-century North American.

Through the Mackenzie Basin is based on the journal that Mair kept while serving as the English Secretary to the Half-breed Commission. The Ontario-born author of *Tecumseh* was a fervent Canadian nationalist, a passion – some might even say fanaticism – which led him to clash with Louis Riel and the Métis during the Red River Resistance of 1869–70. Still, this 'apostle' of Euro-Canadian expansion shows a remarkable willingness to listen to Aboriginal voices. As he cites the objections by a local leader named Keenooshayo to the Commissioner's claim that the 'Queen owns the country' and thus that both Natives and newcomers are co-citizens: 'You say we are brothers. I cannot understand how we are so. I live differently from you. I can only understand that Indians will benefit in a very small degree from your offer.' Throughout the text, Mair also reveals an acute awareness of the history of the land he is crossing, usually providing both the English and Aboriginal names of places. As he says of the Lesser Slave River, 'in the classic Cree its name is Iyaghchi Eenu Sepe, or the River of the Blackfeet, literally the "River of the Strange People."' Indeed, what Mair's writings demonstrate is that he is a rather complex individual. While he may be an 'apologist for the British Empire,' he also entertains profound reservations about white settlement, which he fears will almost certainly defile what he considers 'a real Utopia.' This anxiety is never more evident than in his taxonomic essay 'The American Bison' and his poem 'The Last Bison' – not 'The Last Buffalo,' as Leonard writes.

The new edition of *Through the Mackenzie Basin* is a welcome addition to early Prairie literature. In addition to Mair's work, it includes the complete texts of Treaty Number 8 and several other official documents, a map of the territory ceded under the treaty, and a copy of J.L. Coté's French-language poem about the 1899 expedition – unfortunately, there is no English translation. Nevertheless, what it also underscores, particularly in light of the introductions by Leonard and Calliou, is the need for a fresh reading of Mair, an interpretation that will not evade the author's politics but will focus less on who he is than on what he writes. (ALBERT BRAZ)

Gerald Lynch and Angela Arnold Robbeson, editors. *Dominant Impressions: Essays on the Canadian Short Story*
University of Ottawa Press 1999. vi, 168. $22.00

This is the twenty-second volume of papers presented at the University of Ottawa's annual conference called Reappraisals: Canadian Writers. Begun (in 1973) at a time when Canadian literature had recently become generally established as a field of study, the conference was intended as an opportunity to reconsider writers, such as Grove, Klein, Lampman, and Pratt, who were already part of the established canon. As the study of Canadian

literature evolved, the conference turned to broader subjects such as literary theory, Canadian-American literary relationships, and (now) the short story. Reflecting this change, fewer than half of the essays in this present volume focus on individual writers: the rest approach their subject in terms of movements, genres, and literary history.

Among these, D.M.R. Bentley's discussion of *Symboliste* elements in late nineteenth-century Canadian stories (he focuses on Gilbert Parker, Charles G.D. Roberts, and Duncan Campbell Scott) is valuable literary history of the kind we've come to expect from Bentley: he usefully contextualizes the transition into modernism in Canada and suggests the way writers at the beginning of the twentieth century expected their work to be read. James Doyle's treatment of 1930s social realism in Canada is also a work of careful scholarship, though (perhaps inevitably) less exciting in that its conclusions are negative: there wasn't as much social realism in Canada as has been thought. Jean Stringam's survey of nineteenth-century short stories for young adults proves thought-provoking partly because of the surprising differences that show up between American and Canadian practices: a 'gentry class orientation' in the American examples as opposed to 'working-class ... values and commitments' in the Canadian – which, she argues, resulted in a less idealized portrayal of the rural world in Canada than in the United States. Why this should be true in the young adult story when it isn't the case in novels such as *Anne of Green Gables* and *The Adventures of Huckleberry Finn* is a question Stringam does not address. Still, within the constraints of a conference paper, these broad essays attempt a lot – and inevitably they leave us with a sense that, as Stringam herself puts in her concluding paragraph: 'Much is left to be done.'

Among the pieces on individual writers, one of the best is Gary Boire's demonstration of the way that Morley Callaghan's training as a lawyer, despite his rejection of the profession, coloured the language of his short fiction. Boire's opening move in this essay is intriguing – and, given the criticism in the past of Callaghan for his failure to dramatize his Canadian milieu, surprising: he treats Callaghan as a postcolonial writer. Elsewhere, Robert Thacker discusses the value of Alice Munro's archival papers, and Laurie Kruk mediates interestingly on the staging of gender in the short fiction of Timothy Findley and Alistair MacLeod.

Like most volumes that derive from a conference, the papers here are uneven. Dean Irvine's consideration of Sheila Watson's collection of mythic stories ranges from insightful and helpful (in his discussion of Watson's interest in demythologizing, for example, and of McLuhan's influence on Watson) to disconcerting (in his uncritical application to Watson of Deleuze and Guattari at their most problematic and in his confusing reading, and in his renaming of the narrator, of Watson's 'Brother Oedipus'). Nora Stovel's characterization of Margaret Laurence's Manawaka short stories as metafiction and 'metabiography' is unconvincing and seems not particularly

helpful as a way to approach *A Bird in the House*.

Because this conference has always accepted only a limited number of participants, over the years the volumes in this series have been good ones, and some have been outstanding. If this present collection is not as strong as the best in the series, it remains valuable for the fresh insights it does offer, and it contains several essays worth having. (RUSSELL MORTON BROWN)

Greg Gatenby. *Toronto: A Literary Guide*
McArthur and Company 1999. xviii, 622. $19.95

For all its pretensions to imperial status, Toronto has always had a strained relationship with its own physical and cultural landscape. In 1873 the Reverend Henry Scadding took his readers for a series of imaginary walks along the principal streets of the city, reminiscing about a social and cultural life which he feared was being lost to the powerful forces of Victorian progress. Written with a sense of grace and fine social nuance, *Toronto of Old* is rich in insight and remains a thoroughly fascinating study of the cultural geography of the city. Almost a century later Eric Arthur took up the same theme. He drew his title, *Toronto, No Mean City*, from St Paul in order to provoke the burghers of this good town to rescue what remained of its truly exceptional architectural heritage. More recently, William Denby and Bill Kilborn have tried to reclaim the city's cultural past through old photographs and the reminiscences of some of the more famous of its citizens and visitors.

Toronto: A Literary Guide is also an exercise in cultural memory. It is an ambitious and intriguing book, even if it is somewhat narrow in its scope and execution. In essence, the book is a thick and well-illustrated compendium of the lives of hundreds of literary figures layered upon the street grid of the old City of Toronto. One watches in awe as the author leads us through some sixty neighbourhoods, pointing out who lived in which house and what they were writing at the time. The book includes the famous and those now forgotten – the home born, the new arrival, and the visitor – and reaches across time and genre (although poetry and prose fiction are favoured over history and criticism). Older literary haunts, such as the North American Hotel, are remembered as well as those upper flats where some impoverished poet decamped just long enough to stay ahead of the hounds of the creditors. For these writers, having three addresses clearly did not inspire confidence.

Such a book obviously appeals to one's curiosity and domestic ego, for I imagine most of us find a certain glory by association when we learn that someone who was passably famous lived just two streets over and one block down. But the real charm of this guide is to be found in the cultural

capital the author brings to the text. Greg Gatenby, who has been the artistic director of the International Festival of Authors for the last twenty-five years, has made his life's work by drawing connections between writers and place. He is a fine gossip who clearly loves the fabric of the city and a good story, so as we walk along we pick up fascinating details about the incredible traffic in literary figures that has moved through the city for over a hundred and fifty years. In his hands Toronto becomes an important place; like Scadding and Arthur, Gatenby creates a cultural landscape where few believed one had existed.

For all the pleasure it gives, however, the book has some very apparent drawbacks. The guide is cumbersome to carry and its small print makes it difficult to read in the open air. Present addresses are not disclosed, so one circles upper Admiral Road without ever being alerted to the closeness of Her Presence. The book is also curiously silent on some important literary matters. There is very little here about the class and ethnic development of the neighbourhoods themselves and one needs to supplement the guide with James Lemon's history of the city in order to parse out what living in a certain area might mean for the literary concerns of these writers. As a literary guide, this book is also far too literal. It is filled with wonderful detail about the lives of these writers, but we see very little of those elements of the city that figure so prominently in the cultural production of Canadian literature. The imaginative dimension of the city of Toronto is by any measure enormous. Dennis Lee found cadence at Casa Loma; Michael Ondaatje drew upon the construction of a series of public monuments to fashion a proletarian counter-history of the city. The guide would have been enriched enormously were such places enfolded into our literary tours. (WILLIAM WESTFALL)

David McGimpsey. *Imagining Baseball: America's Pastime and Popular Culture*
Indiana University Press. xii, 194. US $29.95

In the final chapter of his study of baseball fiction and film, David McGimpsey recalls a 1995 episode of the television series 'Northern Exposure.' A certain Chris has completed his MA thesis on baseball. He is to be examined by two 'professors traveling on an outreach program.' The text at issue is 'Casey at the Bat.' One examiner deploys the smart deconstructive weapons of the 1990s 'culture wars.' The other, enlisted under the banner of William Bennett's army, defends 'standards.' Apparently closer in spirit to the former, Chris presents baseball as an 'antiphiliopietistic metaphor for America's role in post-Cold War geopolitics.' McGimpsey wryly describes this as a project he fears 'adequately describes my fourth chapter.'

Well might he worry.

This is not to say that McGimpsey's always interesting study lacks merit or that 'baseball fiction' is infra dig. If baseball is no longer the most popular

of American spectator sports, its mythological clout, rivalled by no other sport, fully merits not only literary representation but literary criticism. In Canada, where McGimpsey grew up and whence issue the novels of W.P. Kinsella (discussed in this book), baseball may lack the full measure of its American 'clout,' but it can still dominate warm-weather sports pages. And sometimes cold-weather classrooms – as I discovered when a literary criticism seminar insisted on discussing a recently deceased 'Yankee Clipper.' Nor was it a digression: we were supposed to discuss archetypes.

In his effort to account for the strength of baseball's grip on the imagination, McGimpsey inevitably calls on the classic topoi of cultural studies: race, gender, and class. Now it is, of course, a sport that has had special appeal for writers and filmmakers, but on the imagination these topoi are pitiless. Little is left standing of it but nostalgia, sentimentality, and a Luddism (hostility to a techno-culture symbolized by the National Football League) routinely mobilized by a game too often imagined as rural America's contribution to the pastoral tradition.

McGimpsey proceeds by a thematic analysis of numerous novels (often unknown to me) and films based on novels. Malamud and Roth make their obvious entry, leading McGimpsey to feel that their canonical presence might justify him should he ever teach a course on baseball literature. But there are many other baseball novels that he has called (I feel compelled to say) to *account*. For McGimpsey is a one-man Department of Weights and Measures. However, one should not take this to mean that he adjudicates the competing *aesthetic* merits of the books and films he measures. He does not. His adjudication is more like that of the valet, in the famous *boutade*, who *sees through* the hero for whom he works.

Late in the book he mentions that the film *A League of Their Own* was 'enjoyable.' It is an anomalous moment, for he rarely attempts to show why these films and fictions were – if, indeed, they were – enjoyable. Their place in that possible course he might teach would seem to depend on the classic criterion of merit in much of cultural studies work: they are able to sustain detailed analysis by reference to a series of socio-political concerns on which the critic is to be trusted far more than any novelist or filmmaker.

Literary and cinematic narratives are the stuff dreams are made on. The collective dreamer is the conflicted, sentimental, evasive USA, of which various baseball novelists, and readers, are normally symptomatic representatives. The critic is the judicious 'analyst,' intimating his diagnoses rather than stating them: the dreamers suffer from illusions (it was an urban, *not* a rural game), mythologies (understood as stories that are not true), and sentimentalities (about pastoral innocence, games of catch between fathers and sons, and gendered notions that ladies may be unable to make the throw from Right Field to Third Base).

We will always be grateful for socio-political analyses of novels and films and games. However, the films and books to which we return – as we do to

the summer game – usually possess some surplus value, beyond their utility to the political agenda of the moment. There is much that is useful in *Imagining Baseball*, but it is not a book particularly interested in surplus value. (T.H. ADAMOWSKI)

Linda Hutcheon and Michael Hutcheon. *Bodily Charm: Living Opera*
University of Nebraska Press. xxii, 348. US $39.95

Musicologists have watched with pleasure recently as opera has become a favourite topic among literary scholars. The annual conference of the Modern Language Association now regularly features sessions devoted to the genre, and new books appear each year that view opera through a literary lens. These studies often approach music as an escape from the confines of the home discipline, taking refuge in anecdote and personal confession, but their unfettered passion has much to teach musicology about its objects of study. Written by a professor of literature and a medical doctor, *Bodily Charm: Living Opera* represents the best of this trend, providing all of the passion with not a hint of self-indulgence.

Lamenting that traditional musicology too long dwelt safely in an 'Apollonian' world of non-contextual formal analysis, Linda and Michael Hutcheon aim to breach this cool distance by directing attention to the 'Dionysian' excesses of the operatic body and by reading the meanings of those bodies through the rich contexts of feminist theory, disability studies, and the history of medicine. One of *Bodily Charm*'s strengths is its ambitious structure, which encompasses not only the relatively familiar topic of how the body is represented in the words and music of individual operas, but also bodily experience as recorded in less fixed ways – the physical challenges faced by singers and the sensations of the opera-goer. By focusing on the messy realities of live performance and on the neglected areas of dance and movement, the authors try to characterize the ungovernable 'Dionysian' element so central to operatic experience but so difficult to capture in words.

The Apollo/Dionysus opposition is mined for both its classical and Nietzschean resonances, although the mythological context is explored more deeply. In the first two long chapters (the book's 'Act I'), the authors show how the Classical notion that a good and moral soul was naturally housed in a beautiful body dominated opera's early history and how this ideal was shattered – or rendered obsolete – by the Romantic convictions that appearances were deceptive, that goodness was thus more likely to reside in grotesque bodies. It is to the ugly, disturbing, unruly bodies of post-Romantic opera that the Hutcheons devote most of their interpretive energy. Chapter 2 concentrates on a single scene, excavating the cultural contexts for Salome's scandalous Dance of the Seven Veils in Richard

Strauss's 1905 opera. This chapter poses a challenge to feminist orthodoxy, suggesting that when Salome invites the male gaze during her erotic dance she *gains* rather loses power. Chapter 1, a dizzying survey of operas from Monteverdi's *Orfeo* to Donizetti's *Lucrezia Borgia* to Harry Somers's *Mario and the Magician*, focuses on operatic portraits of deformity read through the filter of disability studies. Characters such as Verdi's Rigoletto or Alberich in Wagner's *Ring* cycle, the authors suggest, demonstrate a new understanding of deformity, not as a mark of inherent evil but as a manifestation of a diseased social order.

'Act II' of *Bodily Charm* turns from operatic characters to real bodies, those of performers and spectators in turn. The medico-literary collaboration is at its best in the chapter devoted to singers. The fascinating discussion of the science of vocal production must be indebted to Michael Hutcheon's medical expertise, but what sparkles most is not the information itself (much of which is available elsewhere, if in less accessible forms) but the virtuosic dialogue between the history of vocal pedagogy and the intelligent interpretation of anecdotes about singers' relationships to their bodies. And while the bodies and voices of performers have long been a subject of opera journalism, the bodily experience of the *audience* has been approached only rarely and solipistically, in some recent books that ask: 'What do *I* feel like when I listen to this singer (this aria, this scene ...)?' The Hutcheons recount a few of their own opera-going experiences, but their primary aim is more theoretical. They attempt to explain how opera makes us feel and why, drawing on a kaleidoscope of evidence, from literary accounts by Flaubert and Willa Cather, physiological analysis of such phenomena as accelerated pulse and chills down the spine, to mundane experiences such as coughing fits or sleepiness induced by an extra glass of wine. This last chapter is the book's most original and ambitious: the turn to the spectator's experience enriches the definition of the 'Dionysian' from something merely excessive and earthy and erotic to a more specifically Nietzschean understanding of opera as a ritual in which the representation of bodily sensation on stage meets with intense physical engagement of the audience to create a truly communal theatrical experience. (MARY ANN SMART)

Carl Morey. *An Opera Sampler: Miscellaneous Essays on Opera*
Dundurn Press 1998. vi, 154. $16.99

This is a collection of essays on subjects operatic, most of which appeared in program booklets for productions of Toronto's Canadian Opera Company, in the periodical *Opera Canada*, or, in one case, the academic journal *Canadian University Music Review.* The book is thus a handy compendium of information and discussion of operas which maintain a presence on the Canadian opera stage, exactly the articles that the opera-goer would wish to

keep for their lively, appealingly written commentary.

Two-thirds of the eighteen essays between the opening introduction and the closing selected bibliography relate to Canadian Opera Company performances and include the colourful history of composers, librettists, the composition and its reception, and explanations of genre. Baroque opera is covered in essays on Monteverdi's *Orfeo*, Handel's *Acis and Galatea* and John Gay's *The Beggar's Opera*, the Classical period by Mozart's *Don Giovanni*. The Romantic operas are Verdi's *Rigoletto*, Tchaikovsky's *The Queen of Spades*, Mussorgsky's *Boris Godunov*, and Wagner's *Der Ring des Nibelungen* (I use the language of the author, original or English translation, for these titles). A Canadian work, *Mario and the Magician* by Harry Somers and Rodney Anderson, joins Berg's *Wozzeck*, Stravinsky's *The Rake's Progress*, and Strauss's *Der Rosenkavalier* to represent the twentieth century.

Six essays are broader in concept: 'Venice and the Operatic Tradition,' 'Revivalism in the Opera House: Donizetti and Massenet,' 'Nineteenth-Century Opera in Toronto,' 'Wagner in the New World: Notes on Early Performances in Toronto,' and 'Opera and Politics' and 'Evviva gli Italiani.' While all of these are of interest to the general opera-loving public, several of them are also of considerable value to the specialist. Indeed, the essay on Wagner performances in Toronto appeared concurrently with this collection as 'The Music of Wagner in Toronto before 1914' in *Canadian University Music Review* 18:2 (1998). Together with the previous 'Toronto' essay in the collection and the last one, on Italian opera in Canada, it provides a concise introduction to Canadian reception of European opera from its beginnings.

The one complaint I have about these historical essays is a pleasant one: it would be nice to know even more about the Canadian topics, especially the names of theatres and touring companies in nineteenth-century Toronto. In the last chapter, the author states: 'Canada depended primarily on touring companies that originated, for the most part, in the United States.' The most important of these companies are introduced in the 'Nineteenth-Century Opera in Toronto' essay, but only one is given a full description in that article: the Holman English Opera Troupe ('English' refers to the language in which the operas were given, since the company originated in the United States, not England). Eventually this company settled in Toronto and finally in London, Ontario, justifying its appellation of 'a Canadian troupe.' One would wish to know more about the 'French Opera Troupe of New Orleans,' the 'Artists' Association Italian Opera Company,' and other troupes, even though they were not Canadian, as this would supply the context necessary to understand the Canadian experience.

Given the wealth of information provided in both 'Toronto' essays, it would be useful to have a general conclusion about opera performance, or even Wagner performance, in Canada. Does geographical distance from the source and the existence of an ethnic group especially interested in a particular opera composer's work explain the chronology of opera per-

formance and acceptance in any given country, including Canada? The importance of the New York German population's support for the Metropolitan Opera Company suggests as much, but this information is not presented as a conclusion. If the author's intention is to pique the interest of the reader and send him or her to the reference shelves – there to find his own *Music in Canada: A Research and Information Guide* – he and this book have succeeded. (MARY S. WOODSIDE)

Michael Tenzer. *Gamelan Gong Kebyar: The Art of Twentieth Century Balinese Music* University of Chicago Press. xxvi, 492. US $45.00

Michael Tenzer's tome on the Gamelan Gong Kebyar is a most timely and welcome contribution to the literature on Balinese music. Its publication in the year 2000 is apt considering that Kebyar evolved around 1915 from its early roots in northern Bali, and over the course of the twentieth century it became the island's pre-eminent musical genre. Yet, despite the fact that the Kebyar gamelan (percussion orchestra) and the Kebyar style of composition have attained such importance, they are underrepresented in a literature that has tended to focus more on older musical genres. Whilst acknowledging the value of Tenzer's other book *Balinese Music* (1998 [1991]) as an excellent introduction for all levels of readership, nothing approaching the depth and magnitude of the present work has been produced since Colin McPhee's definitive book *Music in Bali: A Study in Form and Instrumental Organization in Balinese Orchestral Music* (1966). Interestingly, like McPhee, Tenzer is a composer of Western and Balinese-inspired works, and he suggests a 'generational continuity' between this book and McPhee's; however, the present work extends much further into the world of Western music theory and comparative analysis. Tenzer is also a skilled performer of Balinese music who has spent many years in Bali. This translates into the deep experience, knowledge, and, I would say, love of Balinese music which infuses the pages of his book.

Although focused mainly on Gamelan Gong Kebyar, this book is in fact quite encyclopedic: it includes sections on virtually all aspects and styles of Balinese music. An introduction, where Tenzer explains his rationale, leads into part 1, 'Approaches to Kebyar.' This offers information – both general and specific to Kebyar – on such topics as instruments, scale and tuning, orchestration, social and political history, the dynamics of musical groups (*sekaha gong*) and the effects of tourism, the media, the conservatories, and government-sponsored competitions/festivals. In addition, there is a summary of Balinese music scholarship (both Western and indigenous) to date, as well as comparisons with the closely related Central Javanese gamelan tradition. The section ends with an explanation of Tenzer's theoretical approach which, he states, draws on contemporary Western models

of musical analysis that have been applied to European classical music.

Part 2, 'Structure in Kebyar,' ranges from an historical overview of gamelan genres to scrupulously detailed, mainly Western-based analysis of melodies, different kinds of ornamentation, drum patterns, form, and composition. Tenzer concludes that much of the momentum and interest of Balinese music lies in contrasts between, for example, movement and stasis, continuity and disruption, symmetry and asymmetry, fixed and unfixed melodic elaboration, and cyclic and non-cyclic passages. Kebyar's frequent stylistic and melodic quotations from older gamelan genres also provide a great deal of musical interest, particularly to informed Balinese audiences.

Part 3, 'Kebyar in Bali and Abroad,' concentrates on one well-known Kebyar piece,'Wilet Manyura,' composed in 1982 by the renowned Wayan Sinti (who taught both Tenzer and me). Here Tenzer's imposition of Western concepts onto Balinese music is arguably taken to the extreme by directly comparing aspects of 'Wilet Manyura' with sections from a Mozart String Quartet, a blues piece, and symphonies by Lutoslowski and Ives. As well, the social and musical comparisons made between Vienna in the 1780s and Denpasar in the 1980s and equating Ives's recollections of multiple brass bands in the town square during his boyhood with Sinti's experience of many gamelans playing concurrently at open-air ceremonies are, like the cross-cultural musical parallels, carefully selected surface analogies made without full consideration of deeper contextual meaning.

Nevertheless, overall Tenzer's book is brilliant, scholarly, well organized, eloquently and clearly written, and masterful in its attention to detail. Moreover, the nearly one hundred pages of musical transcriptions which correspond to the CD recordings give the reader an aural and visual experience unprecedented in the literature so far. It will serve as an invaluable resource for a wide range of musicians, composers, and scholars. I am sure that Colin McPhee would have found it a fascinating continuation and conclusion to the story of twentieth-century Balinese music that he began to compile in the 1930s. (ANNETTE SANGER)

Kerry Badgley. *Ringing In the Common Love of Good: The United Farmers of Ontario, 1916–1926*
McGill-Queen's University Press. xii, 302. $55.00

Ontario voters have twice entrusted their province to third party governments. Both experiments ended after a single term. The most recent adventure, with Bob Rae and the NDP, ended in the neo-liberalism of Mike Harris's so-called 'common sense revolution'; but Kerry Badgeley addresses the earlier 1919–23 Farmer-Labour government of Ernest Drury.

Or, as Badgeley would prefer, he addresses the people who helped elect that government. Dismissing the work of those who have focused on the leaders of the United Farmers of Ontario, Badgeley promises to reach down

to the UFO membership in Lambton, Simcoe, and Lanark counties who, in the spirit of agrarian populism, controlled the movement. His results are not wholly convincing. His three chosen counties are conveniently spread across southern Ontario and vary in their farm economies, but their selection, instead of neighbouring counties, is not really explained. Apart from the few UFO clubs whose minutes and records have survived, Badgeley is often reduced to finding his rank-and-file members among those who shared their views with the *Farmers' Sun* or local newspapers.

No doubt the opinions of letter-writers and rural columnists were echoed along the concession roads of rural Ontario, but most of the people Badgley disinters from UFO minute books and small town newspapers were leaders too, if at a lower pinnacle than Drury, J.J. Morrison, or W.C. Good. And the result of their contradictory desires would probably have been close to anarchy, an outcome the author seems to favour more than most Ontarians, then or now.

Badgeley's problem in identifying UFO members reflects the lack of a research base for Ontario local history that competent local historians have created in Britain, Quebec, and some western provinces. Badgeley has limited success in reaching the rank-and-file UFO and tries to hide his relative failure by abusing other Ontario historians of his period for their preoccupation with the leadership instead of the membership, without improving greatly on their performance. Those who climb on the backs of earlier researchers add little by denouncing those who have built the scaffolding and left them the opportunity to finish the building. Too bad that the job turned out to be hard to do.

Like their NDP counterparts at the other end of the twentieth century, UFO members were constantly assured that they controlled the movement and its policies and they were correspondingly dismayed by their short-lived interlude of power. In both cases, rank-and-file members had vague, romantic, and sometimes conflicting beliefs about what a true 'people's' movement could achieve against the 'Big Interests,' an ominous entity which neither they nor Badgeley trouble to identify. Neither movement did much to educate its members in the complexity and contradictions of running a day-to-day government.

Unlike the NDP, the UFO had no plans to form a government; it expected only to represent an occupation group in the provincial legislature. However, the ensuing disillusionment was equally devastating. In 1995 and in 1923, wholesale defections by union members and by farmers were more devastating than the wholly predictable backlash from supporters of the dominant paradigms of power. Who will face the enemy when the faithful have fled?

Even if he falls short of his proclaimed goal, Badgeley's search is legitimate and should be pursued. Hunting for the people who make democratic politics possible becomes an even worthier task in an age when

neo-liberals devalue human involvement in self-government. Ontario's two experiences of 'people politics' have both been failures. Is any such approach doomed? (DESMOND MORTON)

Peter Brock and Nigel Young. *Pacifism in the Twentieth Century*
University of Toronto Press 1999. liv, 436. US $15.95

Peter Brock and Thomas P. Socknat. *Challenge to Mars: Essays on Pacifism from 1918 to 1945*
University of Toronto Press 1999. xviii, 474. $75.00

In many ways, these books make ideal companion volumes. *Pacifism in the Twentieth Century*, an expanded version of Peter Brock's 1970 book, is a cogent survey that has a remarkable knack for clarifying complex issues. It is sensitive to the issues of pacifism but does not fall into the trap that so many other similar studies do, of uncritically accepting the arguments of anti-war groups. On the contrary, Brock and Nigel Young directly address the contradictions within the movement, and the degree to which inconsistency and disunity have often been near-fatal weaknesses. Its one significant shortcoming is its bias towards pacifism in the Anglo-American countries. The movement in continental Europe or elsewhere in the world (with the obvious exception of India) is addressed only occasionally; in their determination to describe the shape of pacifism in a few countries, the authors fail to say why it languished in many others.

This is where Brock and Thomas P. Socknat's excellent collection of essays comes in. Even though it is more limited in its temporal scope, the anthology very ably fills many of the gaps in the survey. By bringing together some of the most notable scholars in the field, like Lawrence Klippenstein, Norman Ingram, Martin Caedel, and J.E. Cookson, it ranges far beyond the Anglo-American nations to examine Scandinavia, western and central Europe, Russia, India, and Japan, allowing readers to draw valuable comparative insights.

Read together, the books elucidate the central dilemma of pacifism, its inability to arrive at a consistent position on war. On the surface, this proposition might seem manifestly absurd: surely pacifism means an opposition to all forms of war. In reality, the situation is far more complex. As Brock and Young make clear, the dilemma was first raised in the twentieth century by the Bolshevik Revolution in Russia. With this, left-wing pacifists faced a conundrum. Could they support a violent revolution if it was intended to overthrow a political order which they believed was responsible for war? A number of pacifist and anti-war groups were seriously divided over this question (including, as we learn in Lawrence Klippenstein's fine essay, Russian Mennonites), and it proved impossible to

resolve satisfactorily. Indeed, it was still contentious during the Vietnam War, when some American pacifists concluded that the war being waged by the North Vietnamese army against American imperialism was an acceptable form of war because it was for a good cause. This questionable logic was damaging enough to their cause, write Brock and Young, but it paled in comparison to the New Left's near adulation of the North Vietnamese army. In their determination to see this as a traditional peasant *levée en masse* engaged in a people's struggle against foreign domination, they failed to realize that North Vietnam was itself a violent and repressive regime, and that its armies were 'small versions of the military machines of the great empires, East and West – carefully wrought bureaucratic, military apparatuses.' In the authors' view, this was the great failure of American radical pacifism in the Vietnam era. It condemned the violence perpetrated by the United States, but condoned the violence perpetrated by the other side.

Even more striking than the tendency of some pacifist organizations to admit the possibility of a good war (something for which they unfailingly decried the militarists and jingoists) has been the difficulty of maintaining pacifism in the face of occupation. *Pacifism in the Twentieth Century* focuses primarily on the movement in Britain and the United States, where it has traditionally been strongest; *Challenge to Mars* is broader in coverage, describing in a number of essays the weakness of pacifist sentiment outside of the Anglo-American bloc. Authors propose various explanations for the weakness of pacifism on the European continent (such as the influence of the church in Italy), but the overriding factor might well be the difficulty of sustaining it in the face of invasion. Indeed, the underlying assumption suggested by both books is that pacifism has flourished best in countries which have not had enemy armies on their soil in living memory. In countries which have felt the pain of invasion and occupation, in contrast, pacifism has been a much less appealing alternative. To put it in slightly different terms, although none of the authors go so far, perhaps pacifism functions well in theory but poorly in practice. Brock and Young cite Bertrand Russell's essay on 'passive non-obedience' in the event of invasion and occupation, as well as Lytton Strachey's waggish assertion about what he would do if an invader tried to rape his sister, but neither Russell nor Strachey ever had to put their theories to the test. Pacifists in France during the First World War did, and many found that their convictions took a back seat to the national emergency. French Mennonites gave their support to the war effort, and even the most vigorous anti-war campaigners in France did not advocate conscientious objection.

Most observers agree that the quandary was even more serious during the Second World War. Peter Farrugia, in an essay on Christian pacifism in France, quotes George Orwell's 1942 declaration that 'pacifism is objectively pro-Fascist,' a conclusion that many people (including not a few pacifists) likely supported. According to Brock and Young, pacifism in most countries

was 'a small and seemingly ineffective sect' during the Second World War, in large part because it was difficult to maintain in the face of brutal totalitarian regimes. More often than not, pacifism or a reluctance to resist the occupiers was taken as tacit approval of the occupation. In a fascinating essay, Torleiv Austad describes the impact on the Norwegian pacifist movement of the Nazi occupation, which began in April 1940. 'Those who remained convinced pacifists,' he writes, 'came easily under suspicion of supporting the enemy.' As other contributors to *Challenge to Mars* tell us, the situation was similar in most occupied countries. Even many Gandhians rallied to the support of the Indian government when a Chinese invasion loomed in 1962. Their willingness to soften their pledge denouncing war as a crime bothered many American peace activists, who never had to make a choice between maintaining an anti-war stance and defending their homes against foreign invaders. In short, perhaps pacifism is too utopian to survive twentieth-century *realpolitik*. As Brock and Young put it so succinctly, 'pacifists ... failed to consider properly the implications of pacifism and non-violence in relation to a totalitarian dictatorship equipped with all the means of suppression provided by modern science.'

Both of these fine books make it clear that the pacifist movement's struggle against war has been a very unequal contest. Militarism has had many forms over the course of the twentieth century, but in each of its forms, it has enjoyed a striking degree of consistency and unity (often, it must be said, brutally imposed from above). Pacifism has also taken many forms but unity and consistency are the very elements which it has so often lacked. When pacifist groups have been able to muster those characteristics, as in the American civil rights movement or Gandhi's non-violent resistance in India, they have achieved remarkable things. More often, however, the movement has become divided, and was therefore easily conquered. (JONATHAN F. VANCE)

L. James Dempsey. *Warriors of the King: Prairie Indians in World War I*
Canadian Plains Research Center 1999. viii, 124. $19.95

Aboriginal participation in twentieth-century wars has lately received increasing scholarly attention in Canada and especially in the United States. *Warriors of the King* is a useful, though somewhat limited, addition to this growing field of historical inquiry. L. James Dempsey reconstructs the story of the four hundred Prairie Indians who served with Canadian forces during the Great War. He argues that Indian men enlisted for three reasons: the continuing warrior ethic within Plains Indian cultures; a strong loyalty to the British Crown; and the chance to escape the stagnation of reserve life. The book tracks evolving recruitment policies, from federal authorities' initial reluctance to accept Indians, to Indian agents' active encouragement

of Indian enlistment in 1917, to the decision to exempt Indians from conscription in early 1918. Along the way Dempsey provides anecdotal evidence of the wartime experiences and responses of First Nations soldiers and their communities. On the home front, Dempsey describes the contributions that First Nations communities made to the national war effort through the purchase of war bonds and donations to patriotic organizations. *Warriors of the King* closes with a look at the war's aftermath for Indian veterans and their people, noting the bitterness engendered at sharing the burdens and the sacrifices of war only to remain effectively barred from the benefits due to veterans.

Dempsey is at his best in his depictions of Plains Indian culture prior to the war and in his description of the experiences of individual First Nations soldiers and their families and communities during the war. He is also strong in his examination of the government side, and makes good use of archival and period newspapers. These sources enable him to explore, or at least introduce, a wide range of issues. Despite its strengths, however, the book is plagued with several shortcomings. There are a number of errors of fact or untested assumption. The most serious of the former is Dempsey's mistaken claim that Indians were exempted from military service in 1918. PC 111 only exempted Indians from conscription for combative service, not from other forms of military service. It is also important to challenge two questionable assertions: that Prairie Indian men enlisted in comparable or greater numbers than other Canadians, and that Indian soldiers suffered higher casualty rates. The first statement is undermined by Dempsey's own figures of four hundred serving from approximately six thousand able-bodied Prairie Indian men. This is lower than the national average of about 10 per cent. The second statement was based on Dempsey's analysis of figures from Indian Affairs records, which gives a rate of 52 per cent Prairie Indian soldiers killed or wounded. However, the Canadian Expeditionary Force as a whole suffered 232,494 casualties from a total overseas force of 424,589, or about 54 per cent, a slightly higher rate.

A more substantive criticism is the conspicuous lack of evidence for Dempsey's reliance on a warrior ethic as the prime motivation for Plains Indian enlistments and as explanation for their excellence as snipers. There may be something to this assumption; without any convincing support, however, this pillar of his argument rests on tenuous foundations. Arguably more serious is Dempsey's weakness in the secondary literature. First, he makes very heavy, and largely uncritical, use of the works of the two principal Indian Affairs officials of the day, D.C Scott and W.H. Graham. Secondly, his sole military history sources are an article from 1967, and a single quote from Pierre Berton's *Vimy*. Finally, Dempsey refers to only five works published after 1987, and misses a number of crucial works published in this field, as well as the more sophisticated American literature that has appeared in the last decade.

These failings reveal this book's origin as Dempsey's master's thesis. While it was an excellent, ground-breaking work when it appeared in 1987, it lacks the requisite upgrading and expansion needed to fill the same role today. Nevertheless, it is the best and most thorough work currently available on Canada's Indians in the First World War, and, given the relative dearth of work on the subject, is likely to remain so for some time to come. (R. SCOTT SHEFFIELD)

Brian Young. *The Making and Unmaking of a University Museum: The McCord, 1921–1996*
McGill-Queen's University Press. xvi, 224. $65.00, $24.95

It is possible that every university across North America has some sort of museum within it, be it publicly recognized and on the tourist map, or small, unnamed, and accessible only to scholars. However, relationships between universities and their museums are rarely easy. While research is central to the mandate of a university, museum mandates focus on general audiences. University museums, therefore, must balance access to researchers with responsibilities to broader publics. It is unclear how much tolerance universities have for museums within their midst or how many of the latter would like to escape to lead independent lives. Among major university museums in Canada, the Royal Ontario Museum formally separated from the University of Toronto in 1968; the McCord Museum, from McGill University in 1996.

The fascinating question that Brian Young attempts to answer in his new book is why this latest separation occurred. He begins by describing David Ross McCord's 1919 donation to McGill of 'one of the three most important collections illustrating the history, art, and social life of Canada.' He then goes on to describe turbulent openings and closings of the McCord Museum over the next seventy-five years. As it struggles to serve both researchers and publics, the university copes with an increasingly expensive institution, and the political climate of Quebec shifts away from its English-speaking history – pulling both McGill and the McCord into a new world.

As the turbulence builds and break-up looms, a curious thing happens to the author/historian who relaxes his commitment to history and turns towards an increasingly personal charge against the forces moving the McCord towards its fate. This charge is not entirely a surprise because Young situates himself, quite appropriately in his introduction, by making explicit his belief in the importance of history to Canadian society and the public's growing desire to understand this history. He also exposes his passion for the 'centrality of the curator in museum culture' and his disdain for the 'new museology' which 'totally subordinates collections and their past to an obsession with audience and the visitor as consumer.' This self-

exposure helps us to understand – though not necessarily appreciate – Young's approach to the second half of the book.

The new museology, I would argue, is in no way hostile to the curator, but decentralizes traditional curatorial authority to acknowledge and respect communities and sources of cultural knowledge other than Western-trained PhDs. It is increasingly evident that curators who have embraced the new museology, and who work directly and respectfully with communities from which histories are drawn, are re-emerging as a powerful force in today's multicultural and increasingly open society. Thoughtful marketing, furthermore, is not obsessed with visitors as consumers, but accepts that visitors are those very people who, Young argues, want to appreciate their own history. Curators who continue in Young's traditions may indeed be left by the wayside to be replaced by those who welcome the challenges of the twenty-first century.

Trained as a historian, Young travels into dangerous ethnographic territory in later chapters. The awkward switching back and forth between history and personal comment, much of it self-serving, is both confusing and troubling – albeit a reminder of how subjective any version of history can be. The author frequently quotes himself in earnest arguments written to university and museum officials, but chooses not to balance these with arguments from other sides. In a surprisingly vitriolic attack, he blames McCord's first francophone director, Claude Benoît, for that break-up, but provides no hint of the supportive mandate given to her by the museum's board. In fact Young's own history has prepared us for the need for dramatic change at the McCord, if only to serve the demand of the Canadian public to understand their past. How the author expects this to be achieved while the McCord suffered under McGill's financial incapacity to support a fully public museum, while Quebec ignored it as an anglo-centred institution, and while narrowly focused academic researchers were the very few with access to the richness of McCord's collections is hard to fathom.

Nevertheless, Brian Young's publication on the McCord Museum of Canadian History is a timely look at university-museum relations. This important Canadian museum with its turbulent past and intriguing future, however, deserves a more balanced look by someone who brings a deeper understanding of museums – and perhaps a less stereotyped view of women's work. The McCord deserves better. (KERSTI KRUG)

Marilyn Färdig Whitely. *The Life and Letters of Annie Leake Tuttle: Working for the Best*
Wilfrid Laurier University Press 1999. xvii, 148. $29.95

Vera K. Fast, editor. *Companions of the Peace:*

Diaries and Letters of Monica Storrs, 1931–1939
University of Toronto Press 1999. viii, 246. $19.95

Although they never met, missionaries Annie Leake Tuttle (1839–1934) and Monica Storrs (1888–1967) both evaluated and narrated their lives within a Christian framework. Storrs was an English-born Anglican who undertook mission work in the Peace River district of northern Alberta and British Columbia, and Tuttle was a Canadian-born Methodist who grew up in Nova Scotia but ministered to Chinese women in Vancouver. Monica Storrs chronicled the years between 1929 and 1939 in diaries and letters that circulated among a rambling network of family and acquaintances in England. Annie Leake Tuttle began a fragmentary autobiography late in life and added to it at intervals. The resulting memoir covered most of her life, ending with a scant paragraph on the final years of her life written when she still had seventeen years left to live. When the memoir falls silent, correspondence fills in the gaps.

Neither woman expected her life writings to come to public attention. Storrs's editor, Vera Fast, remarks that although 'missionary accounts were a time-honoured method of acquainting a supporting constituency with the work in progress,' fundraising was not Storrs's primary concern in writing these accounts; rather, she wrote to keep in touch with a 'large extended family and with her many friends.' Despite their broad informal circulation, Storrs marked 'Not for Publication' on the journals and letters. However, in 1959, she wanted to edit and publish some portions as a keepsake for nephews and nieces. She did not take on the work herself: in 1979 the University of British Columbia Press published the journal written between 1929 and 1931 as *God's Galloping Girl*, edited by W.L. Morton. Fast's edition is a much-pruned version of the letters and journals written after 1931 prefaced by a useful introduction. There is no editorial intervention in the body of the text except ellipses to mark the spots where the text is (significantly) condensed.

Marilyn Färdig Whiteley explains that Tuttle was 'tempted to destroy' her memoir but could not do so because it contained 'too much Self.' It circulated less widely than Storrs's writings, for Tuttle expressed displeasure when a trusted niece shared the only copy with family members. The niece then passed her copy to her son, and from there it found its way to the editor. Whiteley organizes the memoir and letters according to a scheme devised by Tuttle, who divided her memoir into life chapters. After a brief introduction to the whole, each chapter is prefaced by a useful summary.

Storrs arrived in the Peace at the age of forty-one, 'middle-sized, middle-aged, and fatally English' according to her own description, part of a mission whose goal was to 'Keep Canada British and Christian.' Fast remarks that Storrs encountered opposition at first from some of the resi-

dents but that acceptance within the community grew as her attachment to Britain and to the hope of Anglicanizing the community subsided. In one of her last sermons, Fast reports, Storrs announced, 'When Our Lord meets you he won't care what denomination you are and perhaps he won't know.' The diaries and letters chart the tensions and the politics of missionary work, and reveal the good-natured woman who faced these problems.

Tuttle, whose motto was 'do all the good you can,' had a wide-ranging and interesting life: she was a self-respecting teacher in the Maritimes just after the Free School Act was introduced in Nova Scotia (1865); she worked with immigrant Chinese women from 1887 to 1895 at the Chinese Rescue Home in Victoria, British Columbia; she returned east in 1895 to marry her childhood sweetheart, who soon died; and then, after tending to family obligations, she moved into an Old Ladies' Home in Halifax, where she witnessed the explosion of 1917 and continued to work with the WCTU and the Woman's Missionary Society. Tuttle records first-hand the rhetoric of sisterhood that underwrote the kind of activism she espoused in the 1880s. 'Consider,' she writes, for example, 'the capacity of our sisters to suffer when all those ties are broken and trampled upon by father, husband, or brothers.' Sara Jeanette Duncan would satirize this conventional appeal later in the century: 'I confess I should like to go to a temperance meeting without running the risk of being called a "dear sister." Upon sober reflection, you know, nobody wants to adopt the sisterly relation to a lot of damp females of possibly questionable orthodoxy and unreceipted millinery bills.' Duncan's comment suggests that the metaphors used by Tuttle to explain her activism were so commonplace as to be subject to parody.

As missionaries, both women exhibit a blend of conservative, orthodox world-views mixed with a desire for social change. Both were part of large-scale institutional efforts to keep Canada Christian, efforts that were sometimes self-righteously pernicious. So what is the point of reading about the involvement of two individual women? Vera Fast offers a sound answer in an overly brief paragraph, arguing that such accounts can be put to use in discussions about the role of women in imperialism and the particular function that religion played in colonial encounters. In footnotes, Fast points readers to general studies of women and imperialism and to scholarship that directly discusses the role of missionary women in colonial settings such as Ruth Compton Brouwer's *New Women for God: Canadian Presbyterian Women and India Missions 1876–1914*. Tuttle and Storrs are examples of women who worked within social conventions to achieve social change: Tuttle tried to effect real change for immigrant women in Victoria and Storrs tried to make life better for young women growing up in isolation in the Peace.

Both editors place the writers in clearly articulated social and historical contexts, and both gesture towards the body of criticism on life-writing, but neither situate the texts with regard to other similar texts written around the same time. For example, does Tuttle's narrative prefigure or compare to the

well-known Methodist missionary memoir by Ontario native Susie Carson Rijnhart, *With the Tibetans in Tent and Temple* (1901)? Whiteley could have at least mentioned Rijnhart's text, or she could have offered context by pointing to other spiritual diaries and autobiographies such as the *Memoir of Mrs. Eliza Ann Chipman, Wife of the Rev. William Chipman of Pleasant Valley, Cornwallis* (Nova Scotia), written between 1823 and 1837; or the spiritual diary of Ottawa resident Lydia Fletcher Clark Symmes, written in the 1850s and published as *My Mother's Journal* by F.E. Clark in 1911; or Catherine Bell van Norman's self-flagellating diary written in Hamilton in the 1850s and published in 1981.

Similarly, Vera Fast asserts that 'early twentieth-century accounts of pioneers and missionaries in northwestern Canada, with few exceptions, were mostly by men about men.' She does mention two exceptions, the memoirs of Charlotte Selina Bompas and the enjoyable letters by Dr Mary Percy Jackson, recently republished as *Not Suitable for the Wilds*, but she overlooks others. Hilda Rose's collection of letters about pioneering in Fort Vermilion, Alberta, was published in 1928 as *The Stump Farm*. Comparable accounts of women's Anglican missionary experiences include archived diaries by Florence Hirst and Bessie Quirt, who worked in the Northwest Territories in the 1930s. As one of the coauthors of the valuable reference *Planting the Garden: An Annotated Archival Bibliography of the History of Women in Manitoba*, Fast knows that valuable resources are found in archives, and she might have pointed readers in those directions. It would be interesting to know, for example, how Storrs's narrative compares to other memoirs, autobiographies, and letter collections written by male and female missionaries.

If editions of individual life narratives are going to continue to come (and they will) from life-writing series at Wilfrid Laurier University Press (publishers of Annie Leake Tuttle) and the University of Calgary Press, then the introductions should aim at providing context not just in terms of history and culture, but in terms of textual precedents and antecedents. Both editors could have achieved this to a greater degree than they did in their introductions. Notwithstanding these criticisms, the books have much to recommend them as particular instances of engaging life narratives. (KATHRYN CARTER)

Alexander Tumanov. *The Life and Artistry of Maria Olenina-d'Alheim*.
Translated by Christopher Barnes
University of Alberta Press. xxii, 360. $34.95

Most biographies describe history, but a rare few *collapse* it – and Alexander Tumanov's is one. The subject of this fascinating study is best approached from the end. Maria Alekseevna Olenina, b 1869, studied voice in St Petersburg with Alexandra Purgold-Molas, Musorgsky's close friend and the most gifted performer of his songs; in 1963, at age ninety-four, she was interviewed by Tumanov in Moscow. By that time Olenina-d'Alheim had outlived everyone (the best part of her life had ended in 1922, in France) and she could not remember large stretches of the twentieth century. But with the reflexes of a professional singer and the capriciously functioning memory of the very, very old, she could vividly recall details of rhythm, text, and musical interpretation from the 1880s. This volume closes with a transcription, in Russian, of taped master classes on Musorgsky's vocal cycle 'Nursery,' conducted by Olenina-d'Alheim with two young singers in the 1960s; she was transmitting advice on performance technique she had heard from an intimate of the composer himself. In the aural arts especially, this sort of continuity is thrilling.

Tumanov befriended the nonagenarian singer, uncelebrated in the capital despite her legendary services to Russian song, and was given access to her unpublished archive. His decision to stitch together a chronicle of her life out of her memoirs, correspondence, and others' reminiscences was a wise one, and Christopher Barnes's translation catches perfectly the naïvety and passionate stubbornness of the Russian text. The basics of her biography are as follows. Plucky, strong-willed, vision-impaired, Maria Olenina was born in the provinces and moved to St Petersburg in the 1880s, where her extraordinary renditions of declamatory songs by composers of the Balakirev Circle won high praise from Vladimir Stasov. In 1893 she left for Paris, where she married the writer Pierre [Pyotr] d'Alheim, her Russian-French second cousin; together they began to offer 'conférences' (lecture-recitals) on Russian song and European *lieder*. For the next decade the d'Alheims travelled back and forth, singing for Tolstoy at Yasnaya Polyana, stunning the Russian Symbolists Andrei Bely and Alexander Blok with their integrated programs of music and word, collaborating with Darius Milhaud, Claude Debussy, Nadia Boulanger. But only in 1908, with the founding of *Dom Pesni* (The House of Song) in Moscow, was Russia introduced to vocal chamber music as a complete art form. Recitals, lecture series, voice coaching, publishing efforts (a monthly bulletin), and vocal competitions were undertaken on an ambitious scale. An uncompromising foe of the large hall, Olenina-d'Alheim was also wary of the virtuoso singer, who, in her view, used the song as a vehicle for self-aggrandizement,

ignoring both words and context. The singer, she taught, should be a conduit for the composer, whose genius could unfold more honestly in these modest genres than in the luxuriant, hyper-stimulated opera. Her repertory included German, French, and English song, in addition to folk music. But Musorgsky remained at the core. That composer was hardly remembered in Russia at the time; thanks to this couple, his fame was growing in Western Europe.

In November 1918 the d'Alheims, who were French citizens, left Russia in what was part emigration, part expulsion. Pierre went slowly insane from syphilis and died in an asylum in 1922. The widowed Marie tried to revive a 'Maison du Lied' in Paris, but without success (she was impractical and proud of it); her pro-Bolshevik sympathies and outspoken intelligentsial ways alienated her from the Parisian émigré community. Despite intervention from Gorky and Romain Rolland, attempts to return to Russia fell through. For forty years she hung on in Paris, giving the occasional recital (her last was in 1942, at age seventy-three), supporting herself by a tiny pension and by selling leftist newspapers on the street. She never complained about her poverty. Although she joined the French Communist party in 1945, she was not allowed to repatriate until 1959, when she was already in her ninetieth year. Back home, Soviet Russia's musical bureaucracy displeased her; but inquiries about a return to Paris led nowhere. She died forgotten at the age of one hundred and one.

Such documents as survive from such a free-spirited life do not easily cohere. There are large silent gaps: many of Olenina-d'Alheim's letters are undated; addresses shift and disappear; close friends (like Alfred Cortot) break off relations for decades over an obscure insult. She accumulated almost no possessions that might speak to the daily rituals of this very long life. Tumanov builds the story entirely around what she loved, and what she let drop away. Among the latter is surely her daughter, Marianna, born early in the marriage, whom Maria quickly considered obstreperous and shipped off to aunts; when the girl was dying of tuberculosis as a teenager in 1910, her mother could not remain at the sanatorium because of a recital season already scheduled in Moscow. The other thing she cared very little about was money. In fact, she despised it: always in debt, Olenina-d'Alheim refused concert tours because she considered them exploitative and railed against advertising as demeaning to art. Even Balakirev, by the 1890s a grumpy pessimistic old man, upbraided her for her self-defeating prejudice against musicians earning a living wage. What she loved was the power of song. In the 1940s she wrote to a former student: you must possess 'not only the desire, but the willpower and freedom to sacrifice your own self in favour of the composers and their creations.' She never recorded her voice (of course) – but apparently a live performance by Olenina-d'Alheim was spell-binding. Never a large voice, it was absolutely at the service of the

music and mood of the text, with every articulation and intonation worked out from within. That was where she lived. In 1887, at her first meeting with the surviving 'Mighty Handful' in Petersburg, the eighteen-year-old Marie Olenina from provincial Ryazan found herself in the presence of Borodin, Stasov, Cui, Tchaikovsky. 'I could see no one clearly and didn't look at anyone,' she recalled. 'I sang ...' (CARYL EMERSON)

Veronica Strong-Boag and Carole Greson. *Paddling Her Own Canoe: The Times and Texts of E. Pauline Johnson (Tekahionwake)* University of Toronto Press. xii, 332. $65.00, $25.95

It is beginning to be acknowledged that Pauline Johnson is a neglected Canadian writer. This important study attempts both to rectify that situation and to encourage Johnson scholarship. Its comprehensive bibliographies a list of archival collections and a 'Chronological List of Johnson's Writings,' a boon to scholars of Canadian and Native literature which includes titles of unpublished writings and untraced writings, as well as those published. *Paddling Her Own Canoe* frames Johnson and her work as a member of the Iroquois Six Nations on the Grand River, as a New Woman, as poet and performer, and as a Canadian who contributed to the construction of a national culture and identity. A chapter entitled 'Reading Pauline Johnson' offers reception history and new interpretations of her poetry and prose writing. In many ways, Carole Gerson and Veronica Strong-Boag challenge paradigms that have been employed in the criticism of Pauline Johnson and may underlie the neglect of her writing.

In the pages of this quarterly almost sixty years ago, A.J.M. Smith damned Johnson's contribution to Canadian literature with faint praise. He described her poems as 'decorous imitations' of Tennyson and Swinburne, 'pretty' and 'artificial' works whose 'music is that of the waters of the Putney and the gently-flowing Cam,' a verdict that has had a surprisingly long shelf-life. Gerson and Strong-Boag encourage the rethinking of Johnson by situating her as a 'New Woman,' an independent professional who was more bohemian than genteel, involved in a complicated relationship with a community of professional Canadian women. As a Mohawk writer, she was anomalous, and had to 'construct herself as an attractive blending of the familiar and the exotic' to find a place among the New Women of her time. They also make the case that Johnson's often startlingly erotic love poetry, written mostly in the 1890s, has escaped the gaze of a 'puritanical' Canadian culture and deserves recognition. Gerson and Strong-Boag are less interested in the decorum of Johnson's work than its 'decadence' because, as Elaine Showalter argues, that '"represent[s] female desire as a creative force in artistic imagination."' The canoe and waters not so gently flowing are the setting for much of Johnson's erotic

poetry. The canoe voyage, explored in Johnson's poetry and prose, makes its way into the title of Gerson and Strong-Boag's work as a multivalent reference suggesting passion, communion with nature, the agency and activity of the newly athletic New Woman, and the advocacy of an adventurous and bohemian way of life.

Another way of dismissing Johnson's poetry has been to suggest that she was really a popular performer, not a poet. In *The Oxford Companion to Canadian Literature*, David Jackel describes Johnson as 'a compelling performer' while characterizing her poetry as 'derivative and shallow.' Gerson and Strong-Boag investigate complex relationships between poetry and performance. As a performer, Johnson still occupied a literary space, since she was an author who recited her own works. She mediated between arenas of popular culture and elite literary circles. Her performed work can be seen as less ephemeral than the printed work, during her lifetime. Performances expanded the life of poems read once in a newspaper and made poems which advocated change in attitudes towards Native people, such as 'A Cry from an Indian Wife,' repeatedly available and current to thousands of Canadians whom the printed poem would not have reached. And, of course, Johnson's performances in buckskin affected not only the production but the reception of her poetry and of herself.

A performer in more ways than one, adept at negotiating different social and cultural milieus and nurtured by both Mohawk and European cultures (because of her English mother), Johnson as a subject raises issues of identity and its stability. However, I am not sure I agree with Gerson and Strong-Boag's statement that Johnson's identity is 'always a process of discussion' or share their concern that 'confining Johnson to her Mohawk, or even Aboriginal, identity ultimately understates her significance.' It seems to me that Johnson was, in fact, a Mohawk who also declared an identity as a Canadian. She was born in and lived at Six Nations on the Grand River until the age of twenty-four. She represented herself as a Mohawk. To say that she was a Mohawk is not 'confining' but recognizing the complexity of the Mohawk society at Six Nations, which did intermarry, which did advocate European education, which did negotiate and interact with European culture and society (as Gerson and Strong-Boag discuss in their chapter on Six Nations) while advocating the right to sovereignty. In this light, Johnson's 'Native' writing is not simply that which refers to Native subject matter, but all of it. None of this lessens the significance of her contribution to Canadian literature and culture. But here I am engaging in the 'process of discussion' Gerson and Strong-Boag both explore and predict. *Paddling Her Own Canoe* undertakes a serious study of Johnson's poetry, essays, fiction, and performances within historical and feminist contexts, and will surely aid and stimulate further scholarship. (LALLY GRAUER)

Robert A. Wardhaugh. *Mackenzie King and the Prairie West*

University of Toronto Press. 328. $55.00

Until quite recently, William Lyon Mackenzie King received rather little good press. For conservative historians like W.L. Morton and Donald Creighton, King and his Liberal party represented all that had gone wrong with Canada in the twentieth century. Then, with the opening of King's infamous diaries, Canadians were stunned to find that their nation's longest-serving prime minister had dabbled in the occult, had seriously worshipped his mother, was oddly devoted to his little dogs, and may have consorted with prostitutes as a young man. But as Robert Wardhaugh points out, in 1943 the noted newspaper publisher J.W. Dafoe, normally no great fan, concluded 'that there is more to this man than I have thought.' Then, in the late 1990s, a group of twenty-five Canadian historians rated King as Canada's best prime minister because, they said, he divided Canadians the least; faint praise indeed. Surprisingly, I too must admit to possessing some admiration for the enigmatic King. While researching my own 1998 book on Franklin Roosevelt and the origins of the Canadian-American security alliance, I had expected to encounter a fawning, subservient King, a man very willing to let the American president have his way with Canada. Instead, I discovered a Canadian nationalist and a man willing whenever possible to keep a respectful distance from the American colossus.

Still, Robert Wardhaugh's fine and well-researched study of King's relationship with the Canadian West reminds us that King was far from perfect. Filling a major historiographical gap, Wardhaugh maintains that King embarked upon the leadership of his beloved Liberal party in 1919 imbued with a remarkably sympathetic view of the Prairies. Feeling a strong affinity for a region that sported the nation's strongest reform movement, King, unfortunately, tended to view the west with a misplaced sense of romantic idealism. Moreover, he failed to comprehend the fact that the three Prairie provinces were anything but monolithic in their outlooks, ideologies, or economic and social conditions.

As Wardhaugh correctly avers, King was not entirely at fault for the growing rift between the Prairie West and the Liberal party. Westerners had lost considerable faith in the two traditional parties after the 1911 defeat of Wilfrid Laurier's reciprocity deal with the United States. The First World War and the conscription issue did even more damage, especially the defection of key western Liberals to Robert Borden's Unionist government. Once he became prime minister in late 1921, King, bedevilled by a minority government and seeking to sap the power of the western-based Progressives, paid considerable attention to the west. Still, King often seemed to have little patience for western concerns, such as grain prices, freight rates, and a belief that the west was being shut out from the real centres of power. Thus, when the Great Depression laid the Prairie

provinces low (and Saskatchewan and Alberta were the hardest hit of all the provinces), and the Progressives came apart at the seams, western influence within Confederation lessened considerably as did King's interest in the region; that interest would never return. Wardhaugh is quite right to conclude that the decline of Liberalism in the west began, not with John Diefenbaker's stunning rise to power in 1957–58, but during the King years.

If this book has one weakness, it might be that it pays rather little attention to the Second World War. Wardhaugh devotes seven chapters to the years from 1919 until 1940, but only one chapter addresses the period after 1940. There is almost no discussion of the conscription issue in the Second World War, an issue that resonated with many westerners. Still, this is a minor quibble for an otherwise impressive study. (GALEN ROGER PERRAS)

Angus J. Cleghorn. *Wallace Stevens' Poetics: The Neglected Rhetoric*
Palgrave. xii, 236. US $49.95

In *Wallace Stevens' Poetics: The Neglected Rhetoric*, Angus J. Cleghorn uses Stevens's self-conscious rhetoricity as a point of entry into the debates over Stevens's place in literary history – modernist or postmodernist? – and over the political and ideological underpinnings of his work. Implicitly arguing against the negative assessments of such critics as Marjorie Perloff and Frank Lentricchia, Cleghorn portrays Stevens as a writer who 'takes on huge systems of knowledge and power' and 'practices what is now known as the postmodern enterprise of parodying ... established ideologies, forms, and tropes' (22), with particular emphasis throughout on how Stevens deconstructs those 'systems ... of power' and 'ideologies.' Stevens emerges as a poet with a radical political purpose, one who teaches 'readers to be attentive to the powers of language so that when rhetorical power is wielded, people can understand the contexts and motives of words in order to judge them,' and, in Cleghorn's concluding chapter, as one who helps readers dismantle the seductive or coercive rhetoric of late consumer capitalism.

Even some aficionados of Stevens's work may be surprised by the last statement, and unsurprised to read that Cleghorn's study seems most successful when delving into the complexities of Stevens's rhetorical strategies rather than dwelling on their utility – intended by Stevens or not – in the fight against capitalism. In Cleghorn's reading of *Owl's Clover*, which forms the book's centerpiece, Stevens's rhetoricity is convincingly related to the poem's overt scepticism of both political absolutism and state-sponsored monumentalist aesthetics. A subtle reading of 'The Idea of Order at Key West' offers a Stevens more suspicious of Romantic idealizations of imagination than most canonical readings do, and Cleghorn's attention

throughout to what he calls Stevens's 'aggregating metonymy' provides a welcome alternative to previous critical emphasis on metaphor and symbol in the poetry. But Cleghorn's conviction that Stevens's metonymic organization serves as a weapon against the totalizing tendencies of synecdoche also provides the basis for criticism of his own study. Occasionally Cleghorn offers glimpses of a Stevens who does not conform to the book's dominant interpretation: he ascribes to Stevens, for example, a 'modernist optimism that something else could rise from the ashes' of his decreations, and is disappointed that 'Life on a Battleship' 'ends by repeating the synecdochic power of one part for the whole.' Besides suggesting that the latter gesture could disappoint only those who believe that Stevens's poetry must be postmodern if it is to remain valuable, these comments point towards another rhetoric in Stevens's poetry, a rhetoric of centres, of genealogical continuities, of heroes, masters, and major men, and towards a complex affective stance on Stevens's part towards these figures that does not quite support Cleghorn's reading. But neither of these countervailing tendencies is explored in any detail. The book itself, in other words, falters when it too resolutely employs the synecdochic logic it opposes – taking one part of 'The complicate, the amassing harmony' for the whole. (MALCOLM WOODLAND)

Angela T. McAuliffe. *Between the Temple and the Cave: The Religious Dimensions of the Poetry of E.J. Pratt*
McGill-Queen's University Press. xiv, 250. $65.00

Between the Temple and the Cave: The Religious Dimensions of the Poetry of E.J. Pratt offers a strong argument for a greater consideration of the Christian elements in Pratt's thought and poetry. In some ways this book is a response to issues raised in my early study, *E.J. Pratt: The Evolutionary Vision*, (1974), reviewed by Angela T. McAuliffe, where I suggest that evolutionary thinking provided a framework for Pratt's poetry, that the poet experienced a post-war 'crisis in belief,' and that he accepted the human Christ of early twentieth-century theology. This direction is suggested, in part, by the preface to *Between the Temple and the Cave,* where McAuliffe summarizes her primary concerns: 'What was the nature and the extent of the religious crisis that Pratt was said to have undergone? How much was he influenced by scientific and philosophic and theologic works of the nineteenth and early twentieth century? To what degree are his biblical and theological studies reflected in his poetry? What is the image of God that appears?'

McAuliffe maintains that Methodist thought at Victoria College by Pratt's day had accommodated science to theology (consequently evolution raised no disturbing issues for his essentially religious vision) and that the

image of God which appears in his *Studies in Pauline Eschatology* (1917) and in his *Brébeuf and His Brethren* is incarnational and transcendental rather than human-centred. Nonetheless, she concludes that other than for *Brébeuf*, Pratt did not resolve the breach between the God of the Old Testament and the Christ of the New Testament: 'There is a sense in which throughout his life he continued to search for humanity behind the divine log, for the human face of God.' Like a number of Pratt's critics, McAuliffe ultimately finds that the 'ironic vision' best characterizes his religious attitude.

The great strength of this book is the original research which McAuliffe brings to her analysis of turn-of-the-century Methodism coupled with the careful application of these concepts to Pratt's poems. Her first premise is that any dualism that we may find in Pratt's theological views is generic rather than personal: it was 'inherent in the religious and cultural atmosphere in which Pratt was raised, in the particular spiritual tradition which he inherited, and in the theological school in which he was trained.' Thus her focus moves from the poet to his context, and provides an important complement to contemporary Pratt scholarship. McAuliffe's discussion of the probable tenets of Newfoundland Methodism, her survey of Charles Wesley's evangelical Methodism, and a discussion of the contributions of Egerton Ryerson, Nathanael Burwash, and George Blewett to theological thought at Victoria College between 1907 and 1911 are all helpful. Particularly fine is her discussion of 'The suffering or crucified Christ ... the focal point of Wesleyan Evangelism, [which] reappears in Pratt's poetry, as he does in Blewett's prose, as the crux of the evolutionary process.'

McAuliffe discusses Pratt's MA and PhD theses well, comments on the Apocalypse as vision and literary form in Pratt's poems, and makes some interesting theological connections between life and death in Pratt's poetry. She writes from a position of conviction, suggesting that Pratt's vision is 'essentially a teleological one.' Because McAuliffe wishes to show that Pratt did not suffer a 'crisis in faith' (a recurring phrase, apparently unattributed), it might have helped orient the reader if chapter 1 had clearly delineated the positions of the four or five critics who have written on Pratt's evolving religious position. Moreover, because this book offers a study of theological concepts in Pratt's poetry, the discussion moves from poem to poem as each successive concept is introduced. This has the disadvantage that groups of concepts which are profitably examined together (for example, the importance of Pratt's personal experience of death to the writing of the verse drama 'Clay,' 1917) are often so widely separated that their significance in the interpretation of a specific poem is lost.

Nonetheless, this book is a fine contribution to Pratt studies. As McAuliffe reminds us, it substantiates a comment made by Frye in his Introduction to the 1962 *Collected Poems* when he suggested that 'Pratt's religious views are never obtrusive, but they organize all his poetry.' (SANDRA DJWA)

Leon Surette. *Pound in Purgatory: From Economic Radicalism to Anti-Semitism*
University of Illinois Press 1999. 314. US $39.95

Ezra Pound's fascism and anti-Semitism have been the focus of numerous studies over the last four decades. These have tended towards denunciation or apology, often with some agenda or other in tow. Despite all the attention to Pound's politics and racism, though, there is still 'no consensus on how they fit into his work as a whole or how they relate to his economic radicalism,' as Surette argues in *Pound and Purgatory*. Focusing on some of Pound's hitherto unstudied correspondence and on his other published writing and journalistic prose, Surette closely examines Pound's troubled exploration of economic theory between 1931 and 1936. He concludes that Pound was a 'babe in the woods in his engagement with economics and politics' and that he erroneously 'imagined that sound aesthetic perceptions could be mapped straightforwardly onto the practical world of politics and economics.'

Pound's interest in economics was apparently stimulated by a desire to improve the conditions of mankind, but his readings in economics, Surette shows, became increasingly confused. This was partly because economic theory itself had no consensus during this period, partly because Pound was otherwise uninformed in the area, and partly because he was influenced by incompetent mentors such as A.R. Orage and Major C.H. Douglas. To this familiar inventory Surette adds a fine analysis of the influence on Pound of the Prodhonian Arthur Kitson and the Gesellite Hugh Fack. Both were anti-Semitic, and Fack in particular was instrumental in pushing Pound in that direction. The rather sudden emergence of anti-Semitism in Pound's 1930s prose and poetry, Surette illustrates, occurs only after correspondence with them.

Pound's loyalty to Mussolini during the 1930s was unshakeable; so was his commitment to Social Credit. Mussolini's economic policies, however, were not commensurate with those of Social Credit. Pound also became entranced by Gesellite policies that fitted neither with Mussolini's nor with Social Credit's. One reason for the impossible mix was that 'Pound rejected all overtures from competent academics and economists while responding favorably to the more crankish speculation of Social Crediters and Gesellites.' As a result, there was no consistency in Pounds' politics, racism and economics; for Surette 'they are more like a snowball picking up bits of detritus and dropping other bits as it rolls along.' The result was an irresolvable confusion that Pound tried unsuccessfully to cut through. For Surette, Pound's 'descent into the paranoia of the conspiracy theory and anti-Semitism was in great part a consequence of this muddle.' Pound was not always an anti-Semite, according to Surette, but became one as a result

of these tangled forces.

Pound's anti-Semitism was more a result of conspiracy theory than 'simple racism or even an antipathy for Hebraic religion and culture.' This finding 'in no way excuses it' but 'reveals it as an intellectual failure rather than some mental tic or emotional aberration.' Here Surette distinguishes his view from those of Wendy Flory, who regards Pound as 'genuinely psychotic' in *The American Ezra Pound*, from those of New Critics, who (erroneously) dismiss the racism as beyond the texts, from those of Hugh Kenner, who recently resurrected the 'I never heard him make either a political statement or a racist one' defence, and from those of Robert Casillo, who argues in *The Genealogy of Demons* that Pound's anti-Semitism was a product of childhood influences.

While others like Yeats and Shelley have managed an intersection of the political and the aesthetic less infamously, Pound's confused engagement with politics and economics in the early 1930s changes the purpose of *The Cantos* 'to serve [his] economic and political agenda rather than merely being informed by it.' In a study that is otherwise informative, new and balanced, Surette goes too far when he opines that Pound's 'cautionary tale' reminds us 'there is too much at stake to give artists a license to preach vicious nonsense just because they are a precious adornment to society.' Pound was never given such a licence, even metaphorically, nor are poets adornments. These positions, though, otherwise stay out of *Pound in Purgatory* and permit it to remain a corrective, and sharpened, focus on the issues surrounding Pound's peculiar blend of politics, racism, and economics. (PETER STOICHEFF)

R.G. Collingwood. *The Principles of History and Other Writings in Philosophy of History*. Edited W.H. Dray and W.J. van der Dussen Oxford University Press, 1999. lxxxviii, 294. US $80.00, $19.95

William H. Dray. *History As Re-Enactment: R.G. Collingwood's Idea of History* Oxford University Press, 1995. xii, 348. $46.50

In *The Idea of History* (1946), R.G. Collingwood surveyed Western philosophy to see what contributions had been made to our understanding of history. Of Fichte he wrote that the chief difficulty which the reader finds is being patient with what appears so silly. Many readers may have the same problem with Collingwood himself. Collingwood apparently believed that all history is the history of thought, indeed rational thought; that to understand what happened is to understand why it happened; that to understand a historical event is to re-enact in one's own mind what Julius Caesar (for example) was intending; that any naturalistic theory of human activity is completely misguided; that physical realities (weather, floods) are

irrelevant; that the poverty and hunger of the masses are not the historian's concern; that anonymous history (leave out the names of the historical actors) would be desirable. I could go on.

The Idea of History was not published by Collingwood but was put together after his death from lecture notes, short published articles, and parts of an unpublished manuscript, *The Principles of History*. That manuscript then vanished, was discovered in 1995, and is now published under that title along with other short works dealing with historical knowledge. We also have a detailed and thoughtful attempt by a sympathetic but not uncritical philosopher to explain Collingwood's theory of re-enactment. Both books seem to me to be excellent additions to the field.

For Collingwood is well worth understanding, and I speak as a naturalist, materialist, and determinist. Most (not all) of his points can be understood within a philosophical framework that he would reject. And here I come to my one quarrel with William H. Dray. Dray does try to go below the surface and re-enact what is really going on, but not sufficiently. And so his book is extremely helpful, extremely useful, but not (I think) always sufficiently sympathetic to what Collingwood may have had in mind.

Re-enactment is the major example. Dray emphasizes that Collingwood is not (or need not be) a Cartesian dualist. Discovering Napoleon's intentions is not a miracle. Instead, to see an event as a human action is to see it in a particular way – it is not to perceive a causal connection between two distinct things, intention and event. I would not want to claim that this is a luminously clear view, but it should be sufficiently clear to those who understand what they were up to in Florida in trying to discover the intent behind a particular chad.

Given this, I find it odd that Dray finds two things puzzling. First, Collingwood's claims to be able to deal with irrational choices and with emotions. Second, Collingwood's identity claim – to understand what happened is to understand why it happened. I will deal briefly with the first.

The reason for Dray's first problem is that ideally he would like to have a valid practical argument – given goals and beliefs, here is what should be done. For Dray, if I have that, the action is intelligible; if I don't, then I don't really know why Napoleon did what he did. The problem is that history is now restricted to pure rationality. If Napolean acted on the basis of a bad reason or on the basis of emotions, we do not understand that bit of history.

There seem to me to be two responses to this. The first is that Collingwood may be somewhat sympathetic to the view of R.D. Laing in psychology and extreme cultural functionalists in anthropology – if you dig sufficiently, what looks irrational is seen to be rational. The second is to be more broad-minded about re-enactment. I know what it is to be irrational and emotional and to act as a result. I do not see why Collingwood cannot accept that level of understanding: on the basis of my passions and rational failings I can attempt to re-enact those of a past person.

So, I think that Dray does, to some extent, try to put Collingwood into an

inappropriate philosophical strait-jacket. Nonetheless, his book is excellent. (MICHAEL STACK)

Deborah Gorham. *Vera Brittain: A Feminist Life*
University of Toronto Press. x, 330. $24.95

Vera Brittain is perhaps best known as the author of *Testament of Youth*, an autobiographical account of her experiences as a Volunteer Aid Detachment (VAD) nurse during the First World War. Upon its publication in 1933, Brittain acknowledged that the best-selling book was 'the turning point of my literary career, and after so long a struggle I had at least crossed the Rubicon between obscurity & achievement.' As Deborah Gorham makes clear in her enlightening and accessible biography, Brittain's life may be read as a series of achievements in twentieth-century writing, feminism, and pacifism.

Born in 1893 in Newcastle-under-Lynne, Brittain grew up to reject the traditional, gendered dictates of her upper middle-class family and society, and determined to be a writer. In the summer of 1915 she put her studies at Oxford on hold in order to serve as a VAD, which she did until April 1919, at which point she completed her degree in history. Brittain's gruelling experiences in England, Malta, and France, coupled with the trauma of losing her fiancé, brother, and two close friends in the war, inspired the feminism and pacifism that would inform her career as novelist, journalist, and activist.

Gorham has sifted through an enormous amount of material to produce this book, which was first published in Britain in 1996. She draws especially upon the voluminous diaries and letters in the Vera Brittain Archive at McMaster University in order to offer an intimate and detailed study of a private and public figure. Noting that Brittain's feminism is the 'connecting thread' of her biography, Gorham illuminates how Brittain translated her experiences as a VAD into narratives that radically challenged the profusion of Great War literature appearing in the 1920s which offered only male perspectives. In addition to *Testament of Youth*, novels such as *The Dark Tide* (1923) and *Not without Honour* (1924) uniquely survey the battlefield through a female lens.

Gorham shows how Brittain lived out a remarkably modern, feminist revisioning of career, marriage, and motherhood. Having married George Catlin in 1925, she refused to compromise her work by following him to his professor's post at Cornell University in the United States. Setting up what she called her 'Semi-detached Marriage,' she lived with her 'soul-mate,' writer Winifred Holtby, in London; Catlin lived alone in Ithaca for the academic year and joined them on his holidays. (This arrangement continued until Catlin's resignation from Cornell in 1934, and Holtby's death in 1935; the marriage survived until Brittain's death in 1970.) During

this long-distance relationship, Brittain and Catlin had two children, and Brittain established a name for herself, producing throughout her career 'some twenty books and thousands of journalistic pieces' which testify to her lifelong commitment to women's social, sexual, and political concerns.

Given the scope of Brittain's life and work, it is helpful that Gorham consistently historicizes and contextualizes subjects such as VADs, the Western Front, feminism, the League of Nations, and the Chelsea Babies Club, to name a few. Though her narrative follows Brittain's life from birth to death, it is not a straightforward linear one. She approaches her subject thematically, with useful summaries at the start or end of sections that weave the threads of historical, political, social, and literary analyses into a connected pattern.

The book as a whole is immensely engaging because Brittain is a fascinating, complex figure. In the postmodern spirit, Gorham sought to understand the 'relationship between Brittain's experience and her representations of that experience.' Her extensive research into Brittain's *œuvre* reveals how Brittain used the many sites available to her – diaries, letters, fiction, and non-fiction – to construct personae that both reflected and directed her sense of self bestriding the stage of twentieth-century feminism and pacifism. Brittain emerges as a writer who challenged traditional literary distinctions that valued men in the public, and devalued women in the private, realms of experience. As Brittain herself affirms, she wanted to write 'history in terms of personal life.' In this comprehensive biography, Gorham reveals a woman who successfully wrote history in terms of a *woman's* personal *and* public life. (ELIZABETH PODNIEKS)

Susan Mann, editor. *The War Diary of Clare Gass 1915–1918*
McGill-Queen's University Press. xlviii, 306. $34.95

During the First World War, Clare Gass spent four years as a lieutenant and nursing sister in the medical corps of the Canadian Expeditionary Force. The diary she kept records her experience from military training in Montreal in 1915 to her return from Europe in 1918. *The War Diary of Clare Gass* is part of the Hannah Institute's Studies in the History of Medicine, but is also an important addition to Canadian military and women's history. This is a valuable document for anyone interested in responses to the First World War.

The diary is quite readable, and Gass's lively and engaging personality comes across clearly. Her intelligence, independence, and curiosity make one wish that she had continued the diary further, into her later career as a social worker. Gass knew that her overseas service was an unusual experience for a woman, and was determined to use her time in France fully. *The War Diary* is nearly as much travel diary as it is war diary, documenting, for instance, bicycling expeditions in her hours off that leave

the reader in exhausted admiration.

One particular way that Gass's diary is exceptional is that it was written by a professional rather than a volunteer. The daily business of nursing is thus approached with a matter-of-factness that contrasts with the more introspective diaries of literary women like Vera Brittain. The fact that her time in the wards receives less mention than hours off and leave is understandable. More frustrating is the little space given to her own emotional reflections. The diary was perhaps not intended as a wholly private record, and thus a degree of reserve remains, obviating the potential of the diary as a subversive document. In the first part of the diary Gass tends to use others' words to express her feelings, copying poems, including McCrae's 'In Flanders' Fields,' (which, in an interesting footnote, appears in the diary before its publication). Later, after tragedy has struck her closely, the entries become shorter and less frequent; the silences here provide an eloquent expression of grief.

The reserve is likely related to the self-censorship of soldiers. However, it serves further as support for Allison Bashford's theory of women medical practioners' hesitancy in speaking about men's bodies, because of the reversal in the man/subject, woman/object relationship. The diary is also useful for historians with an interest in gender because Gass relates to the war in what is generally seen as a typically feminine way. She recounts rumours of advances and battles when they concern her and her family personally.

Gass's feelings about the war are ambivalent; grief seems purely that, when there is anger it is unfocused. She rails against the war but accepts its necessity, and assimilates the myths around it: the Hun's treachery, the self-sacrifice of Allied 'laddies.' She enjoys her work and the friendship of her colleagues 'if only it were possible to forget its cause.' But the causes for which the war was purportedly being fought, the defence of civilization and justice, she never forgot or questioned.

Susan Mann's introduction, informative footnotes, and her inclusion of maps and photographs contextualize Gass's experience as a woman, a nurse, and a member of the Expeditionary Force. Her well-researched footnotes and appendices work to fill in the silences, and add measurably to the usefulness and interest of the diary. The terse entries describing tiredness at the end of a night shift are much more evocative because of the editor's inclusion of another nursing sister's recollections of what, in a field hospital at the Front, such work entailed. Gass's grief at her brother's death becomes more poignant with the inclusion of letters she wrote to her parents urging that, on account of his youth, he not be permitted to go. Mann's editing is unobtrusive, spelling and punctuation go unaltered as 'the punctuation reveals the rhythm and style of her language, perhaps also of her day, even of her personality.' And the misspellings emphasize 'the strangeness of her new landscape.' Mann has made an emotional as well as a scholarly investment in Clare Gass, and the result is a valuable addition to

the field. (AMY SHAW)

Janine Stingel. *Social Discredit: Anti-Semitism, Social Credit, and the Jewish Response*
McGill-Queen's University Press. xvii, 280. $39.95

Social Discredit examines anti-Semitism in the Social Credit movement and the Jewish response to it, particularly that of the Canadian Jewish Congress. Janine Stingel meticulously demonstrates that from 1935 to 1947 the Congress reacted cautiously to anti-Semitic propaganda spewing from such party organs as *Today and Tomorrow* and the *Canadian Social Crediter.* Not until 1947 did the Congress adopt a more aggressive and forthright public relations policy, but by that time Alberta premier Ernest Manning had already purged anti-Semites from his party. The Congress cannot take credit for discrediting Social Credit; the party cleaned its own house.

'Quiet diplomacy' may not have been in the best interests of Canada's Jews, who were subjected to a steady stream of vilification. Stingel attributes the 'ineffective and passive stance' of the Congress to the mood of the Canadian public at the time. The Congress was afraid that if it were too vocal in its denunciations, more anti-Semitism would be unleashed. Slurs against minority groups were more acceptable in the 1930s and early 1940s than they are today. The Holocaust produced a change in public attitudes. The Congress moved from a public education policy based on refuting allegations of Jewish conspiracies to a policy of zero tolerance for intolerance. It came to regard the human rights of all minority groups as a non-negotiable feature of liberal democracy to be supported by legislation and enforced by the courts.

There was another reason for the hesitation of the Congress to tackle Social Credit head-on. Social Credit was based in Alberta, and most Jews in Canada lived in Toronto and Montreal. Representatives of the Congress who lived in western Canada tended to favour a stronger stand, but they were overruled by their central Canadian counterparts, who were more concerned with other issues, such as the plight of Jewish refugees. After all, who could take Social Crediters with their funny-money theories seriously? The flaw in this reasoning was that Social Credit was not a fringe group, but rather a prominent feature of the political landscape, and it controlled a provincial government.

Stingel has uncovered a wealth of archival material illuminating the inner workings of the Congress as it struggled to come to grips with Social Credit. In February 1942, Rabbi Solomon Frank, executive director of the Winnipeg Joint Public Relations Committee of the Congress, met with Alberta premier William Aberhart, who 'deprecated most strongly any anti-Semitic tendencies on the part of members of his party.' He said he had 'expressed himself in accordance with this thought to those of his party who

were guilty of anti-Semitic statements.' Further, he gave his assurance that if, in spite of his repeated warnings to the contrary, 'anti-Semitic utterances on the part of his membership were to continue, he would take whatever steps he possibly could in order to definitely squelch any anti-Semitic tendency.'

The account of the conversation is revealing on two counts. First, Aberhart candidly admitted that certain Social Crediters were spouting anti-Semitism. Secondly, even though the premier failed to keep his promise to squelch the anti-Semitism among his followers, the Congress chose not to make the conversation public. As a result, an opportunity was lost to publicize Aberhart's acknowledgment of the problem and his failure to do anything about it.

Social Discredit is full of intriguing episodes, but typically the documentation is more complete on the Congress side than on the Social Credit side. In February 1947 two Congress officials held a two-hour meeting with three Social Credit members of Parliament. One of the Congress representatives summarized the conversation that took place in a lengthy memorandum to the national executive. Unfortunately, there is no record of the impressions of those sitting on the other side of the table.

In addition, the heavy weight of documentation sometimes leads to repetition. We keep hearing that the Congress is on the brink of public relations policy shift – not actually doing anything, but seriously thinking about it. At times the volume of information overwhelms the reader and clogs the text. That being said, this is a scholarly, compelling book. The reader is caught up in the story of the battle against anti-Semitism and the building of a more tolerant, human-rights-conscious Canada. (JAMES PITSULA)

F.C. DeCoste and Bernard Schwartz, editors. *The Holocaust's Ghost: Writings on Art, Politics, Law and Education*
University of Alberta Press. xx, 568. $69.95

What conditions made the murder of six million European Jews possible? What are the lessons and legacies of the Holocaust tragedy? What are its ghosts and how do they haunt our social, political, and juridical institutions more than fifty years after the event? These are the central questions asked and answered in the aptly named book, *The Holocaust's Ghost: Writings on Art, Politics, Law and Education*, edited by F.C. DeCoste and Bernard Schwartz. This collection, divided into two sections – part 1: Art and Politics, and part 2: Law and Education – contains thirty-five thought-provoking essays by renowned scholars from a variety of disciplines, whose common aim it is to examine the Holocaust phenomenon and its legacies. Their conclusions, while thoughtful and engaging, are also provocative and sometimes disturbing.

The Holocaust's Ghost appropriately begins with an introductory essay by

Zygmunt Bauman, whose powerful insights into the legacy of the Holocaust set the tone for most of the collection. His essay is intended to draw attention to how the memory of the Holocaust continues in the present to 'pollute the world of the living'; it is high time, Bauman stresses, that we move beyond the assiduous work of the historian and begin to assess 'the damage done by the memory of gas chambers and crematoria.' Of what these memories consist, and how they affect our world, forms the substance of the book.

What are the lessons of this tragedy? Among other things, the Holocaust has taught us that traditional narrative forms of testimony are not the only way to 'speak about the unspeakable.' Charlotte Salomon's *Life or Theatre?*, Louis Begley's *Wartime Lies*, and even the highly controversial work by Binjamin Wilkomirski, *Fragments*, can inform the historical narrative of the Holocaust and protect against the assault on historical memory. By their very nature, these types of testimony force all of us to take responsibility for the act of remembering. For one group of victims, unfortunately, the Roma, the lesson of the Holocaust is that there is no lesson. The same prejudices that existed before the war persist in haunting them.

Today the memory of the Holocaust is at the front and centre of Western culture. Its ghosts permeate our social institutions and our public discourse. We build memorials to its victims and we make movies depicting its horrors. We view the art of survivors and we read their memoirs. New international laws are written to bring to justice those who perpetrated mass-murder fifty years ago and those who continue to do so today. Educators have developed new curriculums devoted to the subject to teach students about the dangers of racism, nationalism, and apathy. The Holocaust has taught us that we must vigorously protect our liberal institutions, because even they are not safe from the manipulation of those who would undermine them. Perhaps most important of all, we have learned that the perpetrators of this tragedy could be our neighbours and that it took nearly an entire society to perpetrate genocide on such a grand scale – doctors, lawyers, and bureaucrats – without whose complicity the Holocaust would have been impossible. Ordinary people, we learn, are capable of committing extraordinary acts of evil.

Yet, after all is said and done, after all the survivors are gone and all of our memorials are erected, the Holocaust is not, and cannot be considered, 'ancient history,' as one child of a contributor stated. There still exist children of survivors whose parents' experience wreak havoc on their everyday lives. There are still those who are uncomfortable publicly confronting the Christian roots of anti-Semitism. Perhaps most dangerous of all are those who would deny the historical truth of the Holocaust. The Holocaust is history, yet unlike many historical events it continues to shape and condition our lives. The real legacy of the Holocaust, as Bauman states in the opening pages of this book, is that another one is 'possible,' and that someone, somewhere, might be planning a future genocide. For this reason

alone, this collection of essays has resonance for today. Despite some oddly out-of-place contributions, *The Holocaust's Ghost* is highly recommended reading for anyone interested in learning about the conditions that made the Holocaust possible and how the event continues to effect our lives today. (HILARY C. EARL)

Franklin Bialystok. *Delayed Impact: The Holocaust and the Canadian Jewish Community*
McGill-Queen's University Press. xiv, 328. $39.95

Howard Margolian. *Unauthorized Entry: The Truth about Nazi War Criminals in Canada, 1946–1956*.
University of Toronto Press. viii, 328. $39.95

'Readers expecting a familiar tale of government duplicity and incompetence will not find it here.' Contrary even to his own expectations, Howard Margolian ends up defending the immigration screening policies of Canadian officials in the aftermath of the Second World War. In so doing, he challenges earlier studies, most notably the Deschenes Commission's 'Nazi War Criminals in Canada: The Historical and Policy Setting from the 1940s to the Present' (1987) and Reg Whitaker's *Double Standard: The Secret History of Canadian Immigration* (1987). The plausible assumption has been that lingering anti-Semitic attitudes and a renewal of anti-Communism in the postwar era resulted in porous borders. Yet, argues Margolian, the record shows otherwise. If Nazis or Nazi collaborators gained entry into Canada, they did so without authorization.

Margolian examines the involvement of non-governmental agencies as well, finding that 'just as it is possible to underestimate the effectiveness of the system of immigration screening, it is also possible to overestimate the ability of the immigration lobby to subvert it.' He notes that lobby groups representing various ethnic and religious constituencies were far from successful in their appeals to loosen up on-the-ground restrictions as the RCMP's Special Branch applied them in the European theatre. The numbers are suggestive. Of the 999,000 postwar European arrivals to Canada, there were among them 'perhaps two thousand Nazi war criminals and collaborators.'

'The degree of responsibility of Western intelligence agencies is less clear,' Margolian admits. Scholarly scrutiny in this area is made almost impossible by the fact that 'the vast majority of [RCMP Special Branch] documents are classified [under the aegis of CSIS], and are likely to remain so for the foreseeable future.' In the meantime, Margolian's is a bracing corrective to what he calls 'cast-of-mind' interpretations.

Like Peter Novick's *The Holocaust in American Life* (1999), Bialystok's book is a welcome entry in the growing literature on Holocaust remem-

brance. Relying mainly on materials from the archives of the Canadian Jewish Congress and B'nai Brith Canada, and on interviews with Jewish public spokespersons, Bialystok has delved into provocative territory. 'Interest in the Holocaust was late in coming,' he tells us, and then proceeds, in a sensitive and contextually attuned manner, to explain how and why amnesia gave way to a memory so strong it has become a 'pillar of self-identification.' He focuses on three periods: 1945–60; 1960–73; 1973–85. In the first, 'the Holocaust was a low-priority item on the [Canadian Jewish] community agenda' because, while it was recognized as monstrous, the Holocaust was viewed as a European tragedy and most Canadian Jews were breaking away from their Old World roots. Survivors, meanwhile, were reluctant to tell their story. This was to change in the second period, by which time survivors made up 15 per cent of the nation's Jewish population. With the rise of neo-Nazism in Germany – and in Ontario, Alberta, and Manitoba – their voices began to be heard. It was the strength of this sub-community's not-always-welcome influence that distinguished the Canadian development of Holocaust consciousness from the American instance. Whereas the Six Day War in 1967 was the catalytic moment for American Jews, Bialystok maintains that for the Canadian community concern over Israel's security 'was only one factor in a series of events.' The third period saw the institutionalization of Holocaust remembrance, brought about in part by the publication of Abella and Troper's *None Is Too Many* and the Deschenes Commission's report, and by the notoriety of the Keegstra and Zundel affairs. More generally, the pop-cultural mainstreaming of Holocaust stories like *The Diary of Anne Frank* also played its part in Canada as elsewhere.

Like Novick, Bialystok also concludes that an identity based on 'victimization' is 'counterproductive.' Still, he is less polemically inclined than his American counterpart, more even-handed in his analysis. Let us hope that he, too, reaches a wide readership. (GORDON DUECK)

Michael H. Kater. *Composers of the Nazi Era: Eight Portraits*
Oxford University Press. xiv, 400. $56.00

Composers of the Nazi Era marks the end of Michael H. Kater's three-work study of the political and artistic status of music and musicians in Nazi Germany. The first, *Different Drummers: Jazz in the Culture of Nazi Germany* (1992), offered an analysis of the status of jazz music and musicians in Nazi Germany. The second, *The Twisted Muse: Musicians and Their Music in the Third Reich* (1997), has established itself as one of the most comprehensive examinations of the interaction between musical and political forces in the Third Reich. In this final book, Kater offers independent studies of eight prominent composers already alluded to in his former work.

Kater's choice of Werner Egk, Paul Hindemith, Kurt Weill, Karl Ama-

deus Hartmann, Carl Orff, Hans Pfitzner, Arnold Schoenberg, and Richard Strauss was dictated both by the 'relative and absolute importance' of the composers and by 'the existence of a modicum of primary documents, from which biographical and musical data could be culled.' Each study puts these primary documents to extensive use, revealing an exhaustive familiarity with details of the composers' personal, political, and public interactions. Kater's work has revealed a remarkable knowledge of the political structures and influential figures of the Third Reich. This knowledge, and Kater's awareness of both recent and long-standing musicological and biographical treatments, have allowed him to respond convincingly to critical assumptions about his subjects with a solid presentation of documentary and critical evidence.

Given the thoroughness of the research and the divergent areas of interest to which such research can lead, it is perhaps not surprising that the study suffers somewhat from a lack of argumentative direction. The preface states that the work is intended to explore the musicians' 'relationship with the Nazi regime and examine the role their music played in it, if any.' It is difficult, therefore, to understand why so much attention should be paid to Schoenberg's economic tribulations in the United States, to the various stages of his friendship with Thomas Mann independent of political concerns, or to the changes in his musical style during the 1930s and 1940s.

Indeed, it is in his anecdotal discussions of personal relationships that Kater most clearly digresses from his stated purpose; this digression often involves speculation, rather than the conscientious documentation which otherwise characterizes the work. Kater concludes, for example, that Pfitzner's girlfriend probably had a regular boyfriend 'because she was in her early twenties.' Given the apparent focus of the study on the relationship of composers with the Nazi regime, this assessment comes across as both unsubstantiated and irrelevant.

This inconsistency in historical approach becomes particularly problematic when Kater deviates from his largely objectivist stance to make assumptions about the integrity of his subjects. It is arguable that a study of Nazi Germany cannot avoid asserting a moral and political stance. It is equally arguable, however, that a study of musicians attempting to function within a totalitarian regime need not consistently attempt to define the moral status of those musicians. Kater assembles evidence to conclude that Egk was no friend of the Nazis. He proceeds, however, to state that this resistance made Egk's decision to collaborate with them in matters of music policy 'all the more despicable.' Given the strength of the documentary evidence with which Kater assembles his study, such assessments of character seem irresponsibly subjective, rather than enlightening. His diagnosis of Orff as 'psychically ill' in the final pages of his study would necessitate an independent study in order to be truly convincing; as it is, the assessment comes across as an attempt to offer a final moral conclusion to an otherwise objective documentary study.

Occasional digressions and unnecessary subjective assessment of character aside, *Composers of the Nazi Era* is an invaluable resource for those interested in gaining a more thorough appreciation of the political complexities faced by these eight composers. As a result of Kater's painstaking research and conscientious documentation, the work will prove itself equally valuable as an overall portrait of the cultural climate of Germany during the Third Reich, and thus as a perfect conclusion to Kater's trilogy. (IRENE MORRA)

Paul Litt. *Isotopes and Innovation: MDS Nordion's First Fifty Years, 1946–1996*
McGill-Queen's University Press. xiv, 250. $40.00

For many, the word 'nuclear' usually evokes visions of weapons of mass destruction or expensive and trouble-prone reactors. Yet the nuclear industry also produces vital products for therapy, diagnosis, and sterilization. Radiation therapy, nuclear medicine, and radiation processing have saved thousands of lives and are now taken for granted in medicine, industry, and agriculture. Through MDS Nordion, Canada is a major player in this field and has extended its influence throughout the world. Less well known than CANDU, cobalt-60 therapy machines and the production of a host of isotopes are another facet of the Canadian nuclear program that deserve more attention than they have hitherto received.

In an attractively produced book, Paul Litt has done this in a commissioned history of MDS Nordion that will provide a more balanced view of Canadian technology than that which focuses on more spectacular and controversial aspects like the *Arrow* debacle and the CANDU nuclear power system. Litt presents a Canadian business success story of a company that in 1990 supplied 80 per cent of the world market for the radioisotope cobalt-60 and more than half of the associated equipment for its therapeutic use, and provided two-thirds of the world's supply of bulk reactor-produced isotopes. The story really begins when Eldorado Mining and Refining, which was initially in the business of producing radium and had become the wartime producer of uranium, created a separate radium marketing department under the leadership of Roy Errington in 1946. Using the products of the superb research reactors at Chalk River, Errington transformed his division into a producer of radioisotopes that were considerably cheaper and more effective than radium in the treatment of cancer. In 1952, the Commercial Products Division (CPD), as it was called (and remained for much of this history), became part of the newly founded crown corporation Atomic Energy of Canada Limited (AECL). By then, CPD had developed the Eldorado A teletherapy unit, which was used in the world's first cancer treatment with cobalt-60 in 1951.

Cobalt-60 was the mainstay of CPD's business and the base from which it

gradually diversified. Also crucial was the umbilical relationship with Chalk River Nuclear Laboratories, initially the sole supplier of that isotope and whose production problems affected CPD. In spite of a few missteps, such as the short and unsuccessful foray into the production of linear accelerators, CPD thrived and was an attractive target for privatization by the 1990s. Adjudged to be one of Canada's fifty best-managed companies, it provided a striking example of the success of government enterprise in the high technology sector.

The history of MDS Nordion is very much the history of Roy Errington, who had begun it with a handful of employees and led it for about half the time of its existence. Litt rightly gives him an important place in his book, although the reader sometimes wonders about the precise nature of Errington's achievements: A good salesman? Adept or lucky in maintaining harmonious relations with the rest of AECL? Technologically far-sighted? A financial appendix with information that went beyond the odd chart that appears in the book on CPD's sources of revenue and expenses would not have been out of place in this corporate history. A quick overview of the international competition that went beyond the useful listing in an appendix of foreign companies in the same business would have given more relief to the portrait of MDS Nordion.

These quibbles do not detract from the main achievement of this book: raising the profile of a unique and highly successful Canadian competitor in the global market-place of high technology while reminding us that there is an often ignored and humane aspect to nuclear technology. (JANIS LANGINS)

Ezra Schabas and Carl Morey. *Opera Viva: Canadian Opera Company – The First Fifty Years*
Dundurn Press. 312. $49.99

This is a handsome book that belongs on both the coffee table and the reference shelf. The history of Toronto's Canadian Opera Company is told in words, pictures, and appendices, the whole supplied with useful bibliography and index. This is the story of a tremendous success, since Canada has never had the preconditions for building an opera company enjoyed by many European countries: royal or princely patronage, a hired claque, and an operaphile population. Indeed, the social reality of Toronto even as late as the 1940s and 1950s is well described thus: 'Toronto's staid citizenry [was characterized by their] resistance to the new and the different, and their view of opera as an alien art.' The puritanical views of the very people who could provide financial support and their suspicion of the definitely non-puritanical subject matter of many operas were enormous obstacles to founding a permanent opera company in Ontario, in spite of the success of the many touring companies which had provided opera to

the province for more than one hundred years. The one strong asset the new enterprise would be able to count on was the CBC, dedicated as it was to providing high-quality radio using Canadian artists.

It took the combined energies and abilities (including charm!) of three central European immigrants to Canada to accomplish what they didn't know couldn't be done: build a school of opera and a permanent opera company in 'Toronto the Good.' This trio, Arnold Walter, Nicholas Goldschmidt, and Herman Geiger-Torel, were either born or had worked in Czechoslovakia. Where a polite English Protestant would know it was not 'nice' to push for what you wanted, a Czech musician would know it was suicide not to. A glance at the biographies of their national composers, Smetana (1824–84) and Janacek (1854–1928), whose operas are well represented in the fifty-one COC seasons which have now transpired, will show a spirit of triumph over adversity which would inspire any young twentieth-century Czech musician. The example of Prague as an opera centre could serve as the ideal to be emulated.

The continuing development of the Canadian Opera company through the tenures of Lotfi Mansouri, Brian Dickie, and Richard Bradshaw is told with honesty, as promised in the foreword: 'Our work is not hagiography.' The behind-the-scenes story of relationships between imported direction and artists and Canadian ones, the effort to develop Canadian talent and repertoire, the acquisition of resources, and the ebb and flow of the company's fortunes will interest anyone with a passion for opera.

Canada is not the first country in the world to import an art form and adapt it to local needs; all European countries except Italy have done so. Most often the process of adaptation and 'naturalization' has been initiated through the light comic genres, sometimes offered as short topical 'afterworks' to the main serious entertainment of an evening. A counterpoint of imitation, adaptation, and self-analysis eventually produces the right balance for any given culture – but the process takes time. The COC can be seen as a catalyst for this enterprise.

The chronicle of the opera is complemented by the material offered in the appendices. Here we have the bare bones of opera history: lists such as 'Operas on Tour,' 'Mainstage Operas in Toronto' arranged alphabetically by composer, 'Productions of the Canadian Opera Company 1950–2000' arranged chronologically and including dates, conductors, directors, set and costume designers, and language of performance. These may seem a little dry to the general reader but are very useful to those who wish to analyse the material for themselves, comparing the repertoire of the COC to that of other opera companies around the world, thinking about what genres of operas have been presented and with what success (as evidenced by repeat performances), checking on the language of performance. This splendid book is both entertaining and practical. (MARY S. WOODSIDE)

Bernard Lonergan. *Grace and Freedom: Operative Grace in the Thought of St. Thomas Aquinas.* Edited by Frederick E. Crowe and Robert M. Doran. Volume 1 of *Collected Works of Bernard Lonergan* University of Toronto Press. xxiv, 514. $80.00, $24.95

The Reverend Bernard Lonergan, SJ, though a truly original philosopher, utilized various Thomistic terms and notions when developing his own cognitional theory. The Lonerganian theory of 'intellectual insight' was intended to be a crushing response to the counter-positions embraced in positivist accounts of science, the anti-metaphysical scepticism of modern philosophy, and historicized and sometimes dogmatically relativized contemporary theologies. As with any putative *Aufhebung* of a previous philosopher, Lonergan's subsumption of Aquinas remains controversial among would-be 'authentic' Thomists. Those Thomists who argue that epistemology is a secondary – and not the prior or methodologically necessary – philosophical science certainly deny that Aquinas's noetic realism is what actually sustains an epistemology that grounds cognitive objectivity in the 'empirical, intellectual, and rational consciousness of the self-affirming subject.' Still, not even the most extrovertedly realist of his critics (those who remain convinced that Aquinas's notion of objective knowledge is better understood as 'taking a look' at the 'already out there now' than a transcendental style turn to self-consciousness) can profitably ignore Lonergan's brilliant exegesis of Aquinas's texts. The power and subtlety of Lonergan's Thomistic exegesis is evident in the present volume, which contains Lonergan's doctoral thesis for the Gregorian University in Rome (1940) and a 'condensed and abbreviated' redaction of the same, published as four articles in *Theological Studies* (1941–42).

By 1940, historians of theology had already explored the detailed background (in St Augustine, St Anselm, Peter Lombard, and St Albert) to Aquinas's theory of *gratia operans*. 'Operative grace' is defined – in *ST*, I-II, q. 111, a. 2 – as: (a) the actual divine help that on occasion prompts the human will, in its internal act, to change from willing evil to willing good; or (b) the divinely infused, supernatural habit/form/quality that inclines the human will towards choosing, for the most part, the natural as well as the supernatural good. In reference to operative grace, whether actual or habitual, the human will is passive; in reference to those external acts wherein the will is active, grace is called co-operative, the latter also classified as being either actual or habitual. But these terms and the underlying conceptual complexities in Aquinas's theory of grace underwent continuous development and clarification from his bachelor's Commentary on the four books of Peter Lombard's *Sententia* (1252–56) until the consummate statement of the doctrine in the *Prima secundae* of the *Summa theologiae* (1268). Lonergan shows how this development corresponds to Aquinas's increasingly more successful efforts to synthesize the speculative theorems about grace discovered by his predecessors.

Lonergan's own study of Aquinas, however, was motivated by the conviction that only a 'theory of the history of theological speculation' – that is, an *a priori*, generic conceptual scheme inductively drawn from the history of speculative theology but justified 'solely from a [reflexive] consideration of the nature of human speculation' – would enable the interpreter of Aquinas to circumvent the notorious three-hundred-year impasse, maintained since the acrimonious sixteenth-century debates between the Molinists and Banezians, about the import for human freedom of the Thomistic doctrine of grace. Avoiding this long-standing theological impasse may seem of small interest to most secular philosophers. But this would be a mistake: theorems about the supernatural order can only be constructed by analogy with the natural order. Since 'causation is the common feature of both operation and cooperation,' philosophers, in fact, will find Lonergan's penetrating analysis of operative grace eminently worthy of their attention. Lonergan makes every effort to eliminate those 'sixteenth-century problems' that still block our understanding of Aquinas's 'compatibilism' or how grace and human freedom can be reconciled by a God who transcends time. Nonetheless, contemporary philosophers can still ponder and perhaps deconstruct – Lonergan's acute explanations notwithstanding – what might just remain antinomous arguments in a speculative theology that combines the natural premotion of the will (a given in Aristotelian or hierarchical cosmology) with the supernatural premotion of operative grace for human choices. In Aquinas's universe of necessary natural and supernatural causation, the first cause, God, operates not only externally in the movements of the heavens but inwardly in the hearts of men – that is, in the *free* operations of the human will. (DENIS J.M. BRADLEY)

Frederick Asals and Paul Tiessen, editors. *A Darkness That Murmured: Essays on Malcolm Lowry and the Twentieth Century*
University of Toronto Press. x, 278. $45.00

The cultural landscape of the first half of the twentieth century has been charted – more or less; the peaks and valleys mapped and evaluated; a fair consensus exists, one might say. But not so the latter half of the century. Here we stand on less stable terrain; with the never ending seismic shocks of 'postmodernist' deconstruction pulling the ground from under our feet even as we attempt to chart it. A few certainties, or near-certainties, obtain. The work of the English-Canadian writer Malcolm Lowry would appear to be one of them. Two decades ago, Alfred Kazin remarked of Lowry's *Under the Volcano* (1947) that it was 'the last clear instance of a modern masterpiece.' The encomium seems acute and just. Lowry 1909–57, does seem to bring the period we call High Modernism to some meaningful closure; though how he does so, to say nothing of the significance of such

colourful statements, has yet to be fully clarified.

One comes then to this new collection of essays with high hopes – especially since it subtitles itself 'Essays on Malcolm Lowry and the Twentieth Century' and purports to be 'an essential addition to Lowry studies.' The collection 'reflects the change' in Lowry criticism at the end of the century; its authors 'share[ing] in questions stimulated by the concerns of post-modernism.'

Part 1 gives us 'an array of autobiographical and biographical pieces from five parts of Lowry's life' (including three recently discovered Lowry letters and a selection from the memoris of his first wife, Jan Gabrial, published this past year; part 2 deals with *Volcano*, Lowry's masterpiece; part 3 with some of the minor works; part 4 with Lowry and others (Joyce, DeLillo); and part 5 with a psychoanalytical reading of Lowry's life. Most of the essays originated as papers at the Lowry Symposium at the University of Toronto in 1997.

All of the essays are insightful and add to our understanding of Lowry and his work. But some seem weightier and more fecund than others – because their focus is wider and deeper; and they address the larger Lowry, who, arguably, merits a significant place in the canon of late modern literature. The essays on *Volcano* are of particular interest.

Greig Henderson traces the gnostic underpinnings of the novel and is generally wonderful at unmasking Lowry's methodology – his convoluted, multifarious, *leitmotif*-ridden prose, in which language prefigures philosophy, and music and message anneal. Margaret Soltan strikes a fine comparison between Lowry and DeLillo (much influenced by Lowry), providing an insightful new reading of Consul Firmin (the infirm one): 'Firmin's vulnerability lies not in his higher awareness of the vileness of the world of Western culture, but on the contrary on his immense esteem for European cultural values. He cannot overcome his guilt-ridden despair at having himself taken part ... in the brutal opportunities modern war affords.' The contentious issue of Lowry's 'plagiarism psychosis' is addressed in three of the essays. Cynthia Sugars discusses how 'the obsession has transferred itself onto Lowry's critics and biographers, [who] find ourselves implicated in the ethical problematics of plagiarism.' Chris Ackerley delves to the dark bottom of Lowry's volcanic psyche (and text) to show its most arcane and cryptic layers of meaning. 'Lowry was terrified at being unmasked as a plagiarist; and that charge, if one looks at the evidence, is not as simply set aside as he might have hoped.' Sherrill Grace sets herself the most difficult task, and takes the greatest risks, by attempting 'a psychoanalytical reading of Lowry.' She positions Lowry's 'plagiarism phobia ... in some early childhood trauma, [and perceives it as] fundamental to ... his poetics.' Lowry's failure, she suggests, derives from an emotionally impoverished childhood, a lack of 'nourishment from the mother ... the source of language and ideas [and mother tongue].' The ensuing 'cathexis

results in potentially crippling guilts, insecurities, and profound doubts about one's sexual identity, one's authorship and originality.'

There are many fine and lasting insights in these essays, and a generosity of spirit and professional courtesy that almost uniquely characterize Lowry studies. But there is something (sadly) missing here too – in both the particulars and the whole – which seems not only to apply to Lowry studies but (if one might generalize, probably unwisely, about such things) to much 'postmodernist' criticism as well. It has to do with forests and trees, with grasping hold of the larger picture; and other lacunae within the post-modernist agenda: an absence or shirking of hierarchies, of ontologies, of aesthetic adjudications and values. This volume doesn't quite live up to its own promotions as a centurial overview of the man's worth. Though its intentions are commendable, and its findings suggestive, much is left unsaid or unexplored by these sorts of studies that isn't self-evident and shouldn't be taken for granted with such an exceptional literary figure. (MATTHEW CORRIGAN)

Ralph Maud, editor. *Selected Letters – Charles Olson*
University of California Press. xl, 494. US $60.00

Early in his writing life, Charles Olson began to reject the traditional roles, attitudes, and relations associated with a literary career. As his sense of mission grew, located in the understanding that he lived in a time when a new era in human consciousness (what he called early on the postmodern) was opening up, he also broke increasingly with the whole range of literary form, not to mention the very concept of literature. In searching for a way beyond the given, he began to articulate what he called the projective method, most famously in his philosophical essay 'Projective Verse.'

The projective, for Olson, was predicated on speed as a way of escaping the given, and speed, in Olson's world, was achieved within the relations of a community at work. Whatever else such a community may be, in Olson's practice it was a 'place' where hierarchical/anti-hierarchical orderings were dissolved in a synergistic circulation of authoritative finitudes that egged each other on towards their further possibilities – which were the further possibilities of the self-revelation of community as well. For Olson, one of the most important places this energetic interaction arose was in correspondence, so that correspondence became for him the centre and fundament of his work.

Ralph Maud makes this point clear in his introduction to the *Selected Letters*, where he argues persuasively that the letter is the central form of Olson's work. Crucial Maximus poems significantly bear the title 'Letter.' But in addition to that, Olson's correspondence with Frances Bolderoff, Robert Creeley, and others was the site where the originating work was

carried out. One of the marvellous revelations of Olson's correspondence with Bolderoff (edited several years ago by Maud and the poet Sharon Thesen) was that the Maximus poems were born in the letters exchanged between the two. As Olson put it to Creeley, 'I believe a man talks best straight and going out to another.'

To say that Olson was a prolific letter writer is an immense understatement. He sometimes penned eight or ten letters a day, many of them, as he put it, 'of consequence.' The correspondence with Robert Creeley, for instance, is now legendary. Over a thousand pieces were produced, the bulk of them written between about 1950 and 1955. Now in its tenth volume, the collected correspondence of Olson and Creeley has still covered only two years. His correspondence with others, while not quite so immense, was still voluminous.

Given this prodigious output, Ralph Maud's task in putting together a meaningful selection was Herculean, and he has done a terrific job. He has chosen to let Olson tell the story of his life in these letters (supplemented by a very thorough chronology of the poet's life in the preliminary material), providing an important alternative to the skewed Tom Clark biography. The earliest is from a young Olson to his father, the last in response to an Indian graduate student's query written shortly before Olson's death from cancer in 1971. In between, there are 170 other items (some items include multiple letters) to politicians, granting agencies, critics, friends, enemies, teachers, students, and companions. At the head of each letter Maud usefully and judiciously encapsulates the context of the letter, providing the reader with the information necessary to understand the relationship between Olson and the recipient. Among many other things, it is fascinating to watch Olson's mode of discourse shift towards the energetic telegraphy of his later writing from the straightforward letters of his youth.

While the book is fascinating as an autobiography in letters and as a revelation of an exciting mind at work over many years, it is equally revealing as a cultural history of an intellectually and politically tumultuous period. From his pioneering work on Melville in the 1930s, to his work at the Office of War Information in the Roosevelt administration, to his rectorship of Black Mountain College, Olson was deeply involved with many of the most important cultural and political figures of his time. The myriad letters to other writers are particularly rich in their discussion of the burning issues of the day, but there are also fascinating letters to scholars, critics, artists, family, and friends, all of which add up to a portrait of an important period of our cultural history, one with many lessons still to offer. (MICHAEL BOUGHN)

Robert D. Denham, editor. *Northrop Frye's Late Notebooks, 1982–1990: Architecture of the Spiritual World.*

Volumes 5 and 6 of *Collected Works of Northrop Frye*
University of Toronto Press. Volume 5: xlx, 418. $75.00;
Volume 6: xii, 431. $75.00

Among the Northrop Frye papers at Victoria College in the University of Toronto are seventy-six holograph notebooks, the earliest one dating from the late 1930s. 'I think in cores or aphorisms, as these notebooks indicate,' Frye writes, 'and all the *labor* in my writing comes from trying to find verbal formulas to connect them. I have to wait for the cores to emerge: they seem to be born and not made.' Mostly written in the last five or six years of his life, these late notebooks record the process whereby many of Frye's 'cores' – hunches, moments of vision, insights – grew into his last two books, *Words with Power* (1990) and *The Double Vision* (1991). Other 'cores' await the notice of critics.

I cannot locate the word *ego* in the index, through Eco and *ecology* are there. One hunch that might be followed up is the implicit connection Frye makes between 'the present critical scene' and the ego – the day's vanity. 'The present critical scene is typical of what the scrambling of egos produced: a sense of infinite complications where you'd have to master (note that word) five hundred books before you could even get started.' He adds: 'It's doubtless my own ego that wonders why critics didn't feel more called to order by the piece I did for the *PMLA* centenary.'

In his annotations to these meticulously edited notebooks, Robert Denham identifies the *PMLA* essay of 1984 as 'Literary and Linguistic Scholarship in a Postliterate World.' 'In this essay,' Denham writes, 'NF speaks of current critical theory as having 'relapsed into a confused and claustrophobic battle of methodologies, where as in Fortinbras's campaign in *Hamlet*, the ground fought over is hardly big enough to hold the contending armies.' One methodological army Frye is alluding to may be 'Derrida's "trace" business': 'The main sticking point of my book [*Words with Power*],' he notes, 'is that I don't know what the Derrida people are talking about, and am too lazy & cowardly to find out. ... I don't know what's wrong with being logocentric.' And: 'It's curious the vogue for deconstruction in America today: there's something hysterical about it, something out of focus.' Closer to the sticking place, perhaps: 'If I'm old hat because I'm "logocentric," I want to know why I'm that, and not be that because I'm ignorant of the possibility of being anything else.' What is the 'opposite of logocentric?' 'I got the self-alienated *moi* from Lacan – the escape from Narcissus is, I think, a major theme of the second part [of *Words with Power*]. I wish I knew what the opposite of logocentric was – apart, that is, from whatever Derrida writes and scratches out again. Well, I can leave that.'

With logocentrism tied to him as to a dog's tail, Frye is 'old and on the shelf now'; still, his 'greater simplicity' may come from 'a deeper level than

the labyrinth of the brain':

> I am old and on the shelf now, and much that is going on I no longer understand. I'm reading Samuel Delany, an sf [science fiction] writer interested in semiotics, and he begins with a sentence from Julia Kristeva I can no more understand than I could eat a lobster with its shell on. I wouldn't discourage anyone from masticating and ruminating such sentences, but I'd like to think (or perhaps only my ego would) that my greater simplicity came from a deeper level than the labyrinth of the brain.
>
> Except that my ego has intruded my writing and caused me to write nonsense. My adversary has not, like Job's, written a book, but he's written in all my books, and not always on the margins. I'd like to write one book free of the ego before I go.

Wherever lobsters are eaten with their shells on, Frye's organizing patterns of literature (towers, ladders, archetypes, myths, trees with glittering flames, spirals and gyres, biblical typology, bee-loud glades, descents to the abyss, double visions, apocalypses, christocentrism, and enclosed gardens) grew to be out of fashion like an old song. This is no country for old men:

> Reading a 'Leavisite' attack on me: Canada is full of critics who are like those bright blue recycling boxes: they diversify the scene even though there is never anything in them but junk.
>
> Some writers in Canada describe me as a 'thematic' critic, with the implication that that is the wrong kind of critic to be. But it is only 'thematic' criticism, of whatever kind, that actually discovers anything about literature.
>
> I have naturally found [Francis] Sparshott's violent critique of The Great Code very disheartening reading. ... The remarks about an old man's book, where the word 'senile' is being suppressed with so much difficulty reminds me of how little time I have to accomplish anything at all now, and surely one hardly needs such reminders.
>
> I'm told that the structure of the Anatomy is impressive but futile, because it would make every other critic a Gauleiter of Frye. People don't realize that I'm building temples to – well, 'the gods' will do. ... Why am I so respected and yet so isolated? Is it because I take criticism more seriously than any other living critic?

(When all the story's finished, what's the news?) The four letters comprising one of Frye's notes are often found on the exterior walls of churches and temples, carved in stone: 'A.M.D.G. [*ad majorem Dei gloriam*].' Notebook 44

opens with a motto: 'Orare est laborare. Working at what one can do is a sacrament.'

The present review, no more than a string of quotations and allusions, may help to inform the passage cited below. Found among Frye's typed papers, its date is unknown:

> STATEMENT FOR THE DAY OF MY DEATH: The twentieth century saw an amazing development of scholarship and criticism in the humanities, carried out by people who were more intelligent, better trained, had more languages, had a better sense of proportion, and were infinitely more accurate scholars and competent men than I. I had genius. No one else known to me had quite that.

(LINDA MUNK)

Jean O'Grady and Goldwin French, editors. *Northrop Frye's Writings on Education.* Volume 7 of *Collected Works of Northrop Frye*
University of Toronto Press. liv, 684. $100.00

The first thing that strikes one about this volume is its size. The fact that Northrop Frye wrote as much as he did about education is a reflection of his popularity as a convocation speaker and of the number of universities eager to offer him an honorary degree. However, it attests also to his commitment to the theme of education as deserving rigorous, sustained reflection and commentary. This volume is not a repository of ephemera but the record of some of a great scholar's most incisive thinking and memorable expression. There is sketchiness and repetitiveness here, to be sure, but some of the sketches capture the essence of their theme in an accessible and memorable way while the repetitions (even verbatim ones) reveal the author's fundamental and often unswerving convictions about the role of universities, and the particular role of the humanities, especially literary studies, in the modern world. Reading this stout volume from cover to cover tells one a good deal about the twentieth-century history of Canada and the interactions of academic work with political and social crisis and change.

The editors of this volume make available material hitherto unpublished or virtually inacessible, as well as establishing new contexts for pieces that have been reprinted more often. The editors draw on their extensive knowledge of Frye, Victoria College, and the University of Toronto to provide useful and accurate headnotes for sensibly chosen copy-texts, and endnotes clarifying allusions to colleagues, co-participants, fellow honorees, and the rituals and quirks of an academic locale so influential on the national life. The reports Frye wrote as principal of Victoria are not reproduced but listed in an appendix with his early student columns for

Acta Victoriana for the information of anyone interested in seeing how his wit and style developed and then survived an unyielding administrative genre. We gain access to the material included here via an extensive, two-part introduction offering 'historical and literary backgrounds,' the first by Goldwin French and the second by Jean O'Grady. They cumulatively offer us a man with equally powerful senses of the credal and the social, someone whose consistencies far outweigh his contradictions in a career well preserved in this magisterial edition. Some might argue that Frye's day as a literary critic and theorist has passed. However, it seems to some of us that he is as important as ever, not least because his scholarly eminence was connected to a passion for teaching and a commitment to the role of public intellectual. Which humanist can claim such eminence today in Canada? Which humanist can equal that commitment? And what forces in government, society, and the contemporary university most actively discourage such work?

I am writing this review from Saskatchewan, which Frye termed 'a kind of experimental station in Canadian life'; and I am writing it from a position farther to the political left than Frye ever occupied. And yet I find nothing tiresomely Ontario-centric about this collection, nor much that could be considered political smugness or unexamined moderation. There is far too much 'concern' here, and reflection on what 'concern' might mean, to leave the impression of complacency or of his resting on his ever more bountiful laurels. A Protestant work ethic is from the outset firmly connected to democracy's defining freedoms, pre-eminent among which is academic freedom, and the role of the literary imagination and its proponents in preserving and deserving such freedoms. Behind or beyond the effortful life of the teacher, scholar, administrator, and shaper of policy lay the anagogic life of the human and divine spirit to which Blake and the Bible helped him gain and maintain access. But Frye is rarely sanctimonious or solemn, appearing even at times too eager to conceal the United Church minister within what approximates a tone of hip heresy. One wonders what some parents, graduands, and colleagues made of convocation references to sex, politics, or unsuccessful teachers as 'miserable bastards.' But the refusal of prudery was not the embrace of fashion or radicalism. Increasingly, continuity mattered more to him than change. He had been indelibly marked by the great depression and the Second World War, and these experiences moved him towards the political centre and an impatience with student radicalism. He was as blunt with his audiences in the 1960s about the foolishness of events in Paris, Berkeley, Columbia, and other campuses as he was about the evils of fascism, McCarthyism, and Stalinism. His claim in 1945 that 'we shall never have a mature left-wing movement until we rediscover the liberal dynamic in the humanities' later clarified itself as defence of the liberal arts from the twin threats of crassly instrumentalist governments and student demands for relevance. Education was under

siege, and needed an indefatigable and compelling champion. Frye took on this task with increasing relish, praising specialization and 'concentration' in honours curricula as the best preparation of undergraduates for a responsible place in the world, while promoting the university and its faculty as 'the powerhouse of freedom' which works best by autonomy, limitation, and prescription. On the vexed question of the relation between teaching and scholarship he remains clear and consistent: 'To subordinate teaching to scholarship is the only way of guaranteeing the independence of the teacher within the university, and of encouraging his independence outside of it.' In a series of aestheticizing moves, he looks to 'the rhythm of education' and 'the healing power of what is called aesthetic distance' to salvage what is most enduringly valuable in individuals and societies and to move us towards the utopia of a university open to all whenever they wish to come. This volume is endlessly educative, a source of challenge and inspiration for all educators and supporters of our public system. (L.M. FINDLAY)

Caterina Nella Cotrupi. *Northrop Frye and the Poetics of Process*
University of Toronto Press. xii, 146. $40.00, $14.95

W.H. Auden said that literature should be like a good cheese, local but prized elsewhere. In the last days of the single-subject monograph, the same might be said of a critical work. A book may have its particular detailed subject but should speak about everything else at the same time. I'd prefer to think of such a book as having a variety of interpenetrating centres, and in this light Nella Cotrupi's *Northrop Frye and the Poetics of Process* is a very good cheese. As an avid Frye reader, I found my horizons expanded on a number of central Frye issues: the acknowledged influence on Frye of eighteenth-century Italian writer Giambattista Vico; the evolving unities of Frye's entire *œuvre*; Frye's theories of metaphor as they relate to classical and Augustan theories of the sublime; his thoughts on the subject/object binary and of interpenetrating energies (I am inside what I contain); the issue of critical/creative processes themselves; finally the debate between literature and criticism as product or as process. Each of these issues, in Cotrupi's hands, emanates from its own centre to a suggested horizon, where you find yourself scratching little reminders in the margin to think, say, about Vico as a deconstructionist, or Longinus as a process theologian. This book is rich with explicit and implied connections. And yet, to Cotrupi's credit, one isn't required to find the centre of the book among *these* centres. Traversing her detailed critical analyses and inviting scholarship is the concern of another book entitled something like *The State of Critical Writing at the Present Time*. To be sure, a dangerous can of worms to open, unless you speak your piece *by the way*, and make your largest

claims the natural issuances of a jeweller's-eye focus on the matter at hand.

There is a group of readers that has always believed that Frye is still waiting for the rest of the critical world to catch up, or at least *get* what he's saying. (Harold Bloom once complained that when he read someone else's version of his theories he never recognized them; the same might be said of the typical Frye critiques of the past thirty years.) Work has gradually appeared in the past half-decade that reveals how Frye's critical practices, his theories of metaphor, phases and levels of language, concepts of primary concern as relating to imagination and ideology, and late concepts of *kerygma* and interpenetration are as urgently relevant to a wide spectrum of critical and cultural debates as they ever were. But Cotrupi's book makes the further case that Frye's *theoria* might serve as a critical map of the times, provide clarity, overview, and purpose among the competing mandates of the contemporary critical scene.

In her careful exposition of the poetics of process, Cotrupi walks us through the classical debate between the Aristotelian view of the sublime as a natural product, something big 'out there,' and the Longinian view of the sublime as a natural energy that we embody in *responding* to what is out there. For Longinus, the sublime is a quality of discourse, a tempered energy of expression. Giambattista Vico built upon Longinus's theory by arguing, smack in the middle of the age of reason, that our capacity to know a thing out there has everything to do with the mechanisms of our own creative consciousness, i.e. that *ratio* is first and foremost a part of *oratio*. From thence we move in Vico to the theory that was so dear to Frye of *verum factum*: truth is in what we have made. Cotrupi proceeds to Frye's all important theories of metaphor as relating to Vico:

> The world of objects, of phenomena, is made meaningful only to the extent that our words and thoughts make or invent a meaning or sense for it, and the mental machinery primarily responsible for this is metaphorical induction. Vico perceived in the operation of metaphor not only a way to undercut the conventional dichotomy of reason versus imagination, but also those of man versus nature, knower versus known, subject versus object. In metaphor the distance and displacement implicit in the subject-object dichotomy of logical, denotative language is replaced by the synthesis of fusion of the creative subject with her invented worlds, worlds which in themselves constitute an ontological commonplace or space and disclose an epistemological perspective.

As for the idea of interpenetrating energies, Cotrupi's book admirably embodies its Frygian principles. Among her study of critical relations and lineages are references to such as Aristotle, Longinus, Vico, Edmund Burke, Alfred North Whitehead, Descartes, Blake of course, contemporary critic Barbara Herrnstein Smith, Fredric Jameson, Bakhtin, debaters about gender distinctions in historical nature discourse, process theologians, and, over

and over, theorists of metaphor and the sublime. Cotrupi can look over the top of her glasses with the best of us at what other critics have put in print, but a pedagogy based on her example would be one in which all critical positions were potentially cross-fertilized by all others, where our differing views and reading proclivities start to look more like one book with a variety of interpenetrating centres, as this one is. (JEFFERY DONALDSON)

H. Gordon Skilling. *The Education of a Canadian: My Life as a Scholar and Activist*
McGill-Queen's University Press. xiv, 450. $44.95

H. Gordon Skilling, who died in March of 2001, was a rare Canadian academic. A one-time communist, a leading international authority on Czechoslovakian politics, and a Fellow of the Royal Society of Canada, he led an intriguing and fulfilling life, clearly recounted in this fascinating autobiography. Skilling's story will be of greatest interest to students of Czechoslovakian and Eastern European politics during and after the Cold War.

Skilling grew up in Toronto and attended the University of Toronto in the early 1930s during the Great Depression. The story of his political radicalization seems familiar. A young, idealistic man outraged by rampant poverty, the arms race, and the rise of European fascism, is inspired by socialist ideas, which are reinforced by his associations at Oxford University where he does graduate work. In a trip to Czechoslovakia, he meets his lifelong marriage partner, Sally Bright, whose history and politics completely absorb him. He joins the British Communist party in 1937.

Was it possible for an activist on the far left to forge a successful academic career in the Cold War milieu of the United States and Canada? Skilling had his problems – he was denied tenure at the University of Wisconsin, and for a time lost the work visa that had enabled him to teach at Dartmouth College in New Hampshire for twelve years. But he landed safely at the University of Toronto in 1959, where he began the Centre for Russian and Eastern European Studies and wrote more frequently, and influentially, on Czechoslovakian politics. Notably, during and after the Second World War, he held a number of sensitive posts with the Canadian government and the CBC, both of which made effective use of his fluency in Czech and Russian. Overall, he fared better in his career than other left-wing academics of his generation. Indeed, he cherished the intellectual freedom he enjoyed in Canada, which he believed had avoided the McCarthyite 'hysteria' of the United States.

Skilling, remarkably, had equally free run of Eastern Europe, where he met often with Communist and dissident leaders, all of whom saw him as a friendly voice in the West. He describes in detail the intellectual ferment before and after the Soviet invasion of Czechoslovakia in 1968. Skilling's subsequent support of the Charter 77 movement, which promoted

democracy and human rights, led him to a close association with Václav Havel, who, as president of Czechoslovakia, awarded him (in 1992) the Order of the White Lion, the highest honour accorded non-citizens.

Skilling's account of his political journey from communist to reformer and civil libertarian is curiously descriptive and detached, and without much introspection, as though he were writing a biography instead of an autobiography. The change in his thinking seems merely to evolve, evidently without crisis. All the while he maintains his Eastern European links while building his academic reputation. Did he feel traumatized and scarred, or liberated and enriched, by his political and intellectual transformation? In an otherwise informative book, these questions are unexplored, let alone unanswered.

How significant was his scholarly legacy? At every stage his political activism infused his writing, including his best-known work, *Charter 77 and Human Rights in Czechoslovakia* (1981). Earlier, while in the process of rejecting both communism and the politics of anti-communism, he analysed the complexity of the Eastern European systems in a way that he hoped would avoid 'demonizing' them. The reader is entitled to ask whether his conclusions then and later were shaped more by his current political beliefs than by the extensive empirical research that he conducted. One also wonders whether his extensive commentaries and writings will stand the test of time. The author's contemporaries, who towards the end of his career showered him with honours, believed that the activist could be an outstanding scholar. The intellectual historian of the future who assesses his work on a larger canvas, and with more perspective, may or may not arrive at the same conclusion. (PAUL AXELROD)

Arthur Davis and Peter Emberley, editors. *Collected Works of George Grant*.
Volume 1: *1933–1950*
University of Toronto Press. xxxvii, 502. $80.00

In recent years, the University of Toronto Press has embarked on the publication of the collected works of two prominent twentieth-century Canadian thinkers, Northrop Frye and George Parkin Grant. These are major undertakings, and one can only admire the daring of the publisher and the devotion of the editors. The book under review here is the first of a projected eight-volume collection of Grant's works. At its completion it will be a treasure of inestimable value made up of new editions of Grant's major books, unpublished manuscripts, public and private letters, and more.

In the introduction to this volume, editors Arthur Davis and Peter Emberley set out their guiding principles with admirable clarity. With the blessings of Grant's widow and the support of a loyal coterie, Davis and Emberley began the daunting task of imposing some unaccustomed order on Grant's papers. Readers of this volume in particular will be delighted to find much elusive material from Grant's early years. For instance, from 1943 to 1945, Grant was national secretary of the Canadian Association for Adult Education. In that capacity, he wrote extensively for the Association's magazine, *Food for Thought*. Davis and Emberley reproduce a good number of Grant's columns, which reveal a young man already speaking with authority on major issues of the day. Grant's role as public moralist had begun.

Perhaps the centrepiece of the volume is Grant's D.Phil. thesis from Oxford, 'The Concept of Nature and Supernature in the Theology of John Oman' (1950). Available before only at the Bodleian Library, this judiciously edited version is a boon for those interested in the development of Grant's theological thought; here some of his lasting concerns are broached for the first time. In terms of human drama, however, the reader is drawn to Grant's journal, written in Toronto in 1942 as he regained his health. It is of more than passing interest that Northrop Frye also wrote a diary in that dark year (soon to be published in Frye's *Collected Works*, mentioned earlier). The image of these two Canadian intellectuals committing their private thoughts to paper at virtually the same time and place is, to say the least, intriguing.

The editors of this first volume have chosen 1933 and 1950 as the chronological limits. Almost precisely in the centre of that period lies the Second World War. Grant's personal response to the war is complex and contains elements of paradox. We know from previously published sources that Grant declared himself a pacifist; at the same time he wrote: 'to kill for a purpose seems to me utterly justified.' This leaves the following question: how could someone who thought that there were exceptions to strict

pacifism not be moved to empathize with the victims of Nazi tyranny? From an early date, Dorothy Thompson, whom Grant read and is said to have admired, was clear about the intentions of the Third Reich. Throughout this period in Canada, the question of immigration was never far from public awareness. Some prominent Christian thinkers in Canada took up the cause of immigrants. But as this volume makes clear, Grant, despite his access to the media and his growing prominence, was silent.

William Christian, I believe, was very close to the mark when he wrote in his biography of Grant that 'George almost missed the war.' What does it mean to say that Canada's public moralist (as he has frequently been called) 'almost missed' the most cataclysmic events of his age? The collection of Grant's writings from 1933 until 1950 will prove invaluable in any attempt to understand this and related questions. In their introduction, Davis and Emberley write: 'Whether or not readers agree with Grant, they need to read his texts in order to make that assessment. We have provided those texts and we believe that critical work will follow.' These words are unassailable and have already proved prophetic. It is safe to say that the *Collected Works of George Grant* (starting with this volume) will be read as long as the intellectual life of twentieth-century Canada matters. We can only wish those connected with this project godspeed. (ALAN MENDELSON)

Howard Curle and Stephen Snyder, editors.
Vittorio De Sica: Contemporary Perspectives
University of Toronto Press. x, 286. $45.00, $24.95

This recent anthology of essays, edited by Howard Curle and Stephen Snyder, constitutes a most welcome addition to English-language film criticism and fills an existing lacuna for North American students of Italian film as well as for a more general readership of De Sica enthusiasts.

This volume offers the reader a vast array of critical perspectives on De Sica's work from De Sica himself, and Zavattini, De Sica's most important collaborator, to foremost North American authorities on Italian film such as Peter Bondanella and Millicent Marcus. The anthology, structured chronologically to follow De Sica's early career as an actor right through to the last films he directed in the 1970s, boasts a lengthy introduction by the editors and twenty-four essays including well-known previously published writings and new essays commissioned for this anthology. The essays are followed by a filmography of De Sica's directorial career.

The breadth of material covers an arc of a half-century of De Sica criticism (from Zavattini and Bazin's essays dating from 1952 to the original essays written expressly for this publication in 2000) and provides a diversity of perspectives (historical, ideological, aesthetic, moral, allegorical,

meta-cinematic) with which to approach De Sica's work. Each essay is duly presented by the editors, offering the reader a precise historical and critical context in which to situate the essay as well as incisive insights into the rationale for inclusion in the volume.

The diverse essays are grouped by film treated and offer the reader a perspective through the decades, and often a contemporary rereading of De Sica's classic films.

As is to be expected, the bulk of the essays deals with De Sica's neo-realist films, his most celebrated contribution to Italian and world cinema, with notable contributions by Cannistraro, Landy, Kael, Bondanella, Kinder, and others, but due attention is also paid to his work in the 1960s and early 1970s with the essays by McIntyre, Marcus, and Westbeck.

In the introduction, the editors aptly acknowledge the dearth of material on De Sica in English-language film criticism and lament the 'gradual displacement of De Sica's neorealist films from centrality to obscurity.' This, the editors note, is to be attributed to 'a certain distrust 'of *emotion* generated by a film and to the sentimental aspect of De Sica's work. The sentimentality of De Sica films must be situated, they warn, in the climate of the postwar world, and De Sica's eliciting of empathy must be seen in the context of his zeal to restore a cohesive community in a state he characterized as a 'collective cauterization of emotion.'

The introductory essay also effectively highlights the status of De Sica's *Ladri di biciclette* as a film icon, citing allusions to De Sica's film from Ettore Scola's famous *C'eravamo tanto amati* (1974) to Robert Altman's *The Player* (1992). Further, the editors aptly note that the whole tradition of postwar films about children 'testifies to De Sica's influence.'

Extensive bibliographical information and a career overview of De Sica's work as both actor and director, from the early neo-realist experience to the final films made in the early 1970s, are provided in this broad introduction by the editors who define De Sica 'as much a reconstructor of reality as a discoverer of it.'

While the volume lacks an extensive, comprehensive bibliography, which would have made a welcome appendix to this invaluable resource text, most essays (including the introduction) offer individual bibliographical references which will assist those desirous of further reading and research.

This anthology will afford the avid Anglophone De Sica student or enthusiast the possibility of a greater depth of analysis than was previously available, and there is little doubt that the volume will be most welcomed by North American scholars – Italianists and film historians alike. (RACHELE LONGO LAVORATO)

A.M. Jeannet and G. Sanguinetti Katz, editors. *Natalia Ginzburg: A Voice of the Twentieth Century*

University of Toronto Press. xviii, 250. $50.00

Natalia Ginzburg is among the fortunate Italian writers who for decades have enjoyed and continued to receive wide reading audiences and interested attention from literary critics and translators. Despite this popularity around the fiction and the persona, there yet persists an aura of puzzled questioning, of suspended disbelief, in part because of her intellectual 'accessibility' and the seeming contradictions displayed in her works. This collection, consisting of an introduction by Rebecca West, ten essays, an interview with Ginzburg as well as translations of some brief fiction, seeks to provide a fresh look at the writer, her novels, theatre, and critical writings.

The essays embrace wide thematic fields and ranges of approach. Through her extended interview, which opens the monograph and her later analysis of the epistolary novels ('Writing the Self: The Epistolary Novels of Natalia Ginzburg'), Peg Boyers seeks to penetrate into the authenticity of the persona and the person for whom writing was the most truthful creative act of existence. As well, Luigi Fontanella's essay pays a friendly homage to a writer whom he respected and admired especially in *Voci della sera* and *Lessico famigliare*, which Fontanella places among the 'classics of the late twentieth century.' Fontanella is fascinated by the security of Ginzburg's style, which deliberately employs a diversity of syntactic systems coalescing to create an aura of mnemonic allure in the stories resting upon the evergreen threads of memory and imagination. In Boyers's contributions and Judith Lawrence Pastori's reading of *Caro Michele* there surface a number of paradoxes that characterize Ginzburg's life and work: her commitments as an elected representative in the Camera dei Deputati, yet her admission of not being a 'political person'; her support of free choice and divorce, yet her view of abortion as a certain denial of sacred life, and of family as the most important social unit; her ability to live simultaneously with faith in and doubt of the existence of God. In addition Ginzburg's work often displays her longing 'for the lost order of traditional beliefs, an order founded on patriarchal values,' yet she has 'no illusions about such beliefs.' These and other contradictions pertinent to women and society receive focal attention in the last essay ('Feminism and the Absurd in Two Plays by Natalia Ginzburg'), by Serena Anderlini-D'Onofrio. Anderlini-D'Onofrio combines political, social, and psychological criticism with a view to shedding some very interesting light on Ginzburg's ambivalence vis-à-vis these questions. Regarding herself a 'hybrid' by nature and culture, as both Jewish and gentile, growing up at a time of profound political change and unrest in Italy, Ginzburg the person and the writer positioned herself both inside and outside the Jewish and gentile communities. From this neutral vantage point of outsider/insider she was

and was not a feminist, she was and was not part of Italian feminism – two conflicting perspectives cohabiting in the person of Natalia. Yet, Anderlini-D'Onofrio explains, friendships and complicities displayed in her works often parallel the homoerotic secret that 'inhabited the female homosocial space the feminist movement had created.' This method of representation, one might add, allowed the author the possibility to remain overtly within her generation, while subliminally displaying sympathy for the plights and fights of young feminists.

Ginzburg's literary style, then, can be viewed as a blueprint of her often unspoken intentions. Such vital dependence on and refining of her craft of writing are discussed in the essays by Eugenia Paulicelli ('Natalia Ginzburg and the Craft of Writing'), Jen Wienstein ('The Eloquence of Understatement: Natalia Ginzburg's Public Image and Literary Style'), and Giuliana Sanguinetti Katz ('*Sagittarius*: A Psychoanalytic Reading'). Each of these studies underscores the fact that Ginzburg's manner of writing conceals and conveys much more than at first appears. Paulicelli's essay demonstrates that, far from being the indicators of a superficial feminine style, 'simplicity and familiarity are specifically for Ginzburg the realms in which both truth and mystery hide.' Wienstein quotes an image employed by Calvino to define Ginzburg's style which succeeds in containing the breath and breadth of worlds in grains of day-to-day realities, such as a 'sea passing through a funnel.' Ginzburg affixes to names special significances so that human relations and actions can conceal subtexts that lend themselves to symbolic readings. The detailed study of *Sagittarius* by Sanguinetti Katz illustrates how stylistic and thematic elements of a Ginzburg novel – from animal symbolism, to colours, food, and body parts – can be structured to convey special symbols facilitating intriguing psychoanalytic readings.

Placing Ginzburg's works within a broad national historical frame, the studies by Ward and Jeannet penetrate into the intimate vision of the writer influenced by political factors and personal experiences. For Ward, many of Ginzburg's early texts published in the national newspaper *L'Italia libera* display two basic stances, which can in fact be traced throughout her later corpus: 'First, to stare reality in the face and tell its story in narrative form; and second, to maintain an attitude of humility before that reality.' Part of Ginzburg's engagement as person and writer, as well as a female writer, was to make a 'story out of history,' as Jeannet's essay eloquently points out. This at a critical time and period in the twentieth century when 'the literary text in particular was entrusted with the task of recording what was unspoken or hidden; the almost imperceptible movements of human consciousness.' In her own unique and inimitable fashion, Ginzburg is among the most accomplished Italian writers of a new literary season born of flagrant socio-economic conflicts. Her clear, yet deceptively 'simple' style and tone sustain her reflective and questioning stance towards the character

of the history of her times.

This volume successfully underscores the fact that Ginzburg's works seek always to give voice to a class of Italians whom history silenced, recording events and relations to which history remains oblivious. The articulate contributions reflecting recent critical theories, the attentive consideration given to style and its implications, the reframing of the significance of Ginzburg's literary corpus in light of Italy's political and cultural history render this monographic study an indispensable work for anyone interested in Ginzburg, in cultural, Italian, or feminist studies. (VERA F. GOLINI)

William Beard. *Persistence of Double Vision: Essays on Clint Eastwood*
University of Alberta Press. xvi, 194. $24.95

In *Persistence of Double Vision*, William Beard sets out to establish Clint Eastwood as an auteur, in films in which he has played a determining part as actor and/or director, with a continuing preoccupation with problematizing his own iconic status as an emblem of heroic masculinity. From the Man with No Name of Leone's spaghetti westerns, through the Dirty Harry figure of the 1970s and 1980s, to William Munny in the Academy Award winning *Unforgiven* (1992) and several parts since then, Eastwood's roles, Beard argues, have provided us with a hero with a dark side, a shadow which has persistently grown until, most notably in *Unforgiven* and *A Perfect World*, it overwhelms any remaining positive qualities of the icon.

Beard focuses above all on two typical, recurring roles of Eastwood the actor: the violent action hero and the 'father' figure (with the artist/performer figure also noted). He selects from the Eastwood canon of over forty films those most appropriate for such foci, though some others also receive passing mention. Most significantly he places the Eastwood films he examines into the broader context of changing American society, politics, and culture from the 1960s to the present. The result is an illuminating look not only at Eastwood's development through some of his major films but also, as a by-product, at Hollywood's broad reflection (for example, in the Bronson vigilante films of the 1970s and 1980s and the Stallone and Schwarzenegger action films of the 1980s) of American values over a forty-year period. Also especially interesting in this context are Beard's comments on a number of Eastwood films as darker versions of earlier cinematic texts: for example, *High Plains Drifter* of *High Noon*, and *Pale Rider* of *Shane*.

Arguably the most valuable sections of the book are those on Eastwood films not often the centre of critical attention, such as *A Perfect World* and *Bronco Billy*, and perhaps those defending *The Beguiled* and *Play Misty for Me* against critical charges of misogyny. The latter two films, however, would

seem especially to illustrate an important aspect of Eastwood's 'doubleness' mentioned earlier by Beard but not here: the openness of his films (as Hollywood products – and I use the term non-pejoratively) to differing interpretations depending on the differing ideological values of their viewers. Eastwood's major films could be argued to highlight, because of the controversial issues (such as violent justice and gender roles) with which they are concerned, Hollywood's deliberate, ongoing attempts to accommodate conflicting points of view. Eastwood's films, as Beard remarks about *Pale Rider*, seem to emphasize such conflicts rather than attempt to conceal them.

Beard defines his book as a 'collection' of thoughts and readings rather than as a systematic survey, and at times the sections overlap, while a few films seem nevertheless treated perfunctorily simply for the sake of partial inclusiveness. The non-chronological approach also lessens the impact of some of the chapters, given the book's opening placement of Eastwood's films within the context of changing American values over time. Almost everything, however, is intellectually stimulating, even when provoking (at least from this reader) an emphatic protest (for example: at the characterizing of what Beard calls films of 'virtual classicism' as presenting an impossibly 'simple and innocent' world; at the lament that Hollywood today has style without content; at the book's own final conflicted view of Eastwood as simultaneously deliberate artist and non-thoughtful primitive).

The book should generate productive arguments: about individual Eastwood films and the overall shape of the actor/director's career, about the drift of Hollywood especially in the 1970s and 1990s, and about cinematic doubleness more generally. Most certainly Beard has made a significant addition to the growing critical acknowledgment of Eastwood's importance in American filmmaking since 1960: both as a reflection of American social and cinematic values and as an ambiguous commentator on them. (ANNE LANCASHIRE)

Harold Horwood. *Among the Lions: A Lamb in the Literary Jungle*
Killick Press. viii, 252. $15.95

Harold Horwood is a figure of considerable importance in the political and cultural history of Newfoundland. This second volume of his memoirs opens in 1956, as Horwood is preparing to give up journalism and become a full-time writer. As editor of the St John's *Evening Telegram*, he had been one of the leaders of opposition to the egregious Joseph Smallwood, a thankless task for which he, like others, suffered police harassment for years afterwards. While Newfoundland had produced some distinguished writers, no one had attempted to earn a living solely as a writer, and for that alone he should be of interest to literary historians. Horwood went on to

produce twenty-six books, including novels, biographies, histories, and travel works.

In the first and most attractive part of the book, Horwood describes 'something too lasting and important to call friendship,' his relationship with Farley Mowat. He describes their voyages around the coast of Newfoundland in the days before highways and television opened up remote bays and outports to the modern world. Some of their ports of call even now remain obscure, such as Richard's Harbour and Middle Goblin. He describes shortening sail in a rising wind: 'there was some compensation in the thought that I was doing what my ancestors had done for hundreds of years, and that I might be the last Newfoundlander handling sails on a small ship in a storm.'

Horwood provides brief portraits of other writers with whom he formed friendships, such as Graeme Gibson, Gwendolyn MacEwen, and Alice Munro, as well as an account of the early struggles of the Writers' Union, of which he was co-founder and later president. He writes at some length about Margaret Laurence, who, after Mowat, seems to have been his closest friend among Canadian writers. Despite great admiration for her work, he describes her concern for moral profundities as 'pretentious'; he dismisses the 'convenient myth' that 'novels are something much more important than mere entertainment.' However, it is hard to reconcile this claim with an earlier one: 'I have tried to appeal to a small circle of readers with tastes and interests close to my own, believing that if I can move them, their influence will reach out across the world and help to change it.'

More than anything, Horwood means to instruct and reform a puritanical and repressed society, an impulse that led him to devote a good deal of time and money in the late 1960s to Animal Farm, a chaotic free school in St John's. At the same time, his home in Beachy Cove became a haven for hippies. Fascinated with Blake's mysticism, Horwood believes in literally stripping away prejudice, pretence and conventionality; indeed, one of the peculiarities of this book is its cheerful preoccupation with nudity, of which the following is merely typical: 'Farley went cavorting along the cliff tops on a wild stretch of Newfoundland coastline wearing nothing but a pair of waders rolled down below his knees, red beard blowing in the wind. A crew of Irish-Newfoundland fishermen who passed by in a trap boat later reported that they had seen a spirit.'

A querulous note enters the book as he reflects on the rewards enjoyed by broadcasters and 'the dried-up old prunes of the academic circuit.' He seems anxious for the reader to know that he has had 'best-sellers' and gathered in large royalties. He repeatedly charges other writers with a lack of discipline, but fails to hack away obvious banalities in his own writing: 'You go with the flow, turn your back to the wind, trust life's unfolding.' Horwood clearly needs an editor as he repeats anecdotes about Margaret Laurence, and, mysteriously, devotes three pages to the passing of a kidney

stone. (RICHARD GREENE)

Robert J. Belton. *The Theatre of the Self: The Life and Art of William Ronald*
University of Calgary Press. xxiv, 176. $40.00

The stereotypical artist is unpredictable, dissipated, and a bit unstable. As a rule, art students adhere to this stereotype only until they enter the 'real world' of jobs, bills, and families. Rules, though, need exceptions. And, as this biography shows, William Ronald was exceptional.

Ronald sought innovation and adventure – and if he could offend a few people along the way, so much the better. While studying at the Ontario College of Art (OCA) during the mid-1940s, for example, he experimented with abstract expressionism, feeling that the putatively advanced Group of Seven was an archaic 'curse.' This heresy provoked Carl Schaefer, a watercolour teacher and landscape painter, to declare during another instructor's exam that he intended to fail Ronald.

Although brash, Ronald took his art seriously, and this failure prompted two years of depression. Eventually, though, he learned to compromise and return to school. There, Robert J. Belton relates, Ronald 'simply gave Schaefer what he [Schaefer] wanted, producing two of everything – one conservative and one experimental.'

Evidently, Schaefer had not completely deflated Ronald. And Jock Macdonald's presence at OCA meant at least one faculty member would encourage Ronald's interest in the New York School: 'From [Hans] Hofmann, Macdonald learned to trust his own instinct, to respect the integrity of the painted surface, and above all to resist the urge to be literary, letting the work of art stand on its own instead. All these things he communicated to William.'

In other words, Macdonald taught Ronald the credo of abstraction as practised by people like Jackson Pollock, Lee Krasner, and Clyfford Still. Thus prepared, Ronald spent the next four decades investigating colour, composition, and touch in order to expand his artistic range without straying into story-telling, moralising, or representation.

Seriousness notwithstanding, Ronald usually could not live on his art. Consequently, he took a series of day jobs. Here, too, he was an exception, eschewing graphic arts for broadcasting. In the mid-1960s, he anchored a television arts program called '*The Umbrella.*' Later, he joined CBC Radio's *'As It Happens.'* On both shows, Ronald aimed (successfully) to irritate his audience: 'CBC researchers discovered that about 61.6 percent ... [of Ronald's 1.3 million] viewers tuned in precisely because Ronald was so infuriating. He became popularly known as 'the most hated man on Canadian television.' Unaware of the truism that no publicity is bad, the CBC cancelled '*The Umbrella*' after two seasons. Nonetheless, Ronald's exposure

there and on '*As It Happens*' was enough that, by the early 1970s, his notoriety as a broadcaster overshadowed his renown as a painter.

In fact, one of Belton's two main points is that while (as he says in his opening and closing lines) 'William Ronald was a painter,' other things often impeded Ronald's realization of that central aspect of his personality. Belton's other major argument is that this interference has impaired recognition of the quality and significance of Ronald's art. Giving this œuvre its due is a considerable part of Belton's project. This revision of Ronald's reputation is valuable, and *The Theatre of the Self* generally is good.

Nonetheless, I have two complaints. First, Belton employs biography, history, and speculation without connecting these modes – which conceptual muddiness occasionally leads to historical turbidity. For example, the chapter on Ronald's student years begins with his antipathy to the Group of Seven and concludes with his indebtedness to Jock Macdonald. Macdonald, though, owed much to the Group of Seven: Fred Varley taught him to paint (they later opened a short-lived art school) and he sketched and painted with Lawren Harris. These ties mean that Ronald's simultaneous hostility to the Group of Seven and respect for Macdonald requires comment, which Belton does not provide.

Second, forty dollars is steep for only ninety-seven pages of text and eight modestly sized colour plates (the numerous, small, black and white pictures do not outweigh this shortfall). With additional text, Belton could fill out his account; more and larger plates would strengthen his argument that Ronald painted *well*, and better raise the profile of Ronald's art.

At a more appropriate price, I would not hesitate to recommend this book: Belton's discussion of Ronald's vibrant personality and compelling art is informative and highly readable. (CHARLES REEVE)

Michel Mielnicki. *Bialystok to Birkenau: The Holocaust Journey of Michel Mielnicki*
Ronsdale Press and Vancouver Holocaust Education Centre. 248. $19.95

It is difficult to review memoirs written by Holocaust survivors. Most survivors went through experiences so traumatic that they see the entire world through black 'Holocaust glasses' for the rest of their lives. Arguing with their interpretations or questioning their stories is cruel and pointless. After years in the Nazi inferno, it is impossible to hold views which are not subjective, emotional, and biased. And yet, a dilemma remains: should we accept everything the survivors tell us, even if their testimonies are mutually exclusive or contradict other credible sources? What is the historian's role in this context? Should the historian abandon his or her professional rules when facing the inexpressible horror of the Holocaust?

It is impossible not to ask all these questions when reading the powerful memoirs of Michel Mielnicki. Born in 1927 to a family of a Russian Jew in

the small town of Wasilków near Bialystok, Poland, Mielnicki survived the German aggression of 1939, the 1939–41 Soviet occupation of eastern Poland, the first weeks of the German occupation, and a pogrom in his *shtetl* in July 1941. Later, he lived in the ghettos of Bialystok and Pruzany and, in December 1942, he was sent to Auschwitz with his entire family. His parents were gassed instantly after their arrival. Mielnicki and his brother and sister miraculously survived. But after two years in Auschwitz and a death march in December 1944, after three months of slave work in an underground factory of V 1 and V 2 missiles near Weimar, and after a month in the camp of Bergen-Belsen, Mielnicki was – as he recalls – 'a human bag of bones, too weak at seventy pounds to move much more than my cracked lips.' Mielnicki saw almost everything that a survivor could have seen in the Holocaust inferno and therefore, after the war, in Poland, in France and finally in Canada, his friends and family members asked him many times to put his story on paper. After several stressful and unsuccessful attempts, he managed to do this, with historian John Munro's help, in 1995.

The book is shocking testimony of Jewish suffering during the era of the Holocaust. Mielnicki describes everyday life in the ghettos and camps. He describes how he and other inmates worked, and he depicts the people that ran those institutions. He presents his dramatic and futile attempt to return to his native region after the war. He gives details that other authors would probably hide, like the fact that during 1939–41 his father served as an NKVD agent, selecting people for deportation to Siberia. Mielnicki's contribution to our knowledge of the Holocaust is important and interesting. His native Bialystok region was an important Jewish centre and yet we do not have many sources on this part of the Diaspora. Mielnicki at least partially fills this lacuna. The publication of Mielnicki's memoir is timely. During the last year, many people in Poland, and many in Europe, North America, and Israel, have been involved in a bitter debate initiated by Jan T. Gross's book *Neighbors*. Gross depicts an anti-Jewish pogrom in the small town of Jedwabne near Bialystok in July 1941. Mielnicki describes a similar pogrom at the same time in his *shtetl* located close to Bialystok. This description may add to the Jedwabne debate.

Yet, human memory is not perfect. The author's picture of pre-war Poland is simplistic and full of stereotypes. It is understandable that Mielnicki has no sympathy for Poland, but it may be shocking to some readers that on the pages of his memoir there are a greater number of good Germans than there are decent Poles. Even if we disagree with some of the opinions expressed by this witness, his testimony is nevertheless interesting, important, and stimulating. Martin Gilbert is right, concluding his introduction to this book by saying that reading it 'will help show the generations now coming to adulthood just how necessary it is to be eternally vigilant.' (PIOTR WROBEL)

Ruth Abbey. *Charles Taylor*
Princeton University Press. vi, 250. US $16.95

Ruth Abbey's *Charles Taylor*, published in the Philosophy Now Series, is a reliable, sympathetic, and accessible introduction to the work of Canadian philosopher Charles Taylor. It is an eminently readable book which confronts the intricacies and challenges of Taylor's work with confidence and clarity.

While Taylor has been famously concerned with analysing the condition of 'modernity,' his approach is reminiscent, at least in scale, of the projects associated with philosophers such as Kant, Hegel, or Nietzsche. His philosophical interests are broad, ranging over ethics, metaphysics, epistemology, political philosophy, and philosophy of language. In addition, his view is comprehensive, or at least integrated, in that he takes his commitments and conclusions in one area to have ramifications in the others. The resulting density is made all the more challenging because, as Abbey notes:

> [N]otwithstanding the many connections and coherences that unite his arguments across a range of topics, Taylor is not system builder. On the contrary, his characteristic impulse is to complicate, rather than simplify and streamline problems. For example, he repeatedly reminds us of plurality. He draws attention to the plurality of goods that appear in individuals' lives, to the multiple strands that have forged the modern identity, to the different traditions that shape democratic politics. He refuses the temptation to reduce complexity to single principles or to offer pre-packaged theoretical solutions to practical problems that must be worked out by the participants themselves.

In so far as this assessment is accurate, it points to two problems, one for Taylor himself, the other for his sympathetic expositor.

In systematically working to complicate rather than simplify issues and topics, Taylor is flying in the face of contemporary trends in Anglo-American philosophy. He is an unabashed generalist in an era and area increasingly dominated by specialists. And further, his firm opposition to the application of the methodology of the natural sciences to philosophy developed at a time when the palpable achievements of science made this model of research seem practically irresistible. It is a testament to Taylor's acumen and scholarship that he has been making his case to good effect for nearly four decades.

The challenge for Abbey is to convey a clear and intelligible sense of the commitment to complexity and diversity without lapsing into over-simplifications that rob Taylor's work of its sophistication and force. This challenge can only partly be met: a 212-page text cannot capture the essence

of a life's work that generates a 10-page bibliography of published books, articles, and reviews. Inevitably, some complexity and density has to be traded in for clarity.

In providing an overview of Taylor's work, Abbey has made a judicious decision to focus on five central themes: morality, conceptions of the self, politics, knowledge and epistemology, and the idea of secularity. Taylor's views on language and its centrality to human existence are not accorded separate treatment; instead they are noted and discussed as core ingredients of each of the categories. The selection provides a compact but thorough survey of Taylor's project, and one is tempted to infer from the acknowledgments that it has his imprimatur.

In each of the five chapters, Abbey introduces a number of important subthemes. To take one representative example, in the chapter on politics Abbey gives a snapshot of Taylor's views on communitarianism (noting the contrast he makes between ontology and advocacy issues), atomism, negative freedom, liberalism, republicanism, hypergoods, shared goods, the politics of recognition, state neutrality, public space, and civil society. This is a lot of ground to cover. The points come with blistering speed, and while they are unfailingly faithful to Taylor's text and general orientation, the arguments are occasionally somewhat truncated. Furthermore, there is hardly any opportunity to consider objections or refinements that might arise quite naturally in a reader's mind. Clearly a decision has been made to leave that kind of detail to a different level of critical engagement.

In the final analysis, *Charles Taylor* achieves its stated purpose of providing a clear introduction to Taylor's core philosophical commitments. It is an astute guide that piques the reader's interest, highlights major themes and their interconnections, and paves the way for further reading and research. (MICHAEL MILDE)

Kathryn Elder, editor. *The Films of Joyce Wieland*
Cinematheque Ontario. x, 270. $26.95

'Joyce Wieland radically reworked cinema.' This statement by Laurence Kardish, senior curator of the Museum of Modern Art's Department of Film and Video, heads the back cover of *The Films of Joyce Wieland*, a collection of critical writing on the films of Canadian visual artist Joyce Wieland (1931–98). The book includes fifteen critical pieces published between 1970 and 1994 as well as two 1971 interviews with Wieland, filmmaker/critic Bruce Elder's commentary on one of these interviews, an original essay by film historian Michael Zyrd summarizing the critical reception of Wieland's films over the decades, a 331-item annotated bibliographic guide to film literature on Wieland with author index and film title index, and an illustrated filmography.

Editor Kathryn Elder's foreword holds a wealth of detail, as does the even briefer introduction by the Art Gallery of Ontario's chief curator, Dennis Reid. Elder sketches Wieland's life, her art career in general, her film career, and the thrust of critical writing on her work to date, skilfully linking the pieces in this book to Wieland's major career developments. Elder gives special emphasis, rightly, to the 1987 'polemic' by film historian Kass Banning, in which Banning argues that Wieland's having been taken up by American liberal feminism had the effect of suppressing her early and complex engagement with narrative, myth, parody, identity, text/image tension and interplay, sexual difference, local critical, political, and nationalist concerns, and issues of representation, all of which make Wieland a postmodernist almost before the fact, and certainly before more famous American feminist artists such as Judy Chicago.

Filmmaker and academic Kay Armatage, in another fascinating 1987 essay, uses the theories of French feminists Hélène Cixous and Luce Irigarary to present a framework for seeing Wieland's films, especially the 1964 film *Water Sark*, as the 'tracing of the feminine body across the contours of the human body.' (Wieland herself is quoted elsewhere as saying publicly 'I don't know what the hell theory has to do with seeing,' but in the context of a book like this her position becomes simply one of many.)

These two feminist essays reflect Zyrd's observation that feminism has been the most prominent of the three major streams of scholarly writing on Wieland's films (the other two being structural and political/nationalist). A third feminist film writer, Laren Rabinovitz, is represented here by a 1982 essay on Wieland's experimental films and a 1987 piece on her feature *The Far Shore*. I would rather have seen the amazing 'Joyce Wieland and New Avant-gardes in the 1970s' from Rabinovitz's 1991 book *Points of Resistance: Women, Power and Politics in the New York Avant-garde Cinema, 1943–71*, in which Rabinovitz deals in terrific detail and clarity with Wieland's relation both to the New York and Toronto art scenes, providing in the process the best short histories of these contexts that I have ever seen, and giving the reader a sense of Wieland's possible motivations for her return to Canada in 1971, and for the rush of Canadian nationalism that accompanied it.

In his 1970 piece 'There Is Only One Joyce,' P. Adams Sitney, the critic who first defined structural filmmaking in 1969, comes closer than any other author in this anthology to defining Wieland's innovation: he argues that as a member of the original structural film circle in New York, Wieland may have grown out of structuralism but persisted in retaining sensuality, humour, and especially contradiction in her film work, and thus took it in an entirely different direction.

The Films of Joyce Wieland offers very successfully a picture of the range of criticism to date. Zyrd's subtle essay also proposes that more investigation should be done, possibly in the field of cultural studies, and possibly in

relation to the history of feminism: 'A riot girl ahead of her time, and simultaneously of it, Wieland anticipates many of the most interesting (and still contradictory) forms of feminist expression.'

In a broader sense, it is wonderful to see such a well-conceived and highly detailed book on one aspect of the career of a Canadian artist. (LORA SENECHAL CARNEY)

Thane Lewis. *Fiddling with Life: The Unusual Journey of Steven Staryk*
Mosaic Press. 260. $18.95

Steven Staryk, born in Toronto to struggling immigrant parents, rose to be appointed concertmaster of four of the world's major orchestras, starting with the Royal Philharmonic Orchestra in London when he was only twenty-six years old. He taught on the performance faculties of the University of Toronto, the Royal Conservatory of Music, Oberlin College, and the University of Washington at Seattle. His name commands great respect in musical circles, and Thane Lewis's new biography, *Fiddling with Life: The Unusual Journey of Steven Staryk*, written in collaboration with Staryk himself, will undoubtedly create a renewal of interest in some of the conundrums of his career.

The career itself is distinguished: from London, Staryk went on to a similar position with the Amsterdam Concertgebouw Orchestra, after which he was invited to be concertmaster of the Chicago Symphony by conductor Jean Martinon. His final reprise of this role took place in Toronto in 1982, where musicians actually wrote letters of thanks to Andrew Davis for having appointed Steven Staryk concertmaster of the Toronto Symphony. His extensive discography and the quotes from enthusiastic reviews attest to his outstanding abilities as a violinist – and an old vinyl record in my possession entitled 'A Lesson with Steven Staryk' demonstrates phenomenal clarity, accuracy, and tonal range, combined with a rhythmic drive that would be the envy of any string player.

Readers may be wondering why Staryk moved around so many times. It is usual for concertmasters to stay many years with one orchestra, especially if it is a plum job. Here we find that below the surface of this outstanding career, there are incidents and frustrations, particularly in Canada, which propelled Staryk forward in an unplanned path. This was no privileged child of an educated, artistic house: his parents immigrated from the Ukraine in the belief that they would find a better life in Canada, but their hopes were dashed by the grim reality of the Depression. Staryk's father committed suicide in 1934, when Steven was two, in despair at the hopelessness of his life. Staryk's first violin was paid for out of his stepfather's wages from a summer fruit-picking job in rural Ontario.

The struggle continued even after Staryk's remarkable abilities were

recognized. The biography gives an interesting and detailed account of how he lost his first job as a section player with the Toronto Symphony Orchestra in the infamous 'Symphony Six' incident. The orchestra was due to go on tour to the United States in 1952, the zenith of the McCarthy era, when a list was given to the orchestra of musicians who were banned from entering the United States because they were accused of having ties with Communist groups. Staryk had played at various Ukrainian events organized by groups the CIA had listed as 'Communist.' These performances were a way of earning much-needed money and of polishing his repertoire, but he had never been politically involved. All six musicians who were listed had their Toronto Symphony contracts summarily terminated, despite the fact that they were citizens of a country where being a Communist was not against the law. Ezra Schabas states in his biography of Sir Ernest MacMillan, who was conductor of the Toronto Symphony at this time, that MacMillan tried to intercede on Staryk's behalf, but Staryk was certainly unaware of any move to help him, and he had to scramble for what little work he could find.

It seems that in the matter of his relatively short stays with the major orchestras (two years with the Royal Philharmonic Orchestra, three with the Amsterdam Concertgebouw, and four with the Chicago Symphony) Staryk's uncompromising standards and lack of political subtlety, the very skills which enabled him to survive, brought him into confrontation with management and colleagues.

Lewis, who studied with Staryk in Seattle, has written with great affection and admiration for his subject. Although there is no question that the book would benefit from careful editing to remove errors and to moderate a few anecdotal comments about colleagues, it should be regarded as an important source work on an outstanding Canadian musician. (KATHARINE RAPOPORT)

Patrick Toner. *If I Could Turn and Meet Myself: The Life of Alden Nowlan*
Goose Lane. xiii, 340. $24.95

Comment: Hard page

It has been nearly twenty years since Alden Nowlan's untimely death at fifty, and a full-length biography may well be overdue. In his poems, novels, short fiction, and journalism, he often drew on his personal experiences as a child of poverty in the Annapolis Valley, as a reporter in New Brunswick, as a cancer patient, and as a husband and father. But if he told the truth, he told it slant. Patrick Toner's biography offers us an opportunity to work through the interplay of memory, imagination, and self-construction that informs Nowlan's writings.

Nowlan has become a canonical figure of Maritime writing in many major Canlit anthologies. But like many Maritime writers, including his

friend David Adams Richards, he reacted strongly against the regionalist tag imposed on his work by what he perceived to be a condescending cabal of central Canadian critics. Nowlan preferred to think of himself as a writer of universal themes, and as such, felt himself unjustly represented by academic critics.

Perhaps keeping faith with his subject, Toner takes a decidedly non-academic approach to the recounting of Nowlan's life. He begins by representing himself as a fan and concludes as an advocate: 'With the love of his work comes a duty to defend him, to explain him against those who might understand him too quickly and make unconsidered judgements about his work. There is justice in Michael Brian Oliver's claim that "Alden Nowlan may well be the most misunderstood poet in Canadian literature."' Reviewers of Nowlan have been split between those who seek to criticize or contextualize his work and those who seek to defend him and protect him from pigeonholes. Toner aligns himself with the latter position.

This is not to say that Toner ignores the less appealing side of his subject. Nowlan comes off as a contradictory figure: a shy man in public who could be both a generous host and dictatorial and volatile with his intimates, particularly when drinking; a man who disdained academics yet accepted preferment from the University of New Brunswick; a youthful contributor to socialist newspapers who became a speech-writer for Richard Hatfield; a 'man o' independent mind' who loathed literary 'phonies' yet who played games with his public and private personas. Toner also shows that Nowlan could carry a grudge a long way and become estranged at various times from close friends and family members, notably his mother and sister.

Nowlan's lifelong project of self-construction left Toner with myths and half-truths to correct. The strength of this biography comes from its diligent research into Nowlan's early years in Nova Scotia, which provides much-needed context for both the early poetry and the two novels, *Various Persons Named Kevin O'Brien* (1973) and the posthumously published *The Wanton Troopers* (1988). We discover here that Nowlan had misled many (including his wife) when he claimed that his mother was dead. She has actually outlived him.

But while Toner provides biographical context, he seems less interested in evaluating the work itself. There is little attempt here to place Nowlan's poetry in the context of his contemporaries. Nowlan was an uneven writer. At his best, he produced succinct and pointed representations of everyday life in tones that ranged from the conversational to the mock-prophetic. He could write insightfully about victims of human cruelty, about marriage and fatherhood, about the suffering of the cancer patient, about masculinity and its contradictions. At his worst, he produced trite, maudlin, and flatly prosaic verse.

Toner also provides little analysis of the contradictions in Nowlan's life and self-representation. If Nowlan is Canada's most misunderstood poet, it

may be fairly said that the contradictions of his life and persona make him difficult to understand. Indeed, his writing shows a man in the process of working towards self-understanding but never entirely achieving it. Before we can chastise others for misunderstanding Nowlan, we must ask ourselves whether he understood himself. Then again, maybe it is Nowlan's self-doubt and his unending quest for understanding that gives his writing its enduring appeal. (PAUL MILTON)

Brian Orend. *Michael Walzer on War and Justice*
McGill-Queen's University Press. ix, 226. $75.00

In this lucid and well-organized little book, Brian Orend discusses the work of one of America's foremost public intellectuals, Michael Walzer. Walzer has had two careers in political theory: writings of the 1970s, such as *Just and Unjust Wars* (1977), addressed the question of such wars in the field of international relations, whereas questions of distributive justice, democracy, and community, explored in particular in *Spheres of Justice* (1983), were Walzer's main concern in the 1980s and 1990s. Audiences for, and interpretation of, Walzer's work have tended to divide neatly into those drawn to one set of questions or the other. As a result, there has been little sense of how Walzer's arguments in the two domains mesh or hang together. Orend seeks to correct this by considering whether Walzer 'offers us an overarching theory of justice, one which can unite these two topics and put them in their proper perspective.'

The book proceeds in reverse chronological order, beginning with the latter part of Walzer's corpus, then proceeding to concentrate on the early writings, clearly of the greatest interest to Orend. Only the first two chapters of the book consider distributive justice, whereas the five remaining chapters deal with the scholarship in international relations. The book consults almost none of the secondary literature on Walzer's writings on justice. Indeed, Orend seems to forget the book's original aim when he contends in the conclusion that Walzer's just war theory is the work's 'main focus.' As a result, the book ends up reinforcing the problem Orend sought to redress: the lack of interest one part of Walzer's work seems to have for interpreters of the other. Orend does succeed in making some thoughtful connections between the local and global perspectives, but he is handicapped by a lack of grounding in the former, evident in such lame remarks as 'for my money, Walzer makes the most plausible and sustained case in favour of conventionalism on offer in political theory.' It is also something of a missed opportunity because Orend has some interesting points to make about Walzer's culture-relative theory of justice that would have been usefully developed further.

The lopsidedness in research is peculiar in a book that sets itself a

modest task of careful scholarship rather than grand theorizing. Indeed, it seems a weakness that the book is not more ambitious, since an argument that took Walzer as a point of departure rather than a constant reference would have made for a more important and relevant study. Further, it is unclear how worthwhile a painstaking study of Walzer is in the current milieu. Walzer's work on justice is innovative and powerful, and it has had some influence for its thesis that inequality in one sphere should not convert into inequality in another (e.g., wealth should not buy power). But Walzer was heavily criticized for his surprisingly moderate egalitarian aims, born of a refusal to offer criteria that might transcend particular communities or cultures. Nearly twenty years after *Spheres of Justice* was penned, there are not many Walzerians in political theory circles. Worse still are the fortunes of Walzer's just war theory, which was developed in light of the Second World War and Vietnam. Today's problems of post-Soviet ethnic conflict and the challenges of globalization have made for a different empirical context that has changed the face of scholarship in international relations and which Walzer's work, only modestly revised, does little to address.

Orend hard-headedly addresses these latter difficulties, probing the distinctions that Walzer draws between just and unjust military interventions. The discussion of recent literature on global justice is well done, and there are also some very astute observations about Walzer's peculiarly American myopia about international justice. Orend's critical endorsement of Walzer is carefully mounted and persuasive. But attention to Walzer's context-bound flaws might have prompted greater soul-searching about whether the energies of an able author such as Orend were best expended elsewhere. Nonetheless, *Michael Walzer on War and Justice* is a useful and stimulating study on an intriguing and independent-minded scholar. (CHRISTINE SYPNOWICH)

Phillip J. Donnelly. *Rhetorical Faith: The Literary Hermeneutics of Stanley Fish*
English Literary Studies Monograph Series, no. 84.
160. $15.50

Advocating interpretive charity as an alternative to interpretive egoism, *Rhetorical Faith* is a powerful critique of Fish's reader-response criticism. Although few readers are likely to be converted to Donnelly's 'perspectival thinking rooted in *caritas* rather than atheism,' most will savour the dialectical subtlety of his dense and intricate arguments. Isolating the merely analogical use of religious discourse that informs Fish's writing, Donnelly mounts nothing less than a theological argument against Fish's literary hermeneutics, an argument that pits Augustinian *caritas* and trinitarian theism against the interpretive assumptions that enable Fish's

rhetorical project – anti-foundationalism, constructivism, and relativism. As Donnelly points out, Fish's resolutely dualistic scheme – rhetoric versus rationalism – synonymizes and homogenizes opposing interpretive assumptions so that all beliefs in the mind-independent reality of matter or spirit become one and the same in their supposed endorsement of rationalism. The fatal flaw of such dualism is to construe reason as something independent of rhetoric in the first place. With its unmistakably Platonic overtones, the rhetoric/reason dichotomy might seem an unusual starting point for a postmodern rhetor, but Fish is no stranger to all-or-nothing tactics.

Fish maintains that the interpretive strategy of the reader creates the text, there being no text except that which a reader or an interpretive community of readers creates. Though common sense would concede that a text has some structure of determination, Fish challenges absolutely 'the brute-fact status of the text.' Even at the most rudimentary level, he contends, the very grammar, syntax, and semantics of a text are created by the reader. Textual features, he writes, 'appear (or do not appear) as a consequence of particular interpretive strategies ... there is no distinction between what the text gives and the reader supplies; he supplies *everything*.'

Interpretive strategies, then, entirely determine meaning, and meaning, for Fish, is a temporal event, a sequential process that 'happens' to the reader rather than something which is contained in formal semantic or stylistic units. Nevertheless, as Donnelly suggests, there is something spurious about this argument from temporality because any account of the reading process is perforce an *ex post facto* reconstruction of a temporal experience that cannot be immediately transcribed. Fish presents each reading experience as if it were the first, and 'with the loss of memory as a category,' Donnelly observes, 'so too the historical dimension of consciousness is lost.' The apperceptive dimension of consciousness, however, is also lost to some degree, for Fish believes that our most profoundly causative assumptions are as inaccessible as they are inescapable. They are a lens through which we view the text; what we cannot see is the lens itself. This is why we cannot regard our present beliefs as anything but true even though we may later come to discard them. Enveloped in tautology, we believe what we believe, say what we say, and do what we do. Don't worry, Fish seems to say to the dispirited educator, be happy. There is a text in your class, even if you constructed it, and within the authority of your discipline, you are empowered to tell your audience what it means, with whatever persuasiveness and eloquence you can muster. To pretend that the rhetorical situation is otherwise, as do those who see criticism and theory as instruments for political or moral change rather than opportunities for virtuoso self-aggrandizement, is to not to give professionalism its due.

In *Professional Correctness*, the main target is cultural studies, along with

its misguided proponents who fail to recognize their disciplinary or professional limitations. 'In order to overcome these ... limitations,' Fish writes, 'cultural studies practitioners try to have it both ways: they admit their own contextually constrained position (that the "escape from ideology" is an illusion), but they then valorize the *awareness* of that situatedness, as though awareness itself enabled them somehow to gain freedom from ideological constraints.' Yet what of Fish's own objective truth, his foundational and essentializing claim that all criticism comprehends a set of embodied professional practices whose assumptions are both inescapable and inaccessible? It would seem, Donnelly inveighs, in a rare uncharitable moment, that 'the gods of agnosis have become flesh and are dwelling among us as professors of literature.'

For Fish, professional literary criticism, like virtue, is its own reward. For Donnelly, it is a species of egoism, the important question being not how or whether we choose our interpretive strategies, but how we live, how we embody our beliefs and values in verbal and nonverbal actions. From this standpoint, professional correctness is not the noblest of *teloi*. (GREIG HENDERSON)

Fred Wah. *Faking It: Poetics and Hybridity: Critical Writing 1984–1999*
NeWest Press. viii, 280. $20.00

Fred Wah's *Faking It: Poetics and Hybridity* is the latest in the 'Writer as Critic' series published by NeWest Press and edited by Smaro Kamboureli. Given his track record, however, it is not surprising that in his 'Contexts and Acknowledgements' Wah suggests that for him the very notion of the 'Writer as Critic' is highly vexed. Although a professor of English and creative writing at the University of Calgary, Wah is suspicious of the 'hegemony of constructed institutions.' Moreover, as someone preoccupied with genre-bending in all of his writing, he more often challenges the conventional structure of the critical essay than embraces it. Insisting on a practical and applied poetics that has the potential to subvert academic authority and to 'make things happen,' Wah uses his poetics as a disruptive rather than a distancing or descriptive device. 'To write critically,' he says, 'I've always written poetry.'

More collage than collection, *Faking It* includes Wah's series of previously published 'Poetics' essays ('A Poetics of Ethnicity,' 'Half-Bred Poetics,' 'Racing the Lyric Poetics,' 'Poetics of the Potent,' 'A Molecular Poetics'), an interview with Ashok Mathur (previously published on-line and in Mathur's *Filling Station*), and a short 'biofiction' arranged in conjunction with a series of black and white photographs. Interspersed throughout this material are a series of what Wah refers to as 'Strangles,' short pieces that further disrupt generic classification by accosting the

boundaries of criticism and autobiography, poetry and prose. 'Strang(l)ed Poetics,' for example, offers an inventory of contemporary Canadian poetics that includes descriptions of proprioceptive verse, the contestatory long poem and something Wah calls 'Trans=geo-ethno=poetics.'

Some of this writing will be familiar to Wah readers. In typical Wah fashion, however, he has rethought and recast individual essays to reflect his own developing sense of an oppositional poetics. Earlier assumptions about estrangement in poetry get qualified by a developing gendered and racialized awareness. Throughout the text, Wah makes it clear that his commitment to pushing the limits of literary form is explicitly political. For example, in 'Half-Bred Poetics' he explores the potential of a hyphenated space. In 'A Poetics of Ethnicity,' he outlines a poetics of difference and argues how a tactics of refusal and reterritorialization can 'enable a particular residue (genetic, cultural, biographical) to become kinetic and valorised.' In 'Speak My Language: Racing the Lyric Poetic,' he says, 'I'm interested in how the colouring of the negotiations, with whatever thread of the inherited lyric, has consequence for a socially informed poetic (not a politics of identity but a praxis in language).'

Three of the pieces in *Faking It* reflect Wah's interest in a Chinese avant-garde poetry. These 'essays' allow Wah to probe a different cultural context in order to further trouble the role of nation in the making of a non-thematic, non-representational poetics. Grouping together an essay, an interview, and a series of journal entries that document his experiences in China, he foregrounds the diverse entry points that inform his investigation. The 'journal journey' describes food and drink as well as conversations and ruminations about poetry, power, and cultural identity. Several essays are dedicated to colleagues and fellow writers. These pieces seem to open up a conversation in mid-stream, and, as a result, they are more challenging for the reader to engage. For example, Wah grounds a posthumous and intimate 'dialogue' with his friend, the poet bp nichol, in a discussion of nichol's 'last notebook.' 'Dear Hank' is an essay-letter to Hank Lazer; 'Loose Change' engages the poetic concerns of Louis Cabri in a discussion of the materiality of language. All three pieces read like conversations already in process, and although they may not openly invite the reader into the critical conversation, they do clearly convey two of the key principles that characterize the text as a whole: a deep commitment to a processural poetics and a strong grounding in community. (JOANNE SAUL)

David Solway. *Saracen Island: The Poetry of Andreas Karavis*
Signal Editions (Véhicule Press). 136. $14.00

David Solway. *An Andreas Karavis Companion*
Véhicule Press. 158. $14.00

Since 1976, when *The Road to Arginos* appeared, David Solway has been known for his volumes of witty, insightful, eloquently disciplined verse about Greece: its culture, its scenery, its people. Subsequent books include *Stones in Water* (1983) and *Bedrock* (1993). The last-named announced that Solway had 'providentially come upon the work of an obscure Greek poet named Andreas Karavis' and included two poems translated from Karavis. In *Saracen Island*, Solway has now produced a whole volume of translations, complete with introduction and notes, where Karavis is hailed as a major contemporary poet. Moreover, he has simultaneously published *An Andreas Karavis Companion*, containing snippets of biography, literary criticism, additional poems, and an interview, all designed to provide a full-scale introduction for English-speaking readers.

Or perhaps one should say, more circumspectly, that *Saracen Island* purports to consist of translations, since, despite a feature in *Books in Canada* (October 1999) headed 'Great Authors of Our Time,' there have been persistent rumours, culminating in letters and gossip-column paragraphs in the Montreal press, that Karavis is in fact an invention of Solway himself.

If this is so, however, it is a deception with a carefully planned literary purpose. Here is no attempt to pass off contemporary pastiche as classic poetry in the tradition of William Henry Ireland, James Macpherson, or Thomas Chatterton. Rather, it represents an outburst of satirical high spirits, a stirring-up of the Canadian literary establishment, a more positive one-man version of Martinus Scriblerus and the Scriblerus Club. Such controversy is healthy at a time when cultural standards and the customary reading of poetry are at a low ebb. Perhaps, then, in a literary milieu that was recently proclaiming 'the death of the author,' it is appropriate to focus attention on the poetry of Karavis – or 'Karavis' – while at the same time not forgetting the poet behind the verse. To what extent, for instance, does this poetry resemble Solway's own?

Saracen Island supposedly reproduces two Karavis volumes, *White Poems* (1965) and *The Dream Masters* (1989). The former, in my view, comes very close to the style and tone of Solway's previous Greek poems. But *The Dream Masters* is another matter. It presents either a remarkably mature Karavis (twenty-four years apparently separating the volumes) or a new Solway, released by the donning of a congenial persona, producing poems of increased depth and subtlety.

Supposing – purely for the sake of argument, of course – that Solway *is* Karavis, there is a sense in which Karavis represents all that Solway is not. On the other hand, a psychologically minded critic might well see Karavis as all that Solway wants to be. First, he is Greek rather than Canadian. At a stroke, this frees him from the tortured, inhibiting concerns about identity. It also allows Solway to assume a native, insider's view that has not hitherto been possible. In addition, Karavis is offered as a reticent, publicity-

shunning man of action 'plying his trade as a fisherman' from a remote island, rather than struggling as teacher and intellectual in a nerve-racking city. He is best described, perhaps, as a flying Dutchman preferring to sail the seas, an ancient mariner with no intention of telling his tale. Out of sympathy (as well as out of touch) with the contemporary world, he not only writes 'outside the mainstream of the modernist tradition' but is able to return poetry to its ancient origins: 'The poets got it all wrong. / We have not been abandoned, only rejected. / For the gods are everywhere.' His 'pilgrimage / towards the arbor of perfections' is close to Solway's, but he is better placed to express what Solway himself, in the notes, calls 'the condition of spiritual deprivation' described in the sequence that gives the volume its name.

Geographically, *Saracen Island* is (to quote Solway's notes again) 'a barren and uninhabited rock off the coast of Skyros.' Skyros, of course, is the place where Rupert Brooke was buried, and it becomes the setting for 'Elegy for Rupert Brooke,' a superb poem that opens *The Dream Masters*. But Karavis/Solway is concerned not, as Homer and George Seferis would have been, with the journey towards land (e.g., Ithaca), but with the shock of arrival. For Karavis, 'the journey, the odyssey, has already been accomplished ... *there is nowhere left to go*.' As Solway comments, '"Saracen Island" is one of the ways in which the poet is able to survive his incarceration on Saracen Island' – though Karavis, typically, never stepped ashore on this peculiarly Greek (twenty-first-century?) waste land but was content to cruise round it. Locality has passed through image to become metaphor.

Both the poems and the *apparatus criticus* built up around them create a situation rich in creative paradox. Not least is the fact that, in the *Andreas Karavis Companion*, Solway (writing under his own name) can offer elaborate notes and interpretations that, in his Canadian context, have not yet been provided for his own verse. He is also able to make a vigorous and persuasive plea for a return to what he calls, following Denis Corish, 'direct poetry.' Yet he can do so only by constructing – and revelling in – the battery of indirections that surrounds these volumes. 'Poetry refuses all deception' – yet now requires deception to gain a hearing.

The *Companion*, even without *Saracen Island*, is remarkable for its exuberant, forceful, yet good-tempered send-up of scholarly literary-critical excesses, yet it achieves a serious purpose by employing a creative and imaginative method to counter what is called, in *Saracen Island*, 'the feebleness and pusillanimity of contemporary verse as an expression of the modern spirit.' But Solway's most revealing comment on the whole enterprise involving these fascinating books may be found in his comment on Karavis in *Bedrock*: 'As I work I have the uncanny feeling that I am translating material which I myself have written in another time, another dimension, another life.' (W.J. KEITH)

Susan Knutson. *Narrative in the Feminine: Daphne Marlatt and Nicole Brossard*
Wilfrid Laurier University Press. xii, 234. $32.95

Narrative in the Feminine posits that gender-related ideology and values are located not just in the substantive concerns of various writings but at the level of narrative structure itself. Although Susan Knutson suggests that each of the three sections that make up her text can be read either separately or as a whole, the first and last sections provide the tools necessary to locating her feminist narratological approach to the writing of Daphne Marlatt and Nicole Brossard. Drawing on a substantial range of complex theoretical materials, Knutson develops an intriguing argument about the challenge that Marlatt and Brossard pose to what Knutson calls the 'masculine generic' – by which she means a privileging of the male universal that has severely limited female agency at the level of narrative. Knutson suggests that Marlatt's *How Hug a Stone* and Brossard's *Picture Theory* construct instead an enabling and liberating [+ female] generic that challenges the symbolic impasse constituted by the binary gender divisions that are foundational to Indo-European stories.

In the first section of her book (entitled 'Gender and Narrative Grammar'), Knutson clearly sets out the key aspects of her theoretical framework. She begins by asking: 'Can we formally describe narrative in the feminine?' Shadowing this question is, of course, the barrage of criticism levelled at a number of feminist theorists and practitioners of so-called *écriture feminine* that have posited a material correspondence between a woman's writing and her gender; thus, Marlatt and Brossard have both been variously accused of replicating the 'problematic concept of "women"' in their writings. However, Knutson suggests that feminist thinkers and writers, especially in Quebec, have moved well beyond the essentialist impasse targeted by such criticism to now treat gender not as a natural but as a semiotic product. This first section also makes very useful links between evolving language practices in both anti-sexist and anti-racist discourse. Knutson demonstrates just why the disruption and denaturalization of common-sense sexist and racist language has become a key political task. Then, citing narrative's role as an 'instrument of the mind' which both represents and constitutes reality, she outlines how, in her view, feminist and anti-racist narratology can usefully work together to interrogate the universality of classical narrative theory.

These are the tools she then brings to her readings of Marlatt's and Brossard's works in the second section of her book. Reading each text at the levels of fabula, story, and text, Knutson describes how Marlatt and Brossard each find useful ways to deconstruct the [+male] hero and

[+female] obstacle opposition and thus provide new stories about women. In *How Hug a Stone*, for example, an inclusive 'we' breaks apart the traditional narrative paradigm based on the singular male hero at the level of fabula, in this way allowing for a gender-inclusive human actant. At the level of both story and text, Marlatt's 'i' narrative means that the 'focalization' is channelled through a non-dominating 'I' or ego. The last chapter on *How Hug a Stone* illustrates how Marlatt's use of intertexts serves to rearticulate canonical (masculinist) texts, challenging their status and authority.

Knutson's chapters on *Picture Theory* argue that Brossard completely reimagines the fundamentals of narrative form by structuring her text around the image of the hologram, a 'high-tech fantasy of women's being in a post-patriarchal age.' Drawing on Brossard's own theorizing of the spiral as a non-linear and non-causal structure, Knutson explains how Brossard's text rewrites narrative grammar as 'plural and interactive.' At the fabula level, the narrative features a female actant traversing the matrix of the continent. At the story level, her text is focalized through a group of women rather than through a singular dominant male 'I.' Like Marlatt, Brossard uses intertextuality actively to recontextualize both canonical and non-canonical works and to foreground a [+male] cultural heritage and its set of symbols and codes.

Knutson concludes her text, in the third section, by reflecting further on the positioning of an *écriture au feminine* within an international theoretical framework. Non-experts in the field of narrative theory will appreciate Knutson's careful and cogent approach to her subject as she reinforces her argument about why the historicizing and contextualizing of narrative theory is important both as a critical and a political task. Perhaps more of a focus on the last decade of feminist contributions to narratological debates, and the relationship of such debates to the most recent non-narratalogical critical approaches to Marlatt and Brossard's writings, would have further added to the resonance of this book, which stands nonetheless as an exciting and valuable study. (JOANNE SAUL)

Anne F. Nothof, editor. *Sharon Pollock: Essays on Her Works*
Guernica. 192. $12.00

This collection brings together important previously published material on Pollock, and if most of the articles cover similar ground, they do document main trends in Pollock criticism. Indeed, Malcolm Page tries to offer what seems to me to be an unnecessary revision of his well-known assessment of her 1972–76 plays by downplaying her as 'committed' to political and feminist issues. Robert Nunn's important 1984 overview adds *Sweet Land of Liberty*, *Blood Relations*, *One Tiger to a Hill*, *Generations*, and the radio play *Intensive Care* for consideration in addition to Page's earlier choices of *A Compulsory Option, And Out Goes You*, *Walsh*, and *The Komatagu Maru Incident*, and concludes that her treatment of oppressed individuals and deceptive myths had developed so far beyond the merely didactic that she had become a full-fledged playwright – possibly Canada's Ibsen.

Diane Bessai takes the overview further, charting the move away from the earlier documentary style to the more complex dramatic shape, as she concentrates on the growing importance of the female characters. *Blood Relations*, with the split character of Lizzie, whose story can only be accessed through audience involvement, marks the first great step forward. But the representation of women in *Generations* and *Whiskey Six Cadenza* fails to create a feminist point of view, as it does in *Doc* which despite its personal subject matter is even less successful according to Bessai.

Pollock's feminism also concerns Sharon Stratton, who examines how the restrictions on female subjectivity are brilliantly explored through the metadramatic role-playing of Lizzie by the Actress. True to the editor's claim that she is not interested in categorizing Pollock but in showing the richness of her work, no other specifically feminist articles are included. Instead, Craig Walker's exploration of women and madness in the plays of the early 1990s takes a different direction. Referring to *Egg*, *Getting It Straight*, *Fair Liberty's Bell*, and *Saucy Jack*, he suggests that Pollock's presentation of mad women seems to be, not about gender oppression, but about revisiting the mistakes of the past with sufficient imagination to prevent them being repeated in a more just future.

Historical issues are treated in Heidi J. Holder's demonstration of Pollock's destruction of national heroes in *Walsh* and *The Komatagu Maru Incident* as she reveals both the betrayals perpetrated by and the final entrapments of Walsh and Hopkinson inside the power structures they serve. She reinforces her point that Pollock uses the stage to force the audience to acknowledge that 'facts' need to be carefully examined by referring briefly to similar demythologizing practices in *Blood Relations*, *Saucy Jack*, and *Fair Liberty's Call.* Holder's ambiguity in not connecting Pollock's devices with a political agenda is somewhat offset by Anne F. Nothof's analysis of the Canadian obsession with imposing both personal

and political borders in *Walsh* and *Komagatu Maru*; the tragic implications of maintaining them are, as she shows, just as destructively at work in *Fair Liberty's Call*. Kathy Chung's previously unpublished article on *Fair Liberty's Call* furthers the discourse by arguing that the prominent issues of 'inheritance' as a crippling force are resolved by Pollock's conclusion, which suggests forging new alliances that disregard past loyalties.

Nothof's interview offers some fresh insights into where Pollock sees herself today. While the production history of her plays at home and abroad confirms that she is not narrowly regional or political, her recent plays, *Moving Pictures* on Nell Shipman, and *Angel's Trumpet* on Zelda Fitzgerald, indicate that she remains interested in women's, if not feminist, issues. Ultimately the Pollock who emerges is possibly more accomplished but not really very different from the earlier version of thirty years ago. (ROSALIND KERR)

Althea Prince. *Being Black: Essays by Althea Prince*
Insomniac Press. 162. $19.95

Althea Prince's fine essay collection presents an analysis of 'doing life in Canada' by examining 'what it means to be human and African in the objective realities of Toronto, Canada, the world.' Throughout *Being Black*, Prince foregrounds her social reality as a black Antiguan-born woman who moved to Toronto in 1965, and she explores her role as a public intellectual helping to shape anti-racist agendas in institutional and non-institutional sites. Like bell hooks and Audre Lorde, whose work she cites, Prince's personal experiences inform her knowledge and are vital to the politics and world-view that she articulates in this book. 'Doing life' is a key concept in Prince's thinking: it connotes action, participation, and agency, and, significantly, it's a term she learns from her mother during a visit to Antigua, her birth-home. If the reader is to take Prince's standpoint seriously, however, she must also listen to the 'I and I' that Prince, adopting a Rastafari concept, articulates thorough her recollections of local activism in late 1960s and 1970s Toronto. As the title essay and Clifton Joseph's introductory 'seventees RAP' make clear, theirs was a generation with a political sensibility influenced by Marxist-inspired resistance in Cuba, by anti-imperialist writers such as Fanon and C.L.R. James, and by the United States civil rights movements. 'Pan-Africanism was the wider, global context for the building of *community,*' Prince asserts, but that African-Canadian Toronto community was given immediate context, was nurtured, supported, and inspired by its elder members, and by native-born African Canadians. By recalling and honouring that support, Prince references histories that are too often eclipsed or erased in accounts of African Canadians in the big city.

Althea Prince is, in fact, quick to remind readers how easily and endlessly the past is disregarded and repeated, particularly in her essays on institutions in part 2. Here, she reads the silences in a symposium on 'Black Canadian Studies' held at York University in 1998, an event to which no African-Canadian faculty of her generation – the very people who had pushed for more black faculty, wider student access, and curricula that included the world-views of African peoples – were invited. Prince then turns her critical eye to 'Black History Month' and 'Toronto's Caribana,' arguing against the ghettoization produced by cultural festivals and for a dialogue across generations of African Canadians that could review and transform these events. The impressive range of this collection – and of Althea Prince's life/work – is indicated by the third section of essays, 'Writing.' An incisive commentary on the events surrounding the 'Writing Thru' Race' conference is followed by a literary critical article that applies 'the Jamesian notion of authenticity to the work of three African Caribbean women writers,' one of whom is Prince herself. A better sense of Prince's creative writing emerges in her 'Envoi,' 'Talking to a Six/Eight Drum,' where her earlier comments on the politics of language ('Stop Calling Us Slaves') are actively, and often humorously, engaged. Code-switching, shifts in register of voice, and back-and-forth movies in genre from 'Western' essay to Caribbean Story, from life narrative to the critical deconstruction of advertisements, create a poetics that defies labels, and a politics that is engaged and engaging.

One of several gifts that Althea Prince gives her readers in this collection of essays is a series of metaphors that embody her world-view and her particular social reality. These metaphors, of healing aloe plants, talking drums, and her angry 'jangling silver bracelets' from West Africa, enfold specific material histories within their symbolic value. But it is the Antiguan patch-work, a new work of art 'created out of necessity,' that best describes Prince's critical method of bringing together different histories and experiences (personal, communal, place-specific, and Pan-African) to elucidate knowledges that can imagine and motivate changes. The patch-work forms a 'power-centre' because its creator sees beauty in each piece of salvaged fabric, however worn and faded, and because it represents continuance in the face of oppression and genocide. Similarly, Prince's essay collection proposes a kind of critical continuance in her insistence that an understanding of 'being black' in present-day Canada requires the complex context of African Canadians' several and collective pasts.

Finally, the high production values of this book merit praise: thoughtfully edited, a striking cover design in a style that will be familiar to readers of other Insomniac titles, and an equally well designed textual layout with margins of luxurious proportions. If only all books honoured the words within like this ... (DANIELLE FULLER)

Sky Gilbert. *Ejaculations from the Charm Factory*

ECW Press. xii, 272. $19.95

Sky Gilbert's favourite word is 'I.' Although he bills *Ejaculations from the Charm Factory* as a memoir, a genre in which the first-person pronoun necessarily assumes prominence, Gilbert also settles old scores, dishes dirt on actors, expounds personal opinions, and throws hissy fits.

This autobiography wants to be a showbiz bio-pic. Even though Gilbert denounces the 'gaudy sham' of the film industry and the culture of fame that infects contemporary culture, he defines himself in relation to Andy Warhol, Ayn Rand, Bette Davis, and other icons. Self-advertising looms large as a billboard. Gilbert considers himself 'a political figure to be reckoned with.' He claims to understand ironies that 'are lost on just about everyone else.' He calls himself 'extremely talented'; therefore he belongs to 'a very small group of people who are famous.' He describes actor-writer-dancer Keith Cole as 'just about the gayest man on earth besides moi.' Queerness is not a competition like figure-skating or a Miss Universe pageant. Being 'the gayest man on earth' means nothing in comparative terms. Towards the end of this catalogue of contretemps, Gilbert brags about the histrionic techniques he used to get his way at Buddies in Bad Times Theatre in Toronto, which he founded and ran, as artistic director, from 1979 to 1997. The leading position of the 'I' in these sentences is indicative of Gilbert's prose style: 'I refused to close Buddies. I don't know how I did it. I ranted and raved and threatened. I cajoled and cried and stamped my feet. I demanded that the production go on, even if the theatre was in danger of closing the day after the play did.' The impresario flexes his B-movie determination: the show will go on! The show, in this case, was written by Gilbert and was called *Crater*. It did go on. No one came.

In this highly subjective account of the queer theatre scene in Toronto over two decades, credit must be handed to Gilbert for his perseverence in raising controversies through his representations of sex, AIDS, and homophobia. He exuberantly fostered young playwrights. He also launched the Fourplay and Rhubarb! theatre festivals. Writing about the differences between straight and queer lives, Gilbert has made a noble contribution to avant-garde theatre in Canada.

On the other hand, this memoir reads more fruitfully as the elaboration of a persecution complex fuelled by an overweening ego, in much the same way that Daniel Paul Schreber's *Memoirs of My Nervous Illness* provided Sigmund Freud with the material for an investigation into homosexual paranoia. Gilbert frequently justifies his position with naïvety. 'I don't know how I did it.' 'I knew that lesbians were political, and that's about all.' 'I didn't know it at the time, but I was experiencing marijuana and alcohol withdrawal.' This posture of not-knowing becomes annoying, particularly because Gilbert sets himself up as a pundit for queer mores. At the same time, he rants against middle-class gay men for being 'uptight' and

emulating 'the worst aspects of straight culture – sanctimonious monogamy and Christianity, for example.' He complains that 'the queers in the community weren't coming to Buddies the way they were supposed to – they were still going to opera and baseball games instead.' Nothing prohibits baseball-loving gay men from also attending avant-garde theatre. They are not mutually exclusive forms of entertainment. Moreover, queers are not 'supposed to' go see theatre as if it were some inalienable homosexual obligation. Treating queerness as a sexual category, Gilbert cannot grasp that gay men have other ways of deeming themselves homosexual: as Christians, as opera-lovers, as baseball-spectators, as monogamous couples. Decrying commercial theatre as a 'charm factory,' Gilbert never overcomes the ideological contradictions of wanting to promote innovative representations of homosexuality and to appeal to an audience sophisticated enough to care about those innovations. 'The theatre was me,' he writes about Buddies in Bad Times as he prepares to leave it. That may be true. But that doesn't mean audiences want to take another trip inside his larger-than-life ego or to witness another of his 'radical, outrageous ejaculations.' Self-importance blinds him to the subtleties and contradictions that animate gay culture. (ALLAN HEPBURN)

Joseph I. Donohoe, Jr, and Jane M. Koustas, editors. *Theater sans Frontières: Essays on the Dramatic Universe of Robert Lepage*
Michigan State University Press. x, 270. US $29.95

Theater sans Frontières: Essays on the Dramatic Universe of Robert Lepage is a welcome and long overdue compilation of critical essays in English on the theatrical world of the Quebec actor, director, playwright, and filmmaker. This selection of essays does not attempt to tie the pieces together or align the work in support of one singular thesis; rather it presents different viewpoints on his productions and analyses the same shows from variant angles in articles written by scholars from Europe and North America. The book covers Lepage's wide-ranging creative output and takes a closer look at his theatre, film, and musical productions, as well as touching on the critical reception of his work.

The most frequently analysed productions are *The Dragons' Trilogy* and *The Seven Streams of the River Ota.* Jeanne Bovet examines multilingualism in *The Trilogy* and *Vinci*, using as the theoretical framework for her analysis the parameters 'identity and communication' as outlined by the sociolinguist Jean A. Laponce. She argues persuasively that once the protagonists of these two plays have found their identities through their 'identity-tongue' they access universality. None of the authors mention Brecht in their essays, even though Lepage borrows many devices from him. Brecht, for instance, states that only the depiction of a specific individual situation can lead to

universality. Bovet also touches on a point made by various scholars – the association of Lepage's work with the political and social situation of Quebec.

Both arguments, exploration of identity and universality and the *québécois* point of view, are also discussed by James Bunzli, demonstrating how the interaction of many languages (verbal, visual, narrative theatrical, technical, musical, and iconic) coexist and provide Lepage with means to deconstruct identity by fragmentation and at the same time reconstruct and universalize it. *The Trilogy*, *Ota*, and *Tectonic Plates* are used by Christie Carson as examples to show Lepage's creative process. She parallels his quest to capture the essence of culture and his modes of communicating this to the audience first to her personal response to different versions of these productions then to the reaction of the international press. Jennifer Harvie is as critical as Carson in her analysis of *The Trilogy* and *Ota*, accusing Lepage of handling other cultures in a 'relentlessly clichéd' way. Sherry Simon examines the 'interplays between the local, the national, and the transnational' in relation to Lepage's use of language in *The Trilogy* and *Ota*. According to her argument, both productions 'challenge the idea of translation as transmission, to replace it with a concept of "translational culture."' Shawn Huffman uses Greimassian semiotics to analyse the various drifts in *Tectonic Plates*. It is a very theoretical but convincing article showing that art is Lepage's major instrument 'through which drift is identified and tracked in this play.'

Michael J. Hood witnessed the creation of the third of four versions of *Geometry of Miracles* and provides a very valuable account of Lepage's rehearsal process. Denis Salter looks first critically at Michel Garneau's translations of Shakespeare's *The Tempest, Macbeth*, and *Coriolanus*, identifying there texts as 'tradopted' (translated and adopted), then examines Lepage's staging of these plays. His close examination of Garneau's use of Shakespeare as a 'dramaturgical instrument for the exploration of different types of *québécois*' allows us to gain invaluable insights into Lepage's *mises en scène* which cannot be obtained from a one-time viewing of the productions.

Henry A. Garrity's essay on Lepage's films attests to one more facet of his creative versatility. The three articles, Jane M. Koustas's account of Lepage's reception at the Toronto stage, Willmar Sauter's report on Lepage's Swedish production of *A Dream Play*, and Guy Teissier's French critical response to Lepage's theatre, illustrate the close relationship Lepage has or has developed with his critics. It also demonstrates that the role of the critic has changed to become a part of the recreation process in Lepage's work.

The very different contributions to this book do justice to Lepage's multitude of creativity. However, it is difficult to understand how a volume analysing the work of one of the most visionary directors of our time is devoid of photographs. Despite the fact that most scholars try to describe

content and visual aspects of the staging, it will be difficult for people to get a clear picture of Lepage's imaginistic theatre if they have not seen the productions. (PIA KLEBER)

Jody Berland and Shelley Hornstein, editors. *Capital Culture: A Reader on Modernist Legacies, State Institutions, and the Value(s) of Art*
McGill-Queen's University Press. xviii, 268. $65.00

It's always a question of timing.

I read Jody Berland and Shelley Hornstein's edited volume *Capital Culture: A Reader on Modernist Legacies, State Institutions, and the Value(s) of Art* before, during, and after the somewhat anticlimactic events of the first of May, 2001. No longer primarily a date to commemorate and celebrate International Workers' Day, the first of May has now become largely usurped by anti-capitalist demonstrations. This year in London, these demonstrations took on a variety of forms: from peaceful protests such as handing out veggie-burgers outside McDonald's and cycling through the streets bringing sections of the capital to a virtual standstill, to more violent clashes that led to rioting, looting, outrage, and injury on all sides. Unlike last year, the authorities were prepared for trouble this time around. The so-called mob was contained, the government hailed the operation a success, and the media's sympathies lay firmly with the police. (That is of course if one follows accounts given by the likes of the populist *London Evening Standard* rather than, for instance, indymedia.com, whose political leanings are somewhat differently inclined.) All that remains visibly to mark the events are a few broken windows and carelessly daubed anarchist logos adorning the occasional ATM.

Similarly, I wrote this review of *Capital Culture* with two voices – really it was many more – ringing in my ears. One of the voices can be recognized as the hackneyed, lacklustre, derivative, and repetitive bleating of Naomi Klein's *NoLogo* – rather, its cacophonous aftermath. Following exchanges between Klein and others on the matter of (anti)capitalism, protest, activism, critical consumption, community building, and so on during and after the events of the first of May on bbc.online and guardian. unlimited, as well as elsewhere, it became clear, once again, how disheartening and worthless such public dialogue can be. These instances were naïve to the point of monstrous banality. (I must say, it is not Klein's fault by any means that the media, the British media at any rate, are too lazy to find additional spokespeople in order to elicit further analysis. It is notable that they go to a Canadian rather than, say, an American to understand the New World Order and the means by which it might be thwarted.) Another of the voices is that of Michael Hardt and Toni Negri's *Empire*. This remarkable, mighty tome opens with the premise that we inhabit a new global form of

sovereignty, Empire, whose political and economic creepers are heterogeneous, borderless, deterritorialized. It reaches its finale by prophesizing, really, actually, soliciting us to become Militants and join the swelling ranks of imminent revolutionary Militancy. These events, and these voices, are just a few of the conditions through which I read and wrote on *Capital Culture*.

Capital Culture is a weighty, multilayered, adventurous, and ultimately rewarding volume. Its subject and purpose, outlined in the very first sentence of Hornstein and Berland's introduction, is as follows: 'As culture becomes increasingly vulnerable to policy, fiscal, technological, and institutional changes in Canadian society, the task of understanding these changing social contexts becomes increasingly foregrounded for scholars and critics who think about "culture."' The collection certainly rises to this challenge. Beginning with an essay by Berland (on the nation, modernism, power, place, and practice after Harold Innis) and ending with an essay by Hornstein (on history, time, value, and spatial dynamics), *Capital Culture* is made up of articles on aesthetics, politics, and censorship in the age of global markets (John Fekete, Thierry de Duve, Paul Mattick, Jr); marketing culture and the politics of value, work, and labour (Bruce Barber, Nicole Dubreuil, Mark A. Cheetam, Anne Whitelaw); cultural policy and state funding (Michael Dorland, Johanne Lamoureux); and information technology, and naming (Janine Marchessault, Brenda Longfellow). All of these written contributions are in turn interwoven with an array of visual contributions. Projects include work by Michael Buckland, Carole Conde and Karl Beveridge, Vera Frenkel, Janice Gurney, John Marriot, Luke A. Murphy, Yvonne Singer, Cherly Sourkes, John Velveeta, and Roy Wakkary. This dialogical patterning makes for an energetic conversational exchange, a heady mix.

Cultural Capital has its origins in an assortment of workshops, exhibitions, and seminars at York University, the banking and exchange district of Toronto, and Innis College in 1994 and 1995. Perhaps because time has elapsed between then and now, some of the material in the collection, both written and visual, seems rather out of date. This matter of timing, or untimeliness, would be my only real reservation about this volume. And yet there is certainly no harm in a Reader – for that is after all what *Capital Culture* has been subtitled – offering itself as both a historical document *and* a cultural, political, and aesthetic call to arms. If we place *Capital Culture* against a backdrop of the frenzied, awkward contradictions of the events of the first of May, of *NoLogo*, and of *Empire*, it begins to take on an incredibly current feel. It is, certainly, constituted by questions and concerns that cut to the heart of the future of 'culture' at the beginning of the twenty-first century. Mostly, and rightly, it seeks to ask: how does the machinery of globalization, capitalism, and government connect, in all too insidious and hazardous ways, to matters of colonialism, imperialism,

work, community, place, locale, commerce, and practice in the visual arts? Surely this is first and foremost a political question. As such, *Capital Culture* raises issues the substance of which remains unresolved and, therefore, contestable. Pressing, demanding of our attention. Timely. (MARQUARD SMITH)

Martha Westwater. *Giant Despair Meets Hopeful: Kristevan Readings in Adolescent Fiction*
University of Alberta Press. xx, 190. $29.95

In *Giant Despair Meets Hopeful*, Martha Westwater proposes to 'demonstrate the literary value of several modern fiction writers who dared to unmask for the young the constructed nature of reality and to question the unitary nature of the self,' and at the same time to 'celebrate the psychoanalytic theory of Julia Kristeva.' Concentrating on fiction 'whose antagonists [*sic*] are mostly adolescent,' Westwater proposes to present 'Kristevan meditations' on young adult novels by Patricia Wrightson, Kevin Major, Katherine Paterson, Aidan Chambers, Robert Cormier, and Jan Mark.

Westwater argues that the destablization of society, through the loss of the influence and structure of church and family, and a related loss of 'the passion for absolutes,' has brought about a condition of adolescent despair. She claims that Kristeva and the writers listed above confront this despair undaunted because they recognize the 'ongoing process of subject identity.' After a brief introduction to Kristevan theory, Westwater interprets works by each writer in the light of a different aspect of Kristevan vocabulary – Patricia Wrightson and the semiotic/symbolic dyad; Kevin Major and the chora; Katherine Paterson and abjection; Aidan Chambers and melancholia; Robert Cormier and monumental time; and Jan Mark and the subject-in-process.

Westwater's interpretations are at their most cogent when she pares down the Kristevan terminology; at times, her personal reverence for Kristeva's writings overwhelms her ability to convince by argument rather than enthusiasm. An adulatory tone suffuses the study (in one footnote Westwater refers to the 'gracious, generous Julia Kristeva') and obscures insights that need not be Kristevan at all. It is not so Kristevan, after all, that these novelists show 'a deep appreciation not only of the interpretive power of fiction on life but also of life on fiction' – or that they have a 'profound conviction that literature can help us in our pain.'

That said, at her best Westwater combines close textual analysis and a sparing use of Kristevan language to cast a useful light on the works under discussion. This is particularly true in her treatment of Katherine Paterson's novels, where she points out repeating patterns of 'abjection' involving an adolescent protagonist and two contrasting parents, usually mothers and

mother-figures. Her discussion of Jan Mark is also enlightening, balancing Mark's more emotionally difficult novels with those in a lighter vein. Her treatment of the works of Robert Cormier is less convincing – partly because in choosing to discuss 'monumental time' she avoids treating Cormier's deep disgust for the body, and partly because hope is harder to find in his relentlessly vacuous characters. Even so, her interpretation of these texts is a respectable response to those many critics who have condemned them as irremediably bleak.

It is annoying that *Giant Despair*, one of the few studies to apply literary theory to children's literature, is marred by many small flaws and inaccuracies. Ultimately these infelicities accumulate to become a barrier to the reader's reception of the work. The statement 'Michael ... becomes the prototype of a Major novel' doesn't make sense. The novel *Handles* is mistakenly identified as a 'lead story' in a collection of short stories (published by 'Kestral,' not Kestrel). At times quotations of Kristeva are so merged with Westwater's analysis that one might think, wrongly, that Kristeva was originally referring to the text under discussion. Technical errors in spelling and grammar mar a text that otherwise has useful insights to offer. (DEIRDRE BAKER)

Brian J.R. Stevenson. *Canada, Latin America, and the New Internationalism, A Foreign Policy Analysis, 1968–1990*
McGill-Queen's University Press. xiv, 290. $55.00

In the wake of the Quebec City Summit of the Americas and last year's General Assembly of the Organization of American States in Windsor, events that stimulated increased awareness of our hemisphere among Canadians, this academic study by a foreign policy insider is both timely and necessary. With the notable exception of Canada's involvement in wars, traditional peacekeeping missions, and our evolving trading relationship with the United States, the remarkable public crescendo regarding our involvement in the Americas over the past year has stimulated unprecedented debate over the benefits of increased hemispheric integration, our role in projecting Canadian values of democratic governance and respect for human rights southwards, and in the post-Seattle world, the interplay between those who reject globalization altogether and their governments who need to deal with it. Although Stevenson's analysis begins with the Trudeau years and concludes in 1990, when, after decades of indifference and coinciding with the end of the Cold War, Canada finally joined the Organization of American States, his observations on the impact on policy of non-governmental organizations, who in today's vernacular fall into the more all-encompassing term of civil society, are not only astute but also remain valid in the context of the

contemporary debate. His analysis of this theme throughout the book also serves to underscore his second objective of indicating how the international system has changed during this period. He interprets Canadian state-led interest in the hemisphere as fluctuating: convenient when it coincided with established foreign policy goals or planned high-level visits, less so when it came to sustaining relationships, particularly with the larger South American countries, and held together by increasingly enlightened official development assistance policies.

There is no doubt in Stevenson's mind that the catalyst for more measured commitment and consistency in Canadian policy towards the region came from the conflict in Central America, characterized as ideological by the Americans but as socio-economic by the many NGO groups active throughout the isthmus and their activist networks throughout Canada. Their points of reference became important for the government of Canada, and, coupled with an official disinclination to embrace the Reagan administration's approach to the hemisphere, led to Canada's embarking on a series of peace-brokering efforts in Central America, first through the Contadora Group process and then progressively through enhanced diplomatic activity behind the peace plan pushed by Costa Rican president Oscar Arias, and finally, Canadian command of United Nations peacekeeping forces that oversaw the demobilization of the Contra forces in Nicaragua and Honduras.

Stevenson convincingly argues that the symbiosis between state and non-state actors in policy formulation was mutually beneficial, offering the image that the government was reaching out to concerned groups to enrich its policies while in doing so providing greater local legitimacy for the influence exercised by those active on the ground. In essence, he describes the foundations upon which current Canadian policy in the Americas, and indeed Canada's strong multilateral approach involving both Summits and the OAS are based. It should be emphasized that Canada is in the vanguard in advocating civil society involvement. He notes omnipresent geopolitical constraints but contrasts regional *realpolitik* with Canada's enhanced visibility, particularly in the OAS, and the independent-minded policy stance Canada took on Central America in the 1980s which continues to shape our policy responses today in regional multilateral bodies, where Canadian influence runs high as American attention succumbs to other distractions. Stevenson's lucid analysis is a must-read for scholars, policy practitioners and those whose interest in the Americas may have been stimulated by current events. In pointing out how traditional foreign policy approaches can change over time, he also convincingly exposes what for many will be a surprising dialectical element: that civil society can have an influence on foreign policy. (PETER M. BOEHM)

Kenneth Scambray. *The North American Italian Renaissance: Italian Writing in America and Canada*
Guernica. 130. $15.00

The North American Italian Renaissance: Italian Writing in America and Canada is, to be sure, a big title for a small book. Such a title promises a great deal, and much of what one might expect from such a title can surely not be included in 130 pages; the author, in fact, informs us of this discrepancy (see below). My intention here is not to discount Kenneth Scambray, a keen reader of texts, but to question the uneven combination of this book vis-à-vis its title. There are two other aspects of the title I would mention at the outset. First, the initial definite article – 'the' – may readily close out at first glance any possibility that this may or may not be indeed the definitive work on the subject at hand. For an array of reasons, some of which I shall mention below, it is neither definitive nor representative. Second, given the sensitivity to language that is characteristic of Guernica and its publisher/director, I wonder at the use of the geocultural label 'America' as opposed to 'United States' – after all, Canada is one of numerous parts of America.

In his able introduction, Scambray tells us that the 'essays that follow represent a cross-section of the Italian American and Italian Canadian literature written over the past thirty years.' Indeed, many of the works he discusses 'form a coherent part of the Italic narrative in North America'; however, some writers are lacking for this reviewer, even for an admittedly limited work, as Scambray humbly tells us. In his bibliography of poetry, nine writers are mentioned; and while I will not muse on some of those included at the expense of others excluded, I wonder about the following absences. For United States poetry, by no means a conclusive list, the following are not present: David Citino, Emanuele di Pasquale, W.S. Di Piero, Diane Di Prima, Jonathan Galassi, Sandra Gilbert, Dana Gioia, Daniella Gioseffi, Gerard Malanga, Michael Palma, Jay Parini, Stephen Sartarelli, Felix Stefanile, John Tagliabue, Lewis Turco, Joseph Tusiani, Paul Vangelisti. For Canada, in turn, the not-listed include Lisa Carducci, Celestino De Iuliis, Pier Giorgio Di Cicco, Mary Di Michele, Antonino Mazza, Pasquale Verdicchio (Canada and United States). Similar lists can be made for prose writers: Tony Ardizzone, Rita Ciresi, Giose Rimanelli, and Anthony Valerio constitute conspicuous absences from the lower forty-eight; whereas the likes of Genni Gunn, Mary Melfi, Frank Paci, and Nino Ricci are among the Canadians not mentioned herein. A handful of anthologies and other critical studies are also lacking, but I shall spare my reader other lists at this point.

All of the above is to underscore, as Scambray himself states, that the study of Italian/American and Italian/Canadian literature, indeed, 'cannot be viewed separately from history and culture,' which must include those significant studies, however marginal they may seem. (For the slash [/] in place of the hyphen [-], see A.J. Tamburri, *To Hyphenate or Not to Hyphenate: The Italian/American Writer: Or, An* Other *'American?* [1991].) By the time this book went to press in the fall of 2000, a number of relevant anthologies (at least three) and critical studies (at least five) had already appeared

alongside the likes of Barolini's *The Dream Book* and Gardaphè's *Italian Signs, American Streets*.

Finally, as I mentioned above, Scambray closes his introduction with the following admission of the book's limitation: 'What follows is only a small but important representation of the historical breach in that silence in what can be called *The North American Italian Renaissance* in literature': a small statement about a big title, to be sure. To exclude circa three of five significant anthologies and circa five of six critical studies does not, however, necessarily underscore 'important.' In turn, since this is a 'small ... representation of the historical breach,' then an editorial decision might have prompted a more representative title. Something similar to 'Breaking the Silence' – the title of one of Robert Viscusi's often cited essays – seems more appropriate for this collection of previously published reviews. At the same time, it would have also paid homage to, perhaps, the first contemporary thinker of Italian/American studies to breach the long-practised thematic-based criticism, thus bringing Italian/American critical studies into the contemporary world of literary studies. (A.J. TAMBURRI)

Jürgen Kleist and Shawn Huffman, editors. *Canada Observed: Perspectives from Abroad and from Within*
Peter Lang. viii, 204. US $53.95

It is practically a civic duty for all Canadians, at home and abroad, to try to dispel the popular misconception of Canadians as toned-down, more polite versions, of Americans. If pressed for specifics about how exactly we differ, Canadians resort to platitudes as well as more subtle distinctions: hockey vs baseball, mosaic vs melting pot, evolution vs revolution, beaver vs bald eagle, poutine vs apple pie, appropriationists vs neo-imperialists, collective good vs individual interests, medicare vs private health plans, to name but a few. Insisting that we are not Americans reflects more than a collective inferiority complex; it is a unifying force in a country whose people are divided by values, history, culture, religion, language, and region.

In *Canada Observed: Perspectives from Abroad and from Within*, fifteen contributors from multiple disciplines (history, political science, sociology, English, French and German literature, modern languages, and accounting) tackle the complex, rich, and intertwined topics of identity, perception, and representation. The organizing theme of the volume is perception: the way Canada appears to outsiders (German and British travel writers, American business, American draft dodgers, and Americans in general), and to different communities, groups, and individuals within the country (the Irish, James Bay Cree, Carol Shields, and Margaret Atwood), as well as the way Canada is represented (national parks, Quebec, in postmodern eyes,

and in *Small Ceremonies* and *Lady Oracle*). The table of contents is like an eclectic and appetizing menu in which the reader cum diner wants to sample widely. Alas, the fare served up is not fully cooked.

Like all edited collections, this one suffers from unevenness in research, writing, clarity, consistency, and originality. There are a couple of articles that do not obviously adhere to the scholarly mandate of the book and which throw the reader off course (most notably Imbeau). To further complicate the challenge to collected volumes, this one is multidisciplinary. No reader will be an expert in all of the fields covered. Therefore it is incumbent on the contributors to present their material in an accessible way without undermining the substance or sophistication of their argument. Not all do this equally well. Moreover, the opaquely theoretical contributions need to set out the connection to perceptions of Canada more clearly (Imbert, Hertz-Ohmes). Finally, many articles make tantalizing suggestions but race through their arguments and evidence too quickly. Ten of the fifteen articles are between six and nine pages. The result is essays that are fragmentary rather than concise. If the scholar's meal as a whole is disappointing, there are some tasty morsels. This reader finished the book eager to read Carol Shields's portrayal of the sentimental attraction of Britain and the assimilative force of America on Canadian culture; surprised at the control and contrivance over the supposedly back-to-nature experience of Canada's national parks; enlightened about the subtlety of the nationalist strategy of First Nations groups; grateful for some helpful references on railways, nationalism, the environment and other topics.

As a whole the articles in this collection do make an important point. Canada is much more than not the United States of America. Viewed from within and without, there are multiple images and understandings of this country. No perception is more valid or objective than any other. Whatever one's vantage point, Canada exists as a subjective reality, revealing as much about the viewer as the object viewed. (FRANCINE MCKENZIE)

Michael O'Neill. *The Abbey at the Queen's: The Interregnum Years: 1951–1966*
Borealis 1999. xxvi, 320. $39.95

With this book Michael O'Neill makes a valuable addition to the documentation of the Abbey (and Irish) Theatre, to which he has so amply contributed, notably with the volumes of Joseph Holloway's diary that he edited with Robert Hogan and his study of Lennox Robinson. The fifteen years that the Abbey company spent at the Queen's, after its own house was destroyed by fire, were not its most glorious – neither, for that matter, did they match the earlier years at the Queen's, when it played Boucicault and

other delights while the Abbey staged literature. In fact, the Abbey's 'interregnum' (as O'Neill calls it) at the Queen's was remarkable at the time, and in retrospect, for its consistency in producing feeble new plays and laxly staged old ones. But audiences may have, as O'Neill claims they did, seen a mirror of sorts held up to their lives.

The bulk of O'Neill's book consists of useful documentation. The four appendices supply various data for the fifteen years in question, in context with data for the Abbey overall up to 1966. So it is possible to make comparison between the Queen's years and the Abbey Street years. For instance, the number of translations into Irish during the fifteen years at the Queen's was thirteen, while eighteen were done during the forty-seven years on Abbey Street; the equivalent figures for translations into English being two and twenty-one respectively. The Irish language, then, had a high priority and profile in these years – a fact not unrelated to the Abbey's status as a state-subsidized theatre. Of the book's five chapters, four are devoted to short commentaries on the plays, listings of players, directors and designers, and biographical sketches of authors. That is to say, they are compilations of much the same sort as the appendices. But they do allow a little room for brief authorial commentaries, which sometimes sound rather like old Holloway's: 'a most commendable piece of writing for the state, even if marred by an unsatisfactory denouement and an overabundance of characters (49).' (In this case, by the way, an 'overabundance' is 'nineteen plus "others."')

The brief introduction offers a quick 'panoramic sketch' of Irish social conditions in, and beyond, the years in question. It is rather a dry, bleak account that will make younger readers glad not to have been there, and even reluctant, perhaps, to read its plays – especially in the light of what went before and what came after. As to what came before at the Queen's, O'Neill's first chapter is an affectionate account of the Queen's up to the Abbey's sojourn there, notably of its rich repertory of melodrama. That story is an altogether livelier one. It is a pity, though, that O'Neill has almost nothing to say about the contrasting architectures of the converted morgue that was the first Abbey and the Victorian theatre that temporarily replaced it. Imagine the Tarragon moving to, say, the Winter Garden. But *The Abbey at the Queen's* does not pretend to be a work of reflection or analysis. It is content to be a modestly conceived and very handy compilation. (MICHAEL J. SIDNELL)

Dorothy Anger. *Other Worlds: Society Seen through Soap Operas*
Broadview 1999. 172. $18.95

Long derided and dismissed as trivial escapism, soap operas came into their own as a topic of serious academic inquiry in the 1980s under the influence of new perspectives such as cultural studies, postmodernism, and feminist

analyses of popular culture. The latter in particular serve as a general backdrop for Dorothy Anger's study, which, she claims, does not have 'one fixed "point of reference"' so much as 'an *engaged* perspective' derived from her own enjoyment of the genre. Anger is generally critical of earlier feminist analyses for reading too much into – or out of – soaps, and for seeing them primarily as a source of gender stereotypes. Her own point of departure is anchored in the broad appeal of soaps to 'familiar, human situations, dilemmas, emotions,' and in their ability to mix realism and the mundane with romance, fantasy, and intrigue.

The approach Anger takes to address this appeal is a comparative one. The book opens with an overview of the evolution of the soap opera, particularly in the US: the early days of radio soaps, their migration to television, and the various stages – from moral advice-giving to the airing of social issues to the incorporation of 'action/adventure' narrative and dramatic elements in the 1980s – through which the television soap has developed. This sets the scene for what is the constant thread that runs throughout the book, a comparison of the timeless and spaceless American soap opera with its more socially realistic and embedded British counterpart, in particular the *grand dame* of British soaps, 'Coronation Street.' Chapters 3 and 4 discuss the practical problems of production, such as maintaining character and narrative continuity, competing for desirable audiences, the constraints of time on acting and writing, and the problems of recasting when established actors depart. These problems are generally greater for American soaps, which air every weekday for an hour and operate in a more competitive environment. This makes them more plot-driven in contrast to the more character-driven structure of the British soaps, where continuity and social realism are at a premium.

It is not until the final two chapters that the book begins to live up to its subtitle. Chapter 5 is devoted to the messages that soaps do and do not communicate. Politics, in any overt sense, is definitely out, and contentious social issues are often only dealt with via the safe device of marginal characters and usually in morally conservative ways. But the main argument Anger makes concerns the much stronger accent on the public sphere of neighbourhood and community in British soaps in contrast to the emphasis on the private world of the personal and the emotional in their American counterparts. This difference, Anger argues, reflects a divergence in 'national ideologies': the American Dream of self-betterment and success through individual striving and social mobility as against a somewhat nostalgic belief in social solidarity and the 'strength of the ordinary working man and woman' struggling to cope with the outside world. Yet despite these differences, both kinds of soap are seen to function in a similar way for their female audiences. In the concluding chapter Anger makes the case that soaps act as 'social lubricants' by giving viewers a common frame of

conversational reference (now virtual as well as real), a way to express and share everyday joys, sorrows, and aspirations at the same time as allowing them a temporary and entertaining respite from their own lives by entering vicariously into someone else's.

The absence of a definite theoretical perspective is both a strength and weakness in *Other Worlds*. On the one hand it enables Anger to cover a broad territory ranging from soap opera writing to production practices to acting styles to content and viewing in a way that is readable and free from jargon. The comparative focus makes a real contribution to the literature on soap operas, which has tended to be confined to analyses of particular national forms. At the same time, it means that the book lacks overall integration and unity. The different aspects of the study hang together very loosely, and at times it is difficult to see what the point of a particular discussion is. The effect of this is that the book ends on a weak note. The concluding argument that soaps appeal to their viewers because they offer a point of both everyday reference and entertainment has been made many times before, and now seems banal at best. (GRAHAM KNIGHT)

Beverly Daurio, editor. *Dream Elevators: Interviews with Canadian Poets*
Mercury Press. 218. $19.95

As Beverly Daurio points out in her short prefatory note, despite covering 'a wide range of work from poets across the country, ... this does not mean that in a book of this kind there are not, inevitably, glaring omissions.' This is true, but the interviews she has collected here do range widely, in time as well as kinds of poets, and the volume is stronger for that. There are ten women to four men, which is especially interesting, but also points to the continuing importance of women's writing in Canada.

Four of the poets, Roy Kiyooka, Gwendolyn MacEwen, Libby Scheier, and Anne Szumigalski, are dead, yet their voices remain important. The interviews with them, like the ones with Leonard Cohen and Claire Harris, go back to the 1980s, and even 1978, for the one with Kiyooka. The most recent interview, with perhaps our eldest poet, P.K. Page, covers both her most recent work, the 'glosa' poems of Hologram (1994), and her sense of a personal ending, one she says she is preparing for by arranging her papers, but which she also says she believes is not imminent. As one might expect, she approaches both kinds of questions with a high good humour and articulate wit.

Many of these interviews tend towards the merely journalistic. Questions about recent books, about lives, tend to outweigh a serious investigation of poetics in those cases, although the poets, almost always generous as well as playful, will get at some sense of the how as well as the why of their

writing. Daurio has chosen poets with often different, and even opposing, ideas of poetry, and the implied argument enlivens the book as a whole. Yet sometimes a poet will surprise the reader with a comment that might be expected from one of her opposite numbers.

All the poets expect to be surprised by what they write, but they express this in different ways. So Lorna Crozier says, 'I have no idea where it is going to end up or even what I want to write about until it is already written,' while Fred Wah insists that writing is 'simply a way of calling out the information that's already there. Discovering what's there and generating new ways into a world that's already there.' To a degree, they are coming at the poem from different perspectives, especially in so far as Crozier tends to think more in terms of narrative than Wah does, but the sense of exploration and discovery is important to them both.

Some of the writers want to talk about politics, both the politics that has to enter their writing and the politics of writing itself. Others seek to avoid that, but can't quite. Claire Harris, for example, speaking of her time in Nigeria, insists that being in Africa helped her to understand how much she could never know about that place and how it gave her a more distant view of what it means to be a poet in a province like Alberta. Leonard Cohen, on the other hand, especially since he's being interviewed just after *Book of Mercy* was published, speaks more of the spirit, and also of the various audiences his songs and poems like prayers find. Libby Scheier confessed 'I've always had a lot of struggle and confusion and heartache around the relationship between politics and art and my art.'

Daurio's own interviews, with Scheier and Erin Mouré, suggest just how malleable a form the interview can be. With Scheier, she talks, they exchange confidences, there is a real conversation; with Mouré, who doesn't like to talk, she carries out a kind of exchange by e-mail, but must fill in most of the gaps herself through research. The interviews I found most interesting were between writers and other writers with whom they shared a general poetics: Lola Lemire Tostevin with Fred Wah; Roy Miki with Roy Kiyooka; Smaro Kamboureli with Phyllis Webb. But *Dream Elevators* has much to offer any reader interested in the lives and works of some of our major poets. (DOUGLAS BARBOUR)

Dawn Thompson. *Writing a Politics of Perception: Memory, Holography, and Women Writers in Canada*
University of Toronto Press. x, 144. $35.00

Unsuspecting souls should not approach this study expecting to find tidy close readings of contemporary Canadian fiction. Instead, in this briskly paced, slim volume, Dawn Thompson invokes a wide range of interdisciplinary theory (poststructuralist, semiotic, holographic, neurobiological, and quantum physics) to fashion her own theory of cognitive mapping

based on the technology of the hologram. This holographic model is then applied to novels by five writers: Nicole Brossard's *Picture Theory*, Margaret Atwood's *Surfacing*, Marlene Nourbese Philip's *Looking for Livingstone*, Beatrice Culleton's *In Search of April Raintree*, and Régine Robin's *La Québécoite*. As Thompson states in the introduction, 'what follows attempts to avoid being a model for reading different literary texts. Rather, it is a strategy for thinking that attempts to bypass mimetic representation and dualistic thinking.'

The study opens with a brief analysis of poststructuralist reconsiderations of memory that challenge linear conceptions of time and acknowledge the transformation of the remembering subject. Foucault's notion of 'counter-memory' and Derrida's 'radical memory' provide the context for the study's inquiry into the politics of perception and memory. The introduction and first chapter go on to forge parallels between poststructuralist notions of memory and holographic theory.

For those whose knowledge of holograms is limited to the tiny rainbow images on their credit cards, Thomson's initial chapters provide the answer to a pressing question, namely, what is holography? As Thompson explains, a hologram is created by intersecting beams of light: 'Light emanating for a laser is split so that one beam illuminates the object to be recorded, then is reflected onto a photographic plate. The other beam bypasses the object to reflect off a mirror directly onto the plate. Where the two beams meet on the plate, they create interference, fringes, or patterns that appear to the eye as grey smudges, specks, blobs, and whorls.' The study, however, is not concerned with the three-dimensional image produced, but with the hologram itself as it appears on the holographic plate. These inscriptions of light-waves, Thompson argues, are 'similar (if not identical) to the inscription of memory.' To prove that the neurons in our brains store information in similar patterns of interference and crisscrossing waveforms, Thompson invokes neurobiologist Karl Pribram's holographic theory of memory.

At this point, the scientific grounds for Thompson's study become shaky. As Thomson herself confesses, Pribram's theory of the holographic brain has not been confirmed. Later, the work of another critic she relies on is described as 'a perfect example of the "flakier" aspects of New Age uses of quantum theory.' In the end, the study completely abandons any attempt at providing an empirically accurate model of cognition. In the concluding chapter, Thompson admits that scientists such as Karl Pribram and David Bohm were 'read less as "science" or "theory," which are often treated as somehow more rigorous or closer to "truth" than "literature," than as intertext.' In light of the effort that went into setting up the scientific armature (not to mention the legitimacy that references to scientific discourse lend to the study), this proviso seems like a dodge.

Ultimately, the study's merit lies in the fruitfulness of its application of

the holographic model. Not surprisingly, the model works best when paired with Brossard's *Picture Theory*, Philip's *Looking for Livingstone*, and Régine Robin's *La Québécoite* – works that are self-reflexively invested in attempts to reconfigure linear modes of perception. The chapter on Culleton's *April Raintree* is least persuasive. Given that Culleton herself has stated that she drew her inspiration for the formal design of the novel from soap operas, it is difficult to accept the study's essentialist tendency to read *April Raintree* as an example of Native writing based on an 'oral epistemology.'

To its credit, Thompson's study prompts readers to think beyond traditional, linear notions of mimesis, and to focus less on what is described than on how a text creates its effects. It remains to be seen, however, whether this 'holographic cognitive strategy' can, as Thompson claims, be transported beyond the context in which it was developed to aid us in mapping the disorienting postmodern hyperspace we currently inhabit. (MARLENE GOLDMAN)

T.F. Rigelhof. *This Is Our Writing*
Porcupine's Quill. 214. $18.95

A collection of eleven very separate essays, *This Is Our Writing* attempts to evaluate the work of a handful of Canadian fiction writers, presumably to add to the discussion of what should make up a Canadian canon. The collection gets cluttered and confusing when it veers off to examine the philosophy of George Grant, as well as to display some largely irrelevant photographs of the author's neighbour, Gabor Szilasi. Too often Rigelhof chats about his personal tastes in music, etc, or he digresses to include anecdotes about incidents in his life or in his neighbourhood. If these areas of interest are supposed to enlighten us about his standards of literary evaluation, they are not very helpful. In fact the 'Our' of the title becomes more and more ambiguous, since it could refer to 'Canadian' (there are long lists of Canadian writers), 'Montreal' (the focus is mainly on Montreal writers), or the 'royal our' (Rigelhof declaiming his personal preferences).

Three-quarters of the book's cover displays a photograph of Rigelhof looking confused, perplexed and a little irate. The photo sums up the tone and attitudes in the essays: egotistical, by turns arrogant, irritating, engaging, and always reaching for controversy where none really exists. Rigelhof's critical approach in many of the essays is to set up a straw man and then to burn it down. An essay on Robertson Davies, for example, purports to tackle John Irving's statement that Davies is 'the greatest comic novelist since Charles Dickens.' Rigelhof's answer is a rant that is partly an *ad hominem* attack and partly a critique of Davies's narrative voice and style, some traits of which can be found in Rigelhof's own prose. Another critical approach is to quarrel with a critic's assessment of a novel on the grounds

that it is not sensitive to the things to which Rigelhof is sensitive. Other essays simply assert which book by an author is his or her best one: Cohen's *The Favorite Game*, Laurence's *A Jest of God*, Richler's *St. Urbain's Horseman*. Hugh Hood and Norman Levine are praised for the ways they use Montreal as a setting for their stories.

The essays are replete with long quotations, which implies that the intended readership is not an academic one. There is no bibliography, index, or footnotes. The final criterion for judging a passage or an author is so vague, subjective, even arbitrary, that one wonders why Rigelhof bothers with this game of evaluation in the first place. Is it to recommend to the unwashed class what books they should read for enlightenment and which ones they must enjoy? The questions are not directly addressed. In fact Rigelhof avoids them by shifting ground to descriptions of his past, his neighbours, and to gossip about who or what was *really* behind various passages. One gets the impression that his primary interests are matters of taste and not matters of literary critical theory. The impression that the reader is left with is that these essays are written by a widely read gadfly who has strong opinions but only a vaguely articulated critical apparatus to bring to his analysis.

The result is often exasperating. Rigelhof can dismiss the writings of Northrop Frye in a sentence or two. He ignores poetry as 'writing' but includes the essays of a philosopher. He admires the works of Mavis Gallant, Brian Moore, and Malcolm Lowry (our?) in the same breath as those of Carole Corbeil. He all but ignores writers from the Maritimes or the West. He mentions Emily Carr briefly and lists *The House of All Sorts* as her best work – arguably the weakest of all her books. In his final list of 'bests' he places Margaret Atwood's *Life before Man* and Alice Munro's *Selected Stories* though he has very little to say about either writer in the main body of his book. He also includes Wiebe's *The Blue Mountains of China*, arguably a prose stylist as weak as F.P. Grove. He ignores writers before 1960, which precludes Sinclair Ross, Sheila Watson, Ernest Buckler, Raymond Knister, and a host of others. Discussing one list, Rigelhof asserts that *Fifth Business* is Robertson Davies's 'best book and the only one I'll ever recommend to anyone who feels obliged to read him.' What if someone thinks *What's Bred in the Bone* is his best work? Will such a debate be fruitful? Discussing the merits of individual works is often helpful. Pitting one work against another, or one author against another, is still canon fodder in a mug's game. (JOHN ORANGE)

Rowland Smith, editor. *Postcolonializing the Commonwealth: Studies in Literature and Culture*
Wilfrid Laurier University Press. vi, 216. $44.95

Postcolonializing the Commonwealth is the product of the triennial conference of the Canadian Association for Commonwealth Literature and Language Studies. Proceedings are always limited. More than independent collections, the papers tend to mix apples and oranges, with often an armadillo. Still, I have edited and participated in many such collections. The energy produced by a good conference needs some lasting record.

Rowland Smith's introduction states, 'postcolonial studies occupy desirable ground in university literature departments.' Presumably with irony, Smith uses the language of territorial expansion to suggest the position of postcolonial studies as a 'hot topic.' Yet postcolonial studies has shown that territorial expansion is constantly vexed.

A paper by one of the originators of Commonwealth Studies, Jamaican Edward Baugh, regrets the encroachment by theory. Yet he also notes, perceptively, that the rise of postcolonial theory cannot hide the failure of the original hope of Commonwealth Studies, that amalgamating lesser-known literatures in English might expand their presence beyond their parts. Instead, the actual literature taught remains primarily a local version of the national or regional, Nigerian in Nigeria, Caribbean in the Caribbean, etc. Where there is a significant presence of another literature it usually reflects various diasporas. Thus African is of interest in the Afro-Caribbean.

Something similar functions through individuals. It should not be surprising that a collection edited by Smith, a Canadian originally from South Africa, includes four articles on South African literature, two by South Africans and two by South African immigrants. Another piece by an Iranian is on Iranian feminism. Following a similar process, a Native scholar, Cheryl Suzack, looks at 'Fetal Alcohol Syndrome and Cultural Discourse: Who Speaks for Native Women?' The problem with such focuses is they often depend on the knowledge of the reader. I know a reasonable amount about First Nations cultures and thus Suzack's paper interested me, whereas I know less about South Africa and those papers appealed to me to the extent that they 'rise above' their specific topics.

In much of the world, 'postcolonial' has little interest in what used to be called 'the settler countries,' nations such as Canada and Australia where the descendants of the British invaders retain hegemonic power. *Post-colonializing the Commonwealth* includes two of the few important scholars who look at these countries not just as national entities, the approach taken by what we call 'Canadianists,' but as comparable with other postcolonial societies. One of these, Stephen Slemon, here makes only slight reference to such problematics, albeit his piece, on the imperialism of mountaineering, is very interesting in itself.

The other, the Australian Alan Lawson, offers something more. Lawson first used the term 'Second World' for the settler colonies. According to this article, he was not then aware that the original 'Second World' was Soviet hegemony, but this error is probably excusable. While 'Third World' and

'First World' dominated the media, 'Second World' was forgotten, except to those few pedants who said, 'If there is a First World and a Third there must be a Second.' It was a term which needed a better home, especially since George Manuel in 1974 referred to Indigenous peoples in still colonial situations as 'the Fourth World.' Given that the Fourth World, such as the First Nations of Canada and the Maori of New Zealand, are dealing with these settler hegemonies, 'Second World' seems appropriate.

Most of Lawson's pieces are worth searching out, as is this. He begins with an assessment of recent land-title rulings in Australia and moves on to consider the 'tropology' of the Second World. The title establishes the tenor: 'Proximities: From Asymptote to Zeugma.' A zeugma is a word which has the same grammatical relation to two objects but a conflicting meaning as in Pope's 'or stain her honour, or her new brocade.' This position syntactically lost in space seems appropriate to 'postcolonial,' a word which has multiple applications which seem to discomfit all.

I suggested that such collections tend to be a bit ungainly, and this is no exception. The Lawson is wonderfully stimulating, but of the rest, in opposition to Baugh's judgment, I was stimulated not by textual analysis but by theoretical possibilities. Thus Susan Spearey told me little new on Salman Rushdie but added to my collection of postcolonial commentary on Freud's *unheimlich,* as did Lawson. Spearey suggests that the postcolonial is not so much uncanny, the usual translation of *unheimlich*, but rather unhomely. The figure postcolonial, especially when appearing as Ms Settler, fears that she might not be homely, or perhaps that she might be. Does that count as a zeugma? (TERRY GOLDIE)

Anne Burke, editor. *Imprints and Casualties: Poets on Women and Language, Reinventing Memory*
Broken Jaw Press. 172. $19.63

To begin my review of *Imprint and Casualties: Poets on Women and Language, Reinventing Memory,* I want to dwell on the cover painting by Elyse St George. It is an arresting image of two strong faces cheek to cheek, one brown and one fair, with intertwined fingers, brown and fair, embedded agonistically in the bleeding cheek and forehead each of the other. The painting is allegorically titled 'Poet Lovers and the Last Dancing Bear.' The bear at the bottom right of the frame is open mouthed and its red tongue links with the trickles of blood streaming down the twinned faces. This image speaks of grappling across difference. The brown and white skins make race here, as so often elsewhere, bear the mark of difference even if there are few brown-skinned entries in this volume, only two of eighteen contributors – Suniti Namjoshi and Marie Anneharte Baker.

The first half of *Imprints and Casualties* indeed witnesses women

grappling across difference, a difference arising out of the particular matrix of (mostly white) Canadian literary feminism of the 1980s. What this volume does best is offer a vital record of that dynamic time by reprinting in full *Two Women Talking: Correspondence 1985–87, Erin Mouré and Bronwen Wallace* as well as the counterpart panel proceedings of the 1987 Feminist Caucus of the League of Canadian Poets, 'Illegitimate Positions: Women and Language.' We can all be grateful to the women, who as editors and conveners persistently midwived the 'Living Archives' publications project of the Feminist Caucus of which this volume takes part. As living archive, Erin Mouré and Bronwen Wallace's correspondence, marked with deep respect for each other's work, friendship, love, and anger, reflects a central debate in Canadian literary feminism. It arises on the one hand from the inspirited Anglo-French literary collaborations, friendships, and experimentations at the intersection of theory, life, desire, and writing of which Erin Mouré was a part. (For a 'living archive' of this, see *Collaboration in the Feminine: Writings on Women and Culture from Tessera* (1994), ed Barbara Godard.) On the other hand, women like Bronwen Wallace, who were deeply embedded in the 'realist' narratives of women's conversations in the kitchen, in the feminist speak-outs, in the safe houses and shelters, wrote from a different index of women and language – grassroots feminist community. At times the two communities, two equally life-giving matrices with different priorities, seem oddly incommensurate, breaking down into mutual suspicions of theory dogma and theory resistance. I find the narrative of the exchange between Erin and Bronwen makes for riveting reading, as much for its honest dramatization of conflicts in feminism and between women as for its subject matter. There are other living archives, companion pieces in this debate such as that found in *Language in Her Eye*, but this is the most intimate.

This debate around theory, language, and women's lives introduces an ever-changing dynamic of conversations across difference that do cross lines of identity affiliations of class, race, sexual orientation, particularly as mostly white women's feminism is challenged by the increasingly public voices of women of colour in the 1990s. Marie Baker's entries in *Imprints and Casualties* reflect the cultural appropriation debates of the early 1990s when she challenges Anne Cameron on *Copperwoman's Daughter*. These are also manifest in *Telling It: Women and Language across Cultures,* as well as the essays of Dionne Brand, M. Nourbese Philip, and Himani Bannerji. Here the parameters of the debate around women and language shift quite radically from questions of the subject, desire, and patriarchally loaded language to questions of cultural memory, agency, access to publishing resources, reviewing practices, and cross-cultural ethics.

Imprint and Casualties divides into two distinct parts: the Mouré/Wallace correspondence and its companion Feminist Caucus panel on women and language; and the rest of the book's excerpts, a kind of tossed salad of

different topics reflecting annual feminist caucus panels from 1990 to 1993. There are a number of places where editing could have been stronger; these include proofreading glitches, the achronological order of the second section of the book, and an insufficiently clear editorial framework for the structural, contextual, and topical separation between the two halves of the book. As it stands, the second half has no unifying theme and seems somehow random and oddly appended to the first half. While I am aware of the limited budget and volunteer time underpinning such an endeavour, I wonder if future volumes might be stronger if they were coedited.

There are some imaginative pieces on women poets' relationship to memory from the 'Reinventing Memory' panel in the second half, particularly those of Anne Szumigalski, Sarah Klassen, and Neile Graham. What is striking but perhaps not surprising in each of these is the shared sense of memory as ancestral, a preservation of relationship in the present to mothers and foremothers, both familial and collective. This book is in the end about memory, a memory of a particular time and dynamic connection between women, passionately corresponding over the possibilities of women in relationship to the theoretically charged, daily, socially defined, and intimately reshaped languages we use. Bronwen and Erin set a benchmark for an exchange on what matters greatly to us. May the women who follow continue to be inspired and mentored by their example. (BRENDA CARR)

Rinaldo Walcott, editor. *Rude: Contemporary Black Canadian Cultural Criticism*
Insomniac Press. 222. $19.99

Rude: Contemporary Black Canadian Cultural Criticism, directed by York University humanities professor Rinaldo Walcott, is a would-be Decalogue of essays by five professors and five ABDs (primarily York-based). It is never *rude* or 'insubordinate' (the editor's *chic* adjective), merely opinionated and rudimentary. The editor allows – in his own work and in that of some collaborators – half-truths and butchered grammar.

Walcott hopes that his anthology will 'undermine or at least trouble notions of the nation – that is, the Canadian nation-state – when it encounters a self-assured Blackness.' The rhetoric is chaotic, but Walcott's only example of a 'self-assured' African Canadian is the nineteenth-century abolitionist journalist Mary Anne Shadd Cary, who was vital, beautiful, and determined, but no revolutionary, and who *supported* British North America against the slave-holding United States. Of course, no essayist in *Rude* analyses moments of *truly* destabilizing black activism in Canada: the burning of Montreal by Marie-Josèphe Angélique in 1734; the organization of the Underground Railroad; the burning of the computer centre at Sir George Williams University in 1969; et cetera.

Walcott's arguments are suspicious, his spelling atrocious. Thus, we read

that Canada's 'founding narrative ... occludes Aboriginal peoples,' when 'excludes' is the appropriate term. Walcott says his 'principle impetus is not to prove that racism exists,' but this stance should *not* be a primary *principal* of anyone with progressive principles. Later, he uses 'ex-patriot' for 'expatriate,' and it is impossible to presume his choice is deliberate.

Richard Almonte reminds us that white British North American writers of the Victorian Age use a discourse of race to demarcate whiteness from 'savage' or 'treasonous' (Almonte's preferred term) racial others. Yet, in his study of Haliburton's work, Almonte selects the less noxious sketches, where blacks are figures of 'comedy,' not potential agents of treason – or terror. (Too, Almonte's notion that *Tory* Haliburton opposed United States slavery is simply a *canard*.)

Joy Mannette writes beautifully of Acadian, Africadian (Black Nova Scotian), and African connections in Nova Scotian history. Annoying errors hurt the work, however. For instance, Jamaican Maroons did not alone 'construct the Halifax Citadel.' Nor did 'Thomas Hall' win the Victoria Cross for 'valour in the Crimea.' Rather, William Hall received it for breaking the Sepoy Rebellion in India. (And why not discuss 'Afro-Acadien' Paul F. Brown's arguments regarding Acadians and African slavery?)

Gamal Abdel Shehid wants to forge a link between 'Black Hockey in Canada' and the ideas of Dionne Brand. The problem is, he finds nothing really relevant by her to support his historicizing interests. (Too, his reference to the 'House *of* UnAmerican Activities Committee' makes it sound like the 'House' of Gucci, not gutter politics.)

David Sealy produces a serious philosophical investigation of the grounds of 'Canadian blackness.' However, he relies on the simplistic conceit that one cannot 'be both Black and Canadian at the same time.' Says who? If the answer is 'white folks,' well, what about African-Canadian narratives affirming their/our own identities?

Awad El Karim M. Ibrahim studies the 'African-Americanization' of francophone continental African youth in Franco-Ontarian high schools. His work is refreshingly empirical, and dovetails with previous theses regarding Black America as a 'model blackness' for African Canadians.

Renuka Sooknanan theorizes the concept of 'black community.' But, her finding that a protest movement 'could not accommodate the communicative process necessary for singular beings to work an interiority' provides no attractive ground for praxis.

Tess Chakkalakal's essay resituates the 1997 white-teen-gang slaying of the young Indo-Canadian woman Reena Virk as 'a Canadian lynching.' Her insight is terrific, but she offers no further reading of racially motivated homicides in Canada.

In separate essays, Leslie Sanders and Peter Hudson end *Rude* with attacks on André Alexis for his alleged 'colour-blind' fiction, especially his novel *Childhood* (1998). But Sanders ignores Alexis's profound liberalism,

while Hudson thinks it leads Alexis to further a 'powerfully dehumanizing racism.' Neither considers that Alexis's focus is on philosophy and playful allusiveness, and precisely *not* 'everyday Canadian life,' including white racism.

Despite *serviceable* entries from Almonte, Mannette, Sealy, Ibrahim, Sooknanan, Chakkalakal, and Hudson, *Rude* betrays its 'principals.' They cannot achieve insubordination because their editor will not subordinate *himself* to scholarly principles. (GEORGE ELLIOTT CLARKE)

Allan J. Ryan. *The Trickster Shift: Humour and Irony in Contemporary Native Art*
University of British Columbia Press/University of Washington Press 1999.
xvi, 304. $65.00

The Trickster Shift is a study that embraces much more than a conventional commentary on Native art. Allan Ryan cites curators who consider the art postmodernist, which indeed could be argued. Yet, more significantly in my view, this study illustrates the cutting edge of more recently recognized epistemological investigations, namely, transformative learning and arts-informed research. The reasons reside in what *is* trickster discourse. The study unpacks the intentionality for, process in doing, and content of, the art.

The format mirrors Ryan's appreciation of the trickster at work. He explains the Native comic world-view as 'characterized by frequent teasing, outrageous punning, constant wordplay, surprising association, extreme subtlety, layered and serious reference, and considerable compassion.' The book's 159 images, mostly full colour, are beautiful. Indeed, you immediately become seduced or, alternatively, shocked, which is the trickster already luring you into a journey that will take you to unexpected places. The presentation of material evokes the trickster discourse in its non-linear, layered knowledge evident in visual images; fifteen Canadian artists' interviews; citations from and references to more than sixty North American Native visual artists, authors, and performers; and the author as witness and trickster himself. Even the footnotes are more than footnotes, instead presented as another layer of text. Indeed, everything written and depicted *shows*, more than *talks about*, multiple layers of meaning implicit in trickster humour. The book's content, its approach interdisciplinary, spans four subject areas: self-identity, representation, political control, and global presence.

What is exciting is how the academy is catching up to the timeless wisdom of the trickster in interdisciplinary programs that understand processes of learning as shifts in consciousness. Transformative learning, for example, is non-linear and experiential, not preaching, not eliciting guilt, not dictating what to think, but instead enabling learners to make meaning

for themselves. In arts-informed research, the purpose is intellectual and moral, the methodology is heuristic, the form is aesthetic, the impact is holistic, and the research is infused with the transformative possibility of multiple interpretations in accordance with the learner's openness to deepen and expand his/her consciousness.

The academy thus is moving beyond the limitations of linear intellectual analysis. Thereby a door opens to recognize more fully what Native knowledge always embodied and communicated in the ceremonial way of life. Historically, there was no word for 'art' in Native languages because the creative forms of expression were understood to be tools for teaching and healing.

That is *why* the work presented in *The Trickster Shift* is on the cutting edge of the wider spectrum of ways of knowing acknowledged in recent years by the academy, yet, even so, only in some discourses. Ryan points out, however, quoting Lakota author Vine Deloria, Jr: 'Irony and satire, provide much keener insights into a group's collective psyche and values than do years of [conventional] research.' The distinguishing ingredient foregrounded in this book, of course, is this humour.

Through a trickster discourse, the narratives and art in this study deconstruct stereotypes and misrepresentations recycled through the past five centuries. Indeed, art through the ages, including the Western canon, has been socially constructed. In the academy these productions of knowledge now are being examined and interrogated to challenge meta-narratives, and to understand why and how respective cultures made meaning of reality through time and circumstance. Western depictions of Native people today are 'being reclaimed, redeemed and reinvested with new meaning,' writes Ryan, to replace 'demeaning clichés and romantic idealizations.' Native artists are manifesting their own cultural legacy and correcting the misperception, as Sauteaux artist/curator Robert Houle names it, of 'being regarded as living museum pieces.'

This review cannot do justice to the range of numerous images or diverse voices in *The Trickster Shift*. They all merit attention. These 'texts' provoke us to think in new ways, more deeply, more expansively. For Ryan, the essence of his study is to 'mark this juncture in history with a mixture of humour and irony, anger and hope, signal a turning point in relations between Natives and non-Natives and imagine another way of being human.' (SANDY GREER)

Adam Krims. *Rap Music and the Poetics of Identity*
Cambridge University Press. xii, 218. US $64.95, US $22.95

There are three factors that set this book apart from the many other available studies on rap music: the first is Adam Krims's detailed

consideration of the sound of the music as a primary locus of cultural signification, the second is the balance he achieves between exploring general stylistic characteristics of rap music with close readings of particular songs, and the third is the impressive way in which he ranges his discussion from rap that has been the focus of so much critical attention (hardcore, East or West Coast, American), to regional styles in the United States, to rap scenes in Holland and western Canada. His overriding concern is in delineating how rap music serves as a means through which identities are shaped and contested; hence, my one concern with the book is that the crucial issues around gender in rap music are not addressed in a very significant way. This criticism notwithstanding, Krims, himself a rap performer and dedicated fan, as well as an academic (a music theorist), references an enormous amount of music, demonstrating a staggering knowledge of the style.

Because the value of musical analysis, as well as the ways one might best go about it, are currently hotly contested in popular music studies, Krims's introduction to the book and opening chapter address these issues in some detail. Krims provides an excellent survey of recent debates concerning the importance of music analysis (or, more broadly, music theory) to the understanding of music as a cultural phenomenon; he ultimately argues, correctly in my opinion, that in order to understand how cultural work is done in rap or any other music, one must focus on 'the particularity of its sounds,' even as producers and fans of the music do. Thus 'musical poetics' for Krims means that 'subset of music theory' which 'addresses the organization of sound as part of broader cultural processes.' (One might consult other recent books on popular music that do much the same thing for other genres of music, such as Robert Walser, *Running with the Devil: Power, Gender and Madness in Heavy Metal Music* [Wesleyan, 1993] or David Brackett, *Interpreting Popular Music* [1995, 2000].) While this may immediately suggest to those who have little or no training in music that this book is not for them, this is far from the case. Krims has worked hard to make his analyses accessible to non-musicians. There is no musical notation; graphs that map out important features of songs (especially in the realm of rhythm) have been devised to help orient the reader to details of the music. The most detailed analyses are of Ice Cube's 'The Nigga Ya Love to Hate' and The Goodie MoB's 'Soul Food,' and in order to make sense of these one must have the recordings at hand, or have heard the songs a number of times.

Working through the analyses that Krims offers is richly rewarding in terms of understanding how musical sounds (choices made, after all, very consciously by the artists in order to say one thing and not another) work out (or problematize) questions of identity. At the most general level, Krims identifies various genres of rap music that can be placed on a continuum:

from more sung MCing styles to more 'speech/percussive-effusive' styles; from less layering of musical sounds to the highly complex layering found in 'reality' rap (the genre that includes 'gangsta'), which Krims refers to as 'the hip hop sublime.' The dense layering, with its dissonant combinations of timbres, foregrounding of samples, dominating bass, and the speech/percussive-effusive flow of the MCs in this style of rap have come to be associated with 'hardness,' and hence a certain kind of 'authentic' rap identity (including race, gender – this hard style has been most often associated with men, although there are some exceptions – and place – the style is identified with 'urbanness' and more particularly with the urban ghetto), and this quite apart from the lyrics.

Although Krims's analysis of Ice Cube's 'The Nigga Ya Love to Hate' takes an important step in figuring out how this 'hip hop sublime' style works to carve out a 'black revolutionary identity,' the author's treatment of rap musics outside of the hegemonic East/West Coast American style is perhaps more fascinating. His examination of how the Goodie MoB constructs a 'southern' 'authentic' identity, not only through lyrics that reference soul food, among other things, but also through the use of gospel music (as opposed to more recent R&B styles used in sung choruses of rap songs) is highly significant; moreover, Krims problematizes the split between the group's desire to come across as 'rural' while having the urban centre of Atlanta as their home base (and which they reference in the song) and demonstrates how this paradox is played out in the different MC styles performed by members of the group (from more R&B oriented, which is equated with the 'rural,' as opposed to speech-effusive styles which are associated with reality rap and hence the 'urban').

But perhaps the most engaging discussion in this book is that devoted to rap being made outside of the United States – against which both scenes that Krims describes, Dutch, and Cree in Alberta, measure themselves to a very large extent (and which affords Krims the opportunity to discuss issues of local and global that have become so important in music). The Dutch scene is marked by issues of what constitutes 'authentic' rap: that by Americans, or by Dutch artists, that sung in English, or in Dutch, by blacks or whites, about social issues that are important to the Dutch or in imitation of American gangsta rap. Krims's discussion of Cree rap is set against that people's marginalized status within Edmonton (and by extension most of North America) and the struggle of Cree youth in Hobbema, a town located between two reservations just outside of Edmonton, where West Coast 'gangsta' rap is very popular and influential on local rap artists. In discussion of both these musical cultures, Krims has relied not only on his own analysis, but on interviews with the musicians; in the case of the more commercially successful, and hence largely inaccessible, American artists, Krims has drawn on published interviews with the artists. In all cases,

however, what the artists have to say significantly validates Krims's focus on the sound of the music in rap throughout the book: mapping a musical poetics of rap music is a crucially important means of understanding how the sounds do cultural work, and Krims has made a significant contribution to that end. (SUSAN FAST)

Essy Baniassad, editor. *Architecture Canada 1999: The Governor General's Medals for Architecture/Les Médailles du gouverneur-général pour l'architecture*
Tuns Press. 144. $24.95

This book is a bilingual catalogue documenting the winning projects for the Governor-General's Medals for Architecture in 1999. Designed to recognize outstanding achievement in contemporary Canadian architecture, these medals are awarded annually through a juried competition co-organized by the Royal Architectural Institute and the Canada Council. In the year under consideration the jury decided that the winning projects, of which there were ten, reflected two tiers of work. As a result, five of the ten projects were awarded a 'medal of excellence,' while the remaining five were awarded a 'medal of merit.'

The catalogue includes an introductory essay written by an independent observer of the competition, architectural historian and critic Wilfrid Wang, and documentation of the winning projects. That documentation consists of project descriptions, colour photographs, and orthographic drawings. The photographs are ample in number and the orthographic representations bear clear captions indicating the distribution of space program in each project. This makes the book a useful guide for the non-professional looking to understand more about current tendencies in Canadian architecture. In addition, each project description concludes with a brief statement by one of the jury members, summarizing what the jury deemed to be its specific merits.

From the National Archive situated just outside of Gatineau (in what jurist Larry Richards describes as 'a particularly unattractive no-man's-land of shopping malls, industrial parks and suburban housing') to the Cinémathèque québécoise (located in the heart of Montreal), the projects vary widely in terms of both their siting and their programmatic agendas. The architectural strategies deployed in these projects are no less diverse, ranging from Ledbury Park, in which a new topographic condition was created by the bold application of a cut-and-fill technique, to the extreme discretion shown by Julien Architectes in their Centre d'intérêt minier de Chibougamau, where, as jurist Stephen Teeple puts it, 'The project is as simple as lighting a tunnel and letting people go in to see what it looks like.' Such diversity aside, certain tendencies emerge as definitive of the current

moment in Canadian architecture: a preference for the formal vocabulary of modernism (however inflected by the introduction of new materials and construction techniques), a desire for a greater level of integration between built form and landscape, a related concern with the environmental and urbanistic implications of architectural construction, and, finally, a willingness to at once preserve and critically engage with what is most valuable in the existing built environment.

One suspects that these concerns are not exclusive to the Canadian context. This raises a question: what, if anything, defines the specificity of contemporary Canadian architecture? Wang's introductory essay offers no definitive response to that question. It does, however, go some distance in defining the forces that are currently shaping architectural culture in Canada, as in other nations on the periphery of the United States' global hegemony. In Wang's view, three things may be thought to define the specificity of Canadian architecture at this historical juncture: its cultural location at the imaginary intersection of European and American values, its unique climatic and topographic conditions, and an ever-growing distance from what Wang describes as 'true nature.' One might wish that Wang were clearer about just what he means by 'true nature.' Nevertheless, his argument is, in the main, a convincing one (if marred by occasional terminological imprecision and other stylistic infelicities). Still more convincing is his discussion of specific projects, as when he shows how two works bearing superficial resemblance to one another, Ledbury Park and Rotary Park, reveal distinct architectonic sensibilities through their deployment of apparently insignificant details such as canopies and pergolae. Is there an identifiably Canadian architecture emerging from contemporary practice? Neither Wang's essay nor the catalogue as a whole offers any definitive answer to that question. Perhaps it is less important that the question be answered than that it be periodically posed – and that robust, intelligent work, work like the projects represented in this catalogue, be offered in response. (ANDREW PAYNE)

Alison Lee and Thomas Carmichael, editors. *Postmodern Times: A Critical Guide to the Contemporary*
Northern Illinois Univeirsty Press. viii, 272. US $36.00

The editors of this collection wisely decide not to rehash the tired debate about how to define postmodernism. As the title indicates, the only parameters shared among the thirteen essays are chronological. In spite of its own suspicion towards periodization, postmodernism here is primarily a period term, loosely comprising the last five decades of the twentieth century, and most of the essays focus more on the relationship between postmodernism and modernism than on current practices. A glance at the index confirms the impression that modernism is the 'norm' against which

postmodernism is measured; there are more references to modernist theorists, artists, and writers than to postmodern ones. This to some extent belies the claim made in the subtitle; the term 'contemporary,' here implicitly equated with 'postmodern,' is more likely to be understood to mean 'current' by most readers. The label 'guide' suggests that the book will serve as a practical tool for readers in need of navigational aid in the maze of current cultural practices. This uncertainty of purpose continues in the introduction, which defines the collection as both a 'provisional summing up' of and an 'introduction to advanced postmodernism.' Neither editors nor authors can be blamed for the inevitable time lag inherent in a medium as conservative as a book, with its dependence on a slow publishing apparatus, which effectively precludes the radical simultaneity of truly postmodern media. Still, this is not enough to explain the impression of datedness that reigns over the collection as a whole. What we get here is a retrospective of a conservative, white, and Western phenomenon that, it seems, played itself out well before the end of the century.

The rationale behind the selection and organization of the essays remains a bit of a mystery. They cover a wide range of topics, subdivided into seemingly random categories. The editors' claim to 'throw into relief the major sites of postmodern reconfiguration' is only partly borne out, unless opera and cuisine can be considered as major sites on a par with shifts in the understanding of subjectivity, technology, and globalization. The freshest essays are actually the ones that that discuss sites not generally seen as major, notably Henry A. Giroux's 'Postmodern Education in the Age of Border Youth' and Linda Hutcheon's reflections on opera's postmodern moment.

The opening essay by Michael Zeitlin deals, appropriately enough, with what is surely a major site in postmodernism: subjectivity. It does not, however, deliver what the title, 'Psychoanalysis and the Postmodern Subject,' promises. What is offered is instead a Lacan primer, heavily reliant on a Freudian scaffolding, with the bulk of bibliographical references predating the 1990s. According to this version, feminists, postcolonial theorists, and neo-Marxists have had no say in reconfiguring the subject. The editors seem aware of this and try to correct the imbalance by having the essay immediately followed by Diane Elam's informative but brief polemic on the vexed relationship between feminism and postmodernism. The book's index contains references to gender in two essays, one of them Elam's, but not a single entry for the categories commonly used to challenge modernism's claims to universality, notably race and class, and there is no entry for agency.

The sense of datedness continues in essays such as Susan Strehle's 'To the Beat of a Different Conundrum,' which devotes much space to scientific theories pertaining to modernism (from Einstein to Heisenberg) until briefly touching on chaos theory and complexity theory. Lawyer Wendy

Griesdorf's discussion of the legal issues raised with the demise of traditional concepts of authorship stops short of the debate about intellectual property on the Internet. It is salutary to be reminded, and in this respect the collection is exemplary, that postmodernism has a history, but with the exception of Bill Readings's 'manifesto' for a new literary history, the postmodern concern with history and historiography is largely missing. For readers looking for intelligent reflections on the transition from modernism to postmodernism in a number of disciplines, this book contains much that is useful; for readers looking for a guide to contemporary culture it has less to offer. (SYLVIA SÖDERLIND)