

## Humanities

Murray Miles. *Inroads: Paths in Ancient and Modern Western Philosophy*  
University of Toronto Press 2003. xxiv, 670. \$39.95

Murray Miles's *Inroads: Paths in Ancient and Modern Western Philosophy* is a unique book. Running to 650 pages, *Inroads* covers a lot of ground – surveying issues that are normally ignored by many advanced introductory philosophy texts. Miles discusses the origins of philosophy, its relation to mythico-religious thought, its relationship to science, and even the role philosophy plays in higher education (all in the first section of the book). We find long chapters devoted to Socrates, Plato, Descartes, Hume, and Sartre, making the bulk of the text. Many others make an appearance, but the focus and detail of *Inroads* is upon these. Why these figures? Most of these philosophers appear in introductory courses in philosophy and rightly so, given the importance of their ideas to the history of thought. Including Sartre is Miles's own particular contribution, a decision not so often taken by others, and it is a good choice, since Sartre has a certain attraction to young philosophers, despite his near neglect by current scholars of European philosophy. In each section devoted to these philosophers we find skilful, detailed critical analyses, along with background historical information – all extremely useful for the student and scholar alike.

Miles also has an idea of philosophy itself: 'philosophy is above all a matter of acquiring and learning how to apply the tools of critical analysis and reflection; of interpreting and weighing evidence, arguments and counter-arguments; and of assessing critically and impartially the fruitfulness of various approaches to a special set of problems arising out of the universal condition of mankind.' *Inroads* certainly lives up to this image of philosophy, providing us with many detailed analyses of Miles's favorite texts: the *Meno* and Descartes' *Meditations*. Philosophy, like so many complex disciplines, will become a technical discipline, and Miles's analyses illustrate this well. Miles continues and says that the special problems must be given some solution 'if human life is to have that moral and intellectual basis without which, it seems, genuine human flourishing is just not possible.' What philosophy is, I admit I do not really know, but Miles's focus upon the universal condition of mankind is just too human-centred for my taste and philosophical practice. Nor am I so certain that without solutions to certain philosophical problems, even those in ethics, human life cannot flourish. The life of a philosopher is not for everyone, and human flourishing is so multifaceted that many lead worthwhile lives with little attempt to penetrate philosophical mysteries.

The detail of *Inroads* is impressive, but sometimes rather daunting. Miles is keen on distinctions, keeping ideas clear, yet every page is full of

numerical or alphabetical references back to propositions stated and explained earlier in the chapter. Naturally, for the sake of rigour, we have to distinguish between different interpretations and subtly different philosophical claims, but after 650 pages something of the pleasure of reading philosophy becomes lost. However, tools, textbooks, guides, and study aids are rarely gripping reads, and since *Inroads* is a good study guide to the primary texts, perhaps rigour ought to win out.

Miles's choice of figures to discuss is not so controversial, but the weight of the book appears to fall on Socrates and Plato, who together command almost half the text. Although designed for the beginner or intermediate undergraduate, Miles's book also integrates material from his scholarly publications on Descartes. Combining introductory material with one's own scholarship is tempting and understandable, but it contributes to the technical tone of the text that limits its immediate appeal to the beginner. The unevenness is made more dramatic when one compares, for example, the very introductory and, I thought, unnecessary chapter on philosophy and logic with the painstaking detail of the chapters on Descartes.

But *Inroads* does provide one path into the philosophical forest and is a reliable and useful text (despite one misleading description of Pierre Gassendi as a reductive materialist). Students and teachers will benefit from *Inroads*, for it contains a wealth of useful and pertinent information. The best side of *Inroads*, I believe, is its integration of analysis with historical sensitivity – putting philosophers and their ideas back into the contexts that gave them birth. (BRIAN GARRETT)

Murray Clarke. *Reconstructing Reason and Representation*

MIT Press. x, 192. US \$35.00

As its title indicates, Murray Clarke's *Reconstructing Reason and Representation* tackles the ambitious project of rethinking the foundations of the theory of knowledge and the philosophy of mind. He invites philosophers to shed their traditional, *a priori* views on the nature of knowledge, justification, rationality, and representation to make place for a naturalistic approach to these disciplines. As such, his project is part of a growing stream of proposals to naturalize such diverse matters as ethical norms and human consciousness.

The book begins with a defence of John Tooby and Leda Cosmides's thesis that the mind is composed of domain-specific modules which have evolved to solve narrow problems throughout the natural history of mankind. There is little doubt that perception and motor control are implemented in the brain by specific, well-delimited modules, but Tooby,

Cosmides, and Clarke go further: they hold that the mind is almost completely modular. According to them, for instance, we have modules for such tasks as negotiating with others and finding our way in a natural environment. At the risk of oversimplifying, the rest of Clarke's contribution to the naturalization project consists primarily of an attempt to shed light on other issues which are central to it against the backdrop of this massive modularity thesis.

Clarke applies his massive modularity thesis to three important philosophical problems. The first is the disjunction problem (also known as the problem of error or misrepresentation). Clarke's solution gives central place to the notion of natural function, but it goes further than previous teleological approaches by integrating teleology and modularity. The second problem concerns the interpretation of psychological data showing that subjects generally fail to follow the norms of logic and probability theory. Here too Clarke relies on the massive modularity thesis to shed light on the limitations of the human mind. The third problem is that on which internalists and externalists (more specifically, reliabilists) are divided in epistemology. Clarke takes sides with reliabilists, but he concedes that philosophers of the internalist tradition have made good points. He suggests that what is correct about this approach can be recovered within a naturalistic framework once we properly distinguish between the meliorative and non-meliorative notions of justification. He then uses the massive modularity thesis to articulate his own reliabilist account of knowledge and justification, in which there is not one kind of knowledge but several kinds which correspond to the brain's specialized modules.

Clarke successfully weaves together seemingly disparate issues into an intelligible whole. The empirical studies he discusses provide a solid basis for his properly philosophical project, and the book is a good exemplar of its kind. However, it is not for everyone. Little background is provided on the views of some authors Clarke discusses (e.g., Jerry Fodor, Fred Dretske, Ruth Millikan, and Alvin Goldman). Also, much of the text presupposes rather than defends the naturalistic approach to representation and knowledge. In other words, Clarke's concern appears to be to adjudicate debates in which naturalists engage with one another more than to discuss the fundamental questions on which they are opposed by many philosophers. To be fair, he offers a brief defence of the naturalistic approach to the theory of knowledge, but it would have been interesting to hear more along such lines, especially on the topic of semantics. Overall, *Reconstructing Reason and Representation* should be of interest mainly to professional philosophers with some faith in the naturalization project, who will appreciate its subtle balance of scientific and philosophical content. (DAVID BOURGET)

Douglas Walton. *Abductive Reasoning*  
University of Alabama Press. xvi, 304. US \$40.00

Abductive reasoning is reasoning from observed data to a hypothesis that would explain them. A famous example is Kepler's inference from a mass of data about the positions of the planets at various times to the hypothesis that they travel in elliptical orbits about the sun. As philosophers of science have only recently begun to appreciate, such reasoning to a possible explanatory hypothesis is common in scientific research. It is also common in legal contexts, for example in determining what caused a particular accident, as well as in medical diagnosis. Researchers in artificial intelligence have incorporated models of it in various expert systems for use in law and medicine. In this study, Douglas Walton summarizes and synthesizes for the non-specialist the scholarly literature on abductive reasoning, and presents his own theory of how one should evaluate abductive reasoning as strong or weak.

Abductive reasoning generates a possible explanation. According to Walton, explanation is the transmission of understanding: an explanation communicates information that enables its recipient to infer the thing explained. Thus Walton implicitly equates understanding something with being able to infer it from information at one's disposal. For an explanation to be successful, the recipient must understand its language and must have the background information needed to make the inferences to the thing explained. These requirements, he holds, can be met by a procedural model of rationality according to which the person requesting an explanation asks a series of questions until completely satisfied. The inferences involved in the understanding that is acquired through this process are often defeasible, meaning that they can be defeated (shown to be illegitimate) by further information; for example, from the fact that a moving car goes into a skid one can infer that it will leave tire marks on the pavement, but this inference can be defeated by further information that the pavement was wet or icy or snow-covered.

On the basis of these considerations, Walton proposes what he calls a 'query-driven' model of abductive reasoning. He recognizes two forms of abductive reasoning, whose strength is proportional to the extent to which its associated 'critical questions' receive satisfactory answers in an ongoing dialogue. One form reasons from the fact that some account *E* explains given data *D* better than its identified competitors to its being the most plausible account. Its critical questions are: How successful is *E* as an explanation of *D*? How much more successful is *E* than its identified competitors? How thorough has the search for alternative explanations been? Would it be better to investigate further before making a commitment for or against *E*? The other form reasons in a corresponding way from the comparative superiority of an argument from *D* to *E*, and has analogous

critical questions. The components of either form emerge in a dialogue with four phases: the dialogue setting, explanation attempts, evaluation of explanations, closure.

Walton's dialogue model captures the open-endedness of the search for explanations. It highlights the defeasibility of abductive reasoning, the practical impossibility of absolute proof that our favoured explanation is correct. But it needs to be amplified and qualified. More criteria are needed for what makes an explanation successful. We need to distinguish the sort of explanation that transmits already acquired understanding – e.g., of how to get a photocopier to make double-sided copies – from the sort that expresses newly acquired understanding – e.g., of what caused a particular accident or why a cloudless sky is blue. And the model needs to take account of the fact that ability to infer the occurrence of a phenomenon is neither necessary nor sufficient for understanding it; for example, one can understand why an atom of a radioactive isotope decays without being able to infer it from the data, and one can infer from hearing thunder that lightning just struck without understanding why the lightning struck. But the model, as Walton himself points out, provides a framework for investigating outstanding problems about abductive reasoning. And his book is a useful discussion of a wide range of scholarship about what constitutes good inference to an explanation. (DAVID HITCHCOCK)

Mario Bunge. *Emergence and Convergence:  
Qualitative Novelty and the Unity of Knowledge*  
University of Toronto Press 2003. xiii, 330. \$75.00

Early in the twentieth century a consensus developed in science and philosophy of science that ontological emergence (wholes have properties not reducible to, or derivable from, the properties of their parts) is untenable. In the latter part of the twentieth century, dating from the 1960s – around the time Ilya Prigogine's work on non-equilibrium thermodynamic dissipative systems gained prominence – an increasing chorus of scientists and philosophers of science have questioned this consensus. The current debate on emergence as an alternative to reductionism – in particular micro-reductionism – is lively, disciplined, and rooted in contemporary science and the mathematical models used to describe complex, and often non-linear, systems (e.g., atmospheric turbulence). As with most contentious and exciting debates, there is a sense of breaking new ground, but there are also a lot of specious arguments and excessive claims.

By contrast with this engaging and far from settled debate, Mario Bunge's book is stale: a return to old arguments and old attitudes. As such, it contributes little to the current debate. Instead, he refuses even to engage

in the debate by defining emergence in a way that empties it of the crucial feature relevant to the current debate. Bunge states: 'My own definition of emergence is this. To say that *P* is an *emergent* property of a system of kind *K* is short for "*P* is a global [or collective or non-distributive] property of a system of kind *K*, none of whose components or precursors processes *P*.'"

It is not that advocates of ontological emergence reject this feature; they simply consider it to lack *the* essential feature of meaningful emergence, namely, that *P* cannot be reduced to, or deduced from, properties of the components or precursors. Bunge summarily dismisses this definition: 'The standard dictionary definition of "emergence" *mistakenly* identifies it with the impossibility of understanding a whole through an analysis into its components and their interactions' (emphasis added).

The dictionary definition, however, captures the way the word has been, and is, used by most people; philosophers distinguish between epistemological and ontological emergence but recognize that the contentious meaning of 'emergence' is ontological emergence. Bunge proffered his definition earlier (1977), but a lot has happened in science and philosophy of science during the almost thirty years since. That he chooses to address a concept of emergence that lacks an essential feature of the concept as currently hotly debated is not surprising. Bunge's views are rooted in a logical empiricist's conception of science, as the following makes clear: 'Some philosophers such as Ernest Nagel (1961) and Carl G. Hempel (1965) have rightly rejected the holist construal of emergence as an ontological category, as being imprecise. They have admitted "emergence" only as an epistemological category equivalent to "unexplainable [or unpredictable] by means of contemporary theories" – the way Broad had proposed.' Nagel and Hempel were central figures in the logical empiricist movement – a movement that, although impressive half a century ago, has been rejected by a majority of philosophers, historians, psychologists, and sociologists of science as well as scientists.

It is difficult to comprehend how a book on emergence published in 2003 could fail to take account of the writings of Sunny Auyang. It is also difficult to understand how someone could, anytime after the early 1980s, claim, 'The centrepiece of human socio-biology is its hypothesis of kin selection, according to which we are "designed" by natural selection so as to behave altruistically towards those who share most of our genes with us – that is, our kin, in particular child, parent or sibling.' W.D. Hamilton's concept of inclusive fitness (a concept shaped a decade before E.O. Wilson's *Sociobiology: The New Synthesis*) allowed a compelling population genetic explanation of biological altruism in organisms like ants and termites – social insects. If human sociobiology has a cornerstone, it is reciprocal altruism, game theory, or mechanisms of culture – gene interaction. These are vastly more important than kin selection (inclusive fitness). There is a wealth of literature on these mechanisms.

Anyone looking for a fresh approach to emergence and convergence will not find it in this book. (PAUL THOMPSON)

Wilfrid J. Waluchow. *The Dimensions of Ethics: An Introduction to Ethical Theory*  
Broadview 2003. 256. \$26.95

Wilfrid J. Waluchow takes ethical theory to be a branch of philosophy that aims 'to understand, interpret and to some extent guide, the practice of morality.' So understood, ethical theory covers meta-ethics (the topic of part 1) and normative ethics (the topic of part 2). Rather than argue for particular answers to questions in ethical theory, the book explores, 'with a critical eye,' a range of answers to such questions that have been offered by philosophers in the history of Western thought.

In a chapter on basic terminology commonly employed in ethical theory, Waluchow differentiates among kinds of moral judgments, theories of obligation, and theories of value. He also explores the language of rights and explains two approaches to the interpretation of moral utterances (cognitivism and non-cognitivism).

In the following chapter, he presents three arguments for moral relativism, and finds them to have 'only limited force.' Though he does not claim to settle the question of whether moral relativism is true or false, he does think that his discussion undermines the view that in morality everything is a matter of opinion and the view that moral relativism leaves no room for moral disagreement or moral reformers.

The best possible argument against moral relativism, he suggests, would perhaps be the articulation of a theory purporting to establish an objective basis for morality. In a chapter on morality and religion, he examines two such theories: the divine command theory and natural law theory as developed by Aquinas.

An important non-theistic attempt to provide an objective basis for morality lies in social contract theory, which Waluchow believes capable of finding a 'suitable mid-point' between moral relativism and a moral objectivism of the sort represented by Aquinas's natural law theory. His account of modern social contract theories of morality is largely an exposition of the theory developed by David Gauthier; the novice will find it challenging.

In the second part of the book (normative ethical theories), Waluchow examines utilitarianism, the ethical theories of Kant, W.D. Ross, and Aristotle, and feminist ethics.

His discussion of utilitarianism covers utilitarian theories of value and the two main utilitarian theories of obligation, act utilitarianism and rule utilitarianism. Both of the latter theories, he argues, face the same difficulty: even if they get the right results in most cases, it may be that they do so for the wrong reasons.

Turning to Kantian ethics, he claims that Kant's first formulation of the categorical imperative highlights two requirements of 'valid moral thinking accepted by most moral agents,' namely logical consistency and impartiality. A shortcoming of Kant's theory, however, is that it locates the source of the intrinsic worth of human beings exclusively in their rationality. But Kant should perhaps be applauded for encouraging us to consider 'whether there is more to moral judgments than an assessment of consequences.'

For W.D. Ross there is, though for him consequences 'do count sometimes and to some extent.' Ross proposes a theory of obligation with a plurality of ultimate principles, each specifying a *prima facie* duty. The chief strength of the theory, Waluchow holds, is that it recognizes the complexity of the moral life. But it lacks 'a means of adjudicating among conflicting *prima facie* duties,' and this is a 'serious gap.'

For Aristotle, the fundamental ethical question was not 'what should I do?,' as it was for the utilitarians, Kant, and Ross, but 'what should I be?' When it comes to deciding what we should do, there is an 'indeterminacy' in Aristotle's ethics. On balance, in Waluchow's view, this is a weakness of the theory. The solution, he thinks, may be 'to supplement Aristotle's account of moral virtue with a theory of right action.'

Many strands of feminist ethics (the topic of the final chapter) criticize traditional ethical theory for being too concerned with universal principles. But, Waluchow argues, the feminist objection isn't really to universal principles but to a tendency to abstract from context. Moreover, emphasizing the importance of context doesn't establish 'the need to reject the ethics of universal principles altogether.'

Lucidly written and even-handed, this is a first-rate text for use in an introductory ethics course to supplement primary readings. (DEREK ALLEN)

Béla Szabados and Eldon Soifer. *Hypocrisy: Ethical Investigations*  
Broadview. 352. \$25.95

In discussing what he calls *internal* emotions, Descartes gives the example of a husband mourning his recently departed wife whom, as it happens, he would be quite sorry to see brought back to life again. He sheds tears at her funeral, but they do not prevent him from feeling, even as they roll down his cheeks, a 'secret joy in his innermost heart.'

Descartes's concern is psychology, not morals; so the word *hypocrite* does not figure in his story. But we, for our part, might well wish to add it, and also add the story to the catalogue of tales with which Béla Szabados and Eldon Soifer begin their book: some are biblical (Jesus and the Pharisees), others, literary (Molière's *Tartuffe*), and many are taken from ordinary life. All are discussed at length later in the book, in connection



with one general point or another. In this brief review I shall stick to my Cartesian example; but all the questions I raise, I have learnt from Szabados and Soifer's insightful analyses.

Why do we, readers of the husband's story, disapprove of him and call him a hypocrite? The answer is simple: his behaviour is deceptive, he intends the mourners to view him as a sensitive, warm-hearted, and faithful man, which he is not. Hypocrisy, then, in its most basic form (Szabados and Soifer call this the 'narrow' sense), is the attempt to present oneself as having a certain virtue when one in fact lacks it. But now, surely, we want to ask: what is wrong with the husband's behaviour, even so? Have the mourners, or the deceased wife, or anyone else for that matter, been hurt in any way by the false tears? False they may be, but they promote respect for marriage and for the dead; they also help the husband to conceal the indelicate feelings that he harbours, and so protect his privacy. Would we rather that he smiled? Small wonder, then, that so many moral thinkers have played down, even denied, the wrongs of hypocritical behaviour: 'Hypocrisy: Not All It's Cracked Down to Be' is the title of a recent piece.

Well, Szabados and Soifer are not on the laxist side. While not endorsing every condemnation of hypocrisy (some of them they judge simplistic), they will nonetheless argue against latitudinarian defences, pointing to weaknesses in the arguments offered in their support. I am not sure that I can formulate in a general abstract way what they take to be the chief sin of hypocrisy; let me just point to two features present in my Cartesian tale. First of all, the husband's tears serve to hide a very negative quality of character – call it lack of commitment to people; and while this has no ill effects today, who knows about tomorrow? The hypocrite's mask of virtue often conceals the ugly jaws of vice. But more directly still, the tears are themselves a display of vice. They are deceptive, period. Again, I am not certain exactly where Szabados and Soifer would locate the wrongness of deceit: my impression is that they are ultimately internalists. What for them makes deception blameworthy in itself is not the deprivation that it inflicts upon the dupe: it would be difficult to argue that the other mourners had a right to know the truth about the husband's feelings. No, what really matters is that the husband's inner self is corrupt.

As I have said, I am partly guessing here. It remains that Szabados and Soifer insist on the inherent link between hypocrisy and deception – it might even be deception of oneself. Our husband might, thanks to his tears, come to believe that he really *is* mourning his wife: would this remove the hypocrisy? Such questions are discussed with both subtlety and verve throughout the book; I particularly enjoyed the incisive study of the ties between hypocrisy and irony with which the book ends.

A final remark, not about content. The book's cover – Giotto's *Kiss of Judas* – is admirable. (ANDRÉ GOMBAY)

Richard V. Ericson, Aaron Doyle, and Dean Barry. *Insurance as Governance*  
University of Toronto Press 2003. vii, 414. \$68.00, \$38.00

Richard V. Ericson and Aaron Doyle, editors. *Risk and Morality*  
University of Toronto Press 2003. vi, 461. \$70.00, \$35.00

One of the more unusual aspects of Michel Foucault's intellectual legacy has been the emergence of a small cottage industry of theorists with an abiding interest in the insurance industry. The reasons for this are not to difficult to find, since it is difficult to think of an institution that more closely matches Foucault's description of a 'power/knowledge regime' or 'government by truth' than the insurance industry (and its homologue, the 'social safety net' of the bureaucratic welfare state).

Foucault's basic view, it will be recalled, is that the dichotomy normally assumed between power and knowledge is a false one. Power produces knowledge, knowledge which, in turn, permits the reproduction of power. Thus a particular body of knowledge is simply the manifestation of a certain configuration of power in society; the terms represent different ways of analysing one and the same complex.

As a general approach of the history of ideas, this kind of naïve cynicism has little to recommend it. But in the case of the insurance industry there is enough of a resemblance to give anyone pause. It is quite clear that without the development of both population statistics and probability theory in the late eighteenth and nineteenth centuries, the emergence of actuarial science would have been impossible. Without actuarial science, there would be no insurance industry. At the same time, the emergence of the insurance industry, along with the demands of actuaries, is what *provided* the central impetus for the development of these bodies of knowledge.

Thus many social scientists sympathetic to Foucault have turned to the insurance industry as a way of demonstrating the 'cash value' of his methodological framework. *Insurance as Governance* is an excellent example of this tendency. Of course, the insurance industry is also a fascinating object of study in its own right, and much of the analysis in this book – based upon 224 interviews conducted with insurance industry insiders in Canada and the United States – is of considerable independent interest. A sense of the Foucauldian background is important, however, when it comes to understanding why theoretical reflections on the changing nature of 'governance' occupy the first one hundred pages, or why the conceptual framework employed in the book deviates so resolutely from the standard economic approach to the understanding of the insurance industry.

Indeed, the first thing about *Insurance as Governance* that many readers will notice – especially those with a background in economics – is that the authors eschew the concepts of 'moral hazard' and 'adverse selection' as

a framework for understanding the market dynamics of the insurance industry. The temptation here is understandable, since these two concepts have been subject to a certain amount of over-use in recent years. Nevertheless, it is not obvious that the alternative conceptual framework employed by the authors represents much of an improvement.

The concept of 'moral hazard' gets assimilated by the authors into a broader category referred to as 'moral risk,' which is defined as pretty much any circumstance in which one individual has the opportunity to externalize costs onto another. Their motivation for this recategorization is primarily political, based upon a desire to emphasize the ways that insurance companies take advantage of policy-holders, rather than just the other way around. Perhaps unsurprisingly, this sort of reasoning does not produce the most analytically perspicuous system of classification.

For instance, the authors describe both the problem of fraud and the problem of moral hazard as 'moral risks' that insurers must contend with. Yet the two are very different. In the standard run of cases, fraud does not increase actual losses, it merely involves misrepresentation. Moral hazard, on the other hand, actually increases losses – which can then truthfully be reported. Moral hazard is a rather counter-intuitive phenomenon, which affects the insurance industry in a very particular way. Fraud, on the other hand, is a very general problem affecting all commercial transactions. Lumping them together seems to obscure more than it reveals.

The authors are even less deferential when it comes to the concept of 'adverse selection.' Indeed, the term does not appear in the book (the less common term 'anti-selection' is used once). This is a rather striking omission, given that the book has an entire chapter dedicated to the subject of risk classification and underwriting. It also sets the stage for a rather uncharitable discussion, in which the authors create the impression that underwriting is used entirely as a cherry-picking strategy (or as a way of enhancing the risk-pool), without once mentioning the need for insurers to protect themselves (or policy-holders) from the effects of adverse selection.

The discussion of fraud is similarly uncharitable. Here the authors commit a classic fallacy of social constructionism, arguing that, because insurers have substantial discretion in deciding how to draw the line between exaggeration and fraud, 'fraud is an artifact of how the insurance industry organizes to deal with it,' and thus fraud itself is 'produced through the governing mechanisms of the insurance industry.' Because of this, the disciplinary apparatus created by the insurance industry cannot possibly have as its rationale *merely* the elimination of fraud (since it is the insurance industry itself that creates fraud!), but must have some more nefarious, yet unspecified, social control function.

Setting aside these deficiencies in the authors' broader theoretical framework, the actual research they have conducted is fascinating. There is an engaging discussion of reinsurance, for instance, along with a very

useful explanation of how the practice is organized. There are also some priceless bits of ethnography, as when an employee working on a large 'stop loss' deal is described, listing off-hand some possible 'major catastrophic losses' such as 'an earthquake resulting in \$80 million in claims' or 'the crash of a school bus involving \$90 million in claims.' It would be difficult to imagine a better example of how the world seen through the eyes of an insurer differs from the world of everyday experience.

The edited collection, *Risk and Morality*, provides a broader cross-section of essays by authors interested in risk (and also for the most part sympathetic to the Foucauldian perspective). Most of these papers could best be described as essays in social criticism. Everyone seems convinced that there is something very important about the phenomenon of risk, and something very sinister about the development of risk-management techniques in the private sector. Not everyone is equally successful at articulating what they think is either so important or so sinister.

The strongest papers in the volume are the ones that deal with insurance specifically. There is a very good article by Tom Baker on the subject of adverse selection, which shows quite nicely how underwriting can be used as a defensive technique against policy-holders with private information, but also as an (unfair) offensive technique in competition against other insurers. There is an eye-opening discussion by Pat O'Malley on the legal difficulties that have been encountered trying to distinguish between (illegitimate) gambling and (legitimate) insurance. There is also a useful survey article by David Garland, for those not familiar with the literature, on 'The Rise of Risk.' (JOSEPH HEATH)

Craig Ireland. *The Subaltern Appeal to Experience:  
Self-Identity, Late Modernity, and the Politics of Immediacy*  
McGill-Queen's University Press. xix, 212. \$75.00, \$27.95

What makes experience such an indispensable category, especially for humanists and social scientists examining dispossession and subordination? Why has experience persisted in academic discourse even after thorough and convincing critiques of appeals to immediacy? How might the trajectory of experience in twentieth-century thinking be mapped? These are some of the questions and issues that Craig Ireland undertakes to explore in *The Subaltern Appeal to Experience*. In this intriguing book Ireland provides a nuanced discussion of contemporary debates on experience, together with a valuable examination of the historical development of the deployment of the concept within late modernity.

Ireland's point of departure resides in two influential and ideologically opposed texts: American feminist historian Joan Scott's poststructuralist critique of experience, first published in *Critical Inquiry*, and British Marxist

historian Edward Thompson's path-breaking book *The Making of the English Working Class*. Beginning from an examination of the appeal to experience in the autobiography of the well-known science fiction writer Samuel Delaney, Scott articulates a Foucauldian-inspired critique of experience that demonstrates how its apparent immediate impact must in fact be read as a socially constructed category at work within memory. Thompson's book, a classical touchstone within British subaltern historiography, traces the emergence of a working-class consciousness within groups of northern labourers in the industrial revolution. Although vehemently critical of continental structuralist and poststructuralist models, Thompson is no naïve empiricist; his writings attempt to understand the ways through which the labouring classes of northern England arrived at self-consciousness and agency, a process in which experience functions crucially as, in Ireland's words, 'a potential fissure in an unassailable hegemonic order.'

Ireland's analysis of the assumptions implicit in Thompson's thought locates the critical intervention of experience in the disturbing or unsettling of accepted ways of thinking. As he puts it, 'in the Thompsonian appeal to experience is the hope that something might somehow so *unexpectedly disrupt* dominant ideology that the subaltern will be galvanized into forging or reinforcing counterhistories and oppositional ideologies' (original emphasis). In other words, the shock of the new, the unanticipated, provokes a reconsideration that has the potential to open up innovative ways of understanding and thinking through new configurations. Such a conception has obvious affinities with modernist aesthetic theories of defamiliarization (Shklovsky's 'making strange,' Brecht's *Verfremdungseffekt*, Pound's axiom 'make it new'). For modernist theorists and writers the shock of defamiliarization has the function of breaking down habitual lines of thought, thereby putting in question conventional assumptions, and it is this action of stimulating new reactions, connections, and thoughts that underpins the ethical claims of art to develop human capacities. It might have been productive for Ireland to analyse in more detail the relationship of Thompsonian theories of experience to postwar British cultural criticism, especially the writings of Raymond Williams and John Berger. In particular, Williams's 'structure of feeling,' a concept he developed in an attempt to replace both the unsatisfactory determinism of conventional Marxist theories of literature and the equally debilitating intuitive vitalism of F.R. Leavis's literary criticism, seems to have a critical affinity with Thompson's theorizing. Williams used and refined 'structure of feeling' from his early writings on drama in the 1950s to the later theoretical reflections of the 1970s and 1980s, throughout the decades when Thompson was writing *The Making of the English Working Class*. A similar intersection with Thompsonian theories of experience might be explored in the writings of John Berger, especially his widely read book, *A Seventh Man* (1975), coauthored with the photographer John Mohr, which ela-

borated the genre of the photo-essay in an attempt to represent the experience of migrant workers in Europe.

Nevertheless, *The Subaltern Appeal to Experience* is an excellent examination of pressing issues for historical and cultural critics. Readers of the book will discover thoughtful analyses of the German tradition in Dilthey's *Erlebnis* and the persistence of *Erfahrungshunger*, the haunting sense of an endlessly extended present within late modernity, and the entangled place of agency in postmodernist theories. At a time when the appeal to experience has proven to have such tenacity, Ireland's book undoubtedly provides a useful starting point for further engagements with these important discussions. (PAMELA MCCALLUM)

Andrew Ede and Lesley B. Cormack.

*A History of Science in Society: From Philosophy to Utility*

Broadview. 458. \$44.95

In an April 2005 *Globe and Mail* article ('No Faith in Science'), Carolyn Abraham describes how certain scientific investigations in America under the Bush administration are being threatened by religiously minded lobbyists who object to what they perceive as morally misguided research supported by public funds. Such an interaction between science and society is not new to the modern age; it is a long and colourful story that reaches back to the birth of science itself. With an eye to illuminating this tale and demonstrating that the history of science is something greater than white-coated chemists analysing test-tubes or physicists scribbling Greek symbols on a blackboard, Andrew Ede and Lesley B. Cormack have coauthored *A History of Science in Society: From Philosophy to Utility*.

All the usual suspects are included in the book: Aristotle, Copernicus, Galileo, Newton, Lavoisier, Darwin, Einstein, and Oppenheimer. These seminal figures in the history of science are not presented as disembodied intellects who pass ideas from one mind to the next. This approach is refreshing. As in all human activity, the environment in which science is created plays an important role in that creation. A few brief examples from the book illustrate the point. The needs of Roman society ensured that their study of nature focused on practical concerns like surveying roads rather than the philosophy of their Greek predecessors, which tended to be more abstract. Galileo's desire for patronage spurred his astronomical studies, which attracted lucrative interest from the wealthy Medici court. Moreover, mercantile interest went hand in hand with the advancement of the Enlightenment. Closer to our own era, the world wars illustrate in dramatic fashion both the theoretical challenges and the potential of terrible utility for science in the examples of gas warfare and the atomic bomb. Social and political issues were clearly part and parcel of the history of science. While

this has long been known to professional historians and detailed at length in specialized monographs, Ede and Cormack bring this important realization to the general public and student readers alike and in so doing add an aspect to the history of science rarely discussed outside of the academy. While the scope of the book and likely interest of readers necessitated selectivity and brevity of some topics – four of the eleven chapters address twentieth- and twenty-first-century issues – its overall effectiveness is not diminished.

Ede and Cormack have based their fine book on the most current and cutting-edge research in the history of science. Student and professional researchers will be well served by the ample suggestions for further reading, which are helpfully divided into the same chronological chapters as the main text. The diagrams and pictures employed throughout the book are very useful explanatory aids. I found the schematic depictions of Zeno's paradoxes, epicycle motion, Phlogiston combustion, and Mendel's genetics particularly effective. The quality of the illustrations is high: only the picture of Newton stands out for its cartoon-like appearance.

While the theories and works of some philosophers and scientists are more solidly linked to society than are others, Ede and Cormack have done an admirable job of demonstrating how ideas about nature are separated from the society that produced them only at the peril of proper historical understanding. It should be mentioned that in addition to the single-book format under review here, *A History of Science in Society* is available in two volumes: (1) antiquity to the scientific revolution, and (2) the scientific revolution to the modern age. This is particularly useful for instructors who often break history of science courses along these lines and will ensure that, in whatever form, *A History of Science in Society* will reach the wide audience it deserves. This is an excellent book that I have used in my own teaching and will continue to use. (JEFFREY R. WIGELSWORTH)

L.W. Sumner. *The Hateful and the Obscene: Studies in the Limits of Free Expression*  
University of Toronto Press. xii, 276. \$60.00, \$29.95

In this cogent and yet readable work, L.W. Sumner proposes no less than a theory of free expression, that is, a 'coherent set of principles capable of answering the most important ... questions about expressive freedom and its limits.' His focus is on two fairly narrow though very important such areas: pornography and hate propaganda. He also limits himself, virtually, to Canadian law and public policy, to the imposing of restrictions on pornography and hate speech by the criminal law, in relation to the Charter of Rights and Freedoms. The question is: should we have criminal restrictions on these activities in this country now? His answer, essentially: no – a position, as he explains, virtually the opposite, with regard to hate

speech, to his view of fifteen years earlier when he first became involved with these issues. Why the change of mind? Thinking further about it, and finding out more about it – and what better inducements could there be?

His theory on this subject appeals to a *foundation* in a sense readers not familiar with contemporary social philosophy may need to have explained; happily, it is quite well explained (chapter 2) and is virtually that found in John Stuart Mill's classic work, *On Liberty*. Mill advances a famous general principle, that the only legitimate purpose of impositions by the public on the individual is the prevention of *harm to others*. Sumner proposes that this is indeed the best underlying theory to attribute to the framers of the Charter.

Liberty is to be protected up to the point at which such harm is forthcoming. Sumner carefully explains that the principle is to be applied pretty much as an 'absolute' restriction, neglecting details and apparent cases in which perhaps more good than harm might come from repression. Mill's principle aims to protect especially the *personal* part of one's life, which, he supposes, is intrinsically not such as to affect others at all. However, the social part, as we might call it, needs to be divided carefully into two cases: those where the other persons involved are so *voluntarily*, and those where they are not. The point of Mill's principle is to restrict government-licensed interference in the lives of individuals in all contexts except the last: in which others are affected *negatively*, that is, *harmed*, by the actions in question. And even then, the government shouldn't necessarily always interfere; a major issue for government is when the harm done is sufficient to justify intervention by the law. We should not use cannon against fleas, even if what we are attempting to regulate is indeed somewhat harmful to some persons.

After much careful and well-informed discussion, Sumner arrives at the conclusion that nearly all the constitutional decisions affecting these issues over the past couple of decades are in error. Sometimes they fail of clarity on the issue of who is harmed and how much; and almost always, they fail of a reasonable requirement of evidence.

No one can doubt the importance of these issues, and you are unlikely to read anything as carefully reasoned as what you will find in this remarkable book. Like all of Sumner's work, it is also a model of organization and incisive prose that is a pleasure to the inner ear. Few academics manage to be so readable. Read it, by all means. (JAN NARVESON)

J.A. Wainwright, editor. *Every Grain of Sand:  
Canadian Perspectives on Ecology and Environment*  
Wilfrid Laurier University Press. 181. \$24.95

This collection of fourteen essays brings together political activists, university academics, and creative writers in order to introduce contempo-



rary ecological concerns from a uniquely Canadian perspective. In presenting a wide range of theoretical perspectives on what ecology is and why it is important to Canadians, it succeeds admirably. Ecofeminism is well represented by Trish Glazebrook, who presents an 'erotics of nature' as an alternative to the more masculine conceptions of nature provided by contemporary science. Anne Marie Dalton discusses the impact that the work of Thomas Berry had upon her intellectual development in order to suggest that the prevailing assumption among many ecologists that Christianity has substantially contributed to our current environmental crisis needs to be balanced by a recognition that a religious ethos can play a powerful role in furthering ecological commitments. Leanne Simpson sets First Nations ecology in the context of Native peoples' continuing resistance to colonization and their struggle for social justice. Lionel Rubinoff adopts the biological perspective of writers such as René Dubos, John Livingston, Paul Shepard, and E.O. Wilson to suggest that because our bodies have evolved through an interaction with nature, our humanness cannot survive without it: 'the world is your body.' More historical approaches to ecology are also present in the collection, including Onno Oerlemans's sophisticated account of the importance of ecology to English Romanticism and Peter Armitage's account of the changing representation of Labrador, an essay that sets the history of how Europeans have imagined this place (as primeval wilderness, romantic frontier, touristic escape, or resource Eldorado) against how it is understood by Innu and Inuit people.

Readers familiar with ecological theory will find much that is familiar here (and the book would serve as a good introduction to contemporary ecological theory), but they will also find much that is new. Most of the contributors seek to convey in deeply personal terms how their interaction with nature has laid the ground of their environmental commitments. The book is very much about the biographical underpinnings of ecology as a reflection on the manner in which experiences with different kinds of nature underlie and motivate ecological writing. Often to know why the experience of nature matters requires a journey into the past, so the influence of William Wordsworth on this collection is strong. One learns of the impact that a frequent summer trip to a pond in Newmarket, Ontario, had upon J.A. Wainwright. Karen Krug writes how she has come to understand growing up on a farm in Saskatchewan. In arguing that environmental studies is a border-practice, straddling nature and culture, Catriona Mortimer-Sandilands speaks of the discoveries made by her child, while playing on a beach near Victoria, British Columbia. Adopting Florence Krall's idea of 'ecotones,' the transitional regions between two different habitats, she suggests that much of the complexity of ecological thought derives from its commitment to exploring these spaces of transition. In ecology, the personal is often the political, and this is both a

strength and a weakness, for increasingly, those who speak for the importance of preserving the natural world must address their arguments to people whose experience of nature, through increasing urbanization, is limited and, sadly in some cases, non-existent. As Ehor Boyanowsky, a past president of the Steelhead Society of British Columbia, observes in explaining his deepening commitment to salmon and steelhead conservation: 'A person has to experience a thing of value before she or he can become concerned about its loss.' In insisting that 'one of the most potent forces of opposition to end-of-nature scenarios is positive human memory of the experience of nature,' J. A. Wainwright places this book within a tradition of nature-writing that combines a clear-sighted recognition of the irreplaceable gifts that the experience of nature can give to those who are fortunate enough to receive them with an anxious recognition of the precarious state of such experiences in the modern world. (ALAN BEWELL)

David Morris. *The Sense of Space*  
State University of New York Press. xii, 220. US \$45.00

If the gods annihilated potable water, the air we breathe, the earth's bounty, or the sun's fiery energy, we would be destroyed because we depend on the worldly elements to be the living beings we are. In interesting ways, then, we are the world. However, it has often been argued that we are more than the world. If the worldly elements are merely mechanical in nature, then although they might explain how Socrates' muscles contracted when he walked, for example, they will not explain the reason why he walked into jail to accept his death sentence. Perhaps we are not merely the world, but rather something differentiated from it as well. Perhaps we are also psyches that transcend the world. Philosophers have meandered back and forth across this theoretical landscape for more than two thousand years, and they have reached a variety of interesting impasses, one of the most extreme being substance dualism, according to which our bodies are spatially extended substances of the world, our psyches are incorporeal or unextended substances that transcend the world, and each of us consists of both. Alternatively, it has been argued that we are nothing but body, or nothing but psyche, or even the identity of body and psyche.

In *The Sense of Space*, David Morris follows the lead of the twentieth-century phenomenologist Maurice Merleau-Ponty, for whom the lived body was a primordial and indivisible unity of body and psyche. For Merleau-Ponty, attempts to account for our embodiment not grounded in this unity were built on mere abstractions, not on the concrete experience of the lived body. Morris does not reply to the philosophical tradition so much as construct a theory of the lived body as explicitly interrelated with

the world, a theory in which this interrelation necessarily involves a 'sense of space.' For Morris, the perceiving, moving, developing, social, and ethical body is always already involved in a spatial world. Thus he is much less concerned with body-world interrelations regarding our mere existence than with body-world interrelations regarding our various activities in the world, given our existence. When I walk with a friend in the quad, or drive a car on the street, for example, I am operating in specific spatial contexts. Without having become adapted to the features of such contexts – without having internalized them in myself as a perceiving, moving, developing, social, and ethical body – I would not be able to act in them. In contrast to the newborn infant, who is not yet appropriately adapted, in the course of time I have become a driver and a walking friend fitted to the world. Being acting bodies in the world, we have internalized the world. Body and world are 'crossed.'

But what is the sense of space involved in our activity? In the empirical tradition, we would argue that space is a perceivable feature of the external world. Immanuel Kant, the father of German Idealism, argued that our experience of the external world is necessarily spatial because of formal contributions made to experience by our own mental faculties. Morris argues that our sense of space is not preconstituted in either of these ways, originating neither 'out there' in the world, nor 'in here' in the mind. Rather, the fundamental crossing of world and body over time develops a sense of space together with the development of perception, motion, sociality, and morality.

To elicit the sense of space, its grounds, and its features, Morris makes generous use of analogies, examples, and studies, but the book does meander through some rough country, straining the reader sometimes by failing fully to elaborate the analogies, examples, and studies, and other times by aggregating invented usages in infelicitous phrases. Nevertheless, to the extent that Morris sticks to the interpretation of lived experience, it is difficult to disagree with what he is trying to do. Readers interested in embodiment should find the book interesting. (JOHN DUNCAN)

Deborah Keahey and Deborah Schnitzer. *The Madwoman in the Academy: Forty-three Women Boldly Take on the Ivory Tower*  
University of Calgary Press 2003. 216. \$24.95

Madness is very much in the eye of the beholder, and, as many of the contributors to this collection of life-writing by women in academia demonstrate, it is certainly not just female academics who are crazed. Jane Cahill, for example, writes a retrospective of her career as a classics instructor and takes the opportunity to call for an end to the 'totally ridiculous request' epidemic that afflicts her students: one such student

'needed some material from a reference book that was in the branch of the public library nearest to my home. Would I, she asked, stop in on my way to work and photocopy the relevant pages for her?' Her ('regrettably unspoken') response: 'are you completely out of your tiny mind?' In 'Mad Dogs' Nathalie Cooke tells the tale of her academic career and growing family through the eyes of her dogs. Trevor, the most recent of these, was a frequent runaway, especially when a new child was born: 'my husband was working in Pittsburgh when our first son was born, in Mexico when the second son was born; and I was based in Toronto. When our third son was born, the family was living in Montreal [but my husband] ... signed the contract for a new job in Toronto on the day [he] was born. The family moved from Montreal to Toronto the following year, so when our fourth son was born, I had already begun the commute to work in Montreal. So, you see, Trevor may have had a point.' I would like to have read more about the nuts and bolts of how such an arrangement ever worked, but if insanity is in the eye of the beholder, the description of ways in which to manage insane workloads, too, must be subjective not prescriptive. This is a collection in which to find community, not easy answers to the problems that face women in the ivory tower.

One of the strengths of this collection is that it avoids a shortcoming of many studies of women in the workforce: the tendency to be long on problem-description and disappointingly short on problem-solving. Because this is a collection of autobiographical pieces, there is no anticipation of a magic pill conclusion, no teleological drive to a pat solution. Instead, the variety of perspectives from women in all stages of careers in academia adds up to a rich mix of experiences. As Keith Louise Fulton notes, 'Women's Studies has been constructed on methodologies for retrieving experience as knowledge.' Experience as knowledge is precisely what this collection offers, and each reader will find resonance in a different contributor's piece. Advice can be found, but it is deftly offered. Aretha van Herk, for example, writes this wry definition for 'Responsibility': 'Always waiting, always there, always yours. ... Be responsible but avoid responsibility. Do not feel guilty about this. How much responsibility are you being paid for?'

Guilt, like madness, is a prominent theme, especially in selections written by mothers. Mother work and academic work share an important, and often debilitating, characteristic: the guilt-inducing fact that the work is never done. Biological and tenure clocks tick loudly in this collection. In her description of her choice to delay tenure-track work while her children are young, Monika Lee writes, 'I have no regrets but many worries. ... The care and nurture of small children is a contractually limited appointment too.'

Deborah Keahey and Deborah Schnitzer have compiled a valuable collection of writings here. Sometimes humorous, sometimes enraging,

always enlightening, the pieces (including poems, essays, and dialogues) illustrate the contradictory quality of a woman's life in academe that the editors hoped to capture with the word 'Madwoman': 'the indignation and the acquiescence, resistance and internalization.' Not all of the entries are as antagonistic as the collection's subtitle would suggest. Many of the writers do challenge the ivory tower, but many also revel in its madness. As Jennifer Kelly writes, 'While it will feel like madness most of the time, I know that continuing will be an act of sanity.' The celebration of the mad joy of the academic vocation offsets some of the more harrowing tales of women's struggles and makes this a collection to turn to for inspiration as well as consolation. (NATHALIE FOY)

Lambert Zuidervaart. *Artistic Truth: Aesthetics, Discourse and Imaginative Disclosure*  
Cambridge University Press. xiii, 278. \$100.95

This thorough and far-reaching analysis of artistic truth in Western society is but the first publication in a two-part project, in which the author proposes an integrated aesthetic and social philosophy. Lambert Zuidervaart's main concern in this volume is to rescue the concept of artistic truth from twentieth-century scepticism and analytic reductionism. This he accomplishes via a meticulous overview of key moments in recent aesthetic theory, representing viewpoints from logical empiricism (Monroe Beardsley), nominalism (Nelson Goodman), realism (Nicholas Wolterstorff), and critical theory (Theodor Adorno, Jürgen Habermas), among others. In the process, Zuidervaart expresses his own conception of artistic truth as 'imaginative disclosure,' a hermeneutic, critical process of 'cultural orientation' communicated through aesthetic symbols.

Zuidervaart reveals in the introduction that his philosophical training occurred in the little-known 'Amsterdam School,' which is not a school unto itself so much as a critical approach to traditional schools in the discipline: it employs a 'dialogical' and 'dialectical' methodology that traverses conventional academic boundaries and sets disparate arguments into conversation with one another. This radically transdisciplinary approach is the book's greatest strength as well as its greatest challenge. Rarely does a philosopher so deftly employ the technical language of philosophical traditions from both sides of the established cleavage between 'analytic' and 'continental' thought – much less in the same short volume. To his credit, Zuidervaart treats each view with equally careful consideration, even though his own stance is most influenced by the German existentialist Martin Heidegger ('the single most influential philosopher in twentieth-century European philosophy'). Zuidervaart's intellectual pluralism allows him to deconstruct assumptions about the

nature of truth and art, drawing fruitful comparisons that otherwise might have remained dormant beneath age-old biases. To the reader, the depth and breadth of the excavation might be daunting, but Zuidervaart is committed to giving a fair rendition of each view he presents.

Zuidervaart puts forward three criteria for artistic truth, or 'modes of imaginative disclosure,' which he labels 'authenticity,' 'significance,' and 'integrity.' The kind of truth they disclose is 'truth with respect to,' as opposed to the truth yielded exclusively (on some theories) by propositions, or (on others) by some metaphysical correspondence between fact and representation. The epistemology that Zuidervaart rejects is not foreign to philosophers, but the one he defends is more difficult to grasp. In a sense, this is precisely the point: art talk is dynamic and interpretative, and artistic truth therefore resists being reduced to static propositional form. Zuidervaart asks us to consider the artwork in its cultural and historical milieu, where its meaning is given by a combination of the artist's imaginative processes, the artwork's 'internal demands,' the audience's interpretive needs, and the shared principles of their environment. These concepts would be more accessible with concrete examples, which are surprisingly infrequent in the book (a certain Van Gogh painting recurs a few times, but the bulk of the argument is theoretical). For all his analytic acumen, Zuidervaart uses terms to describe artistic truth – informed heavily by Heidegger's ontology and Habermas's communicative action theory – that might still strike some readers as jargony or abstract.

Standing at the intersection of epistemology, aesthetics, philosophy of language, and social thought, this book, as well as its forthcoming companion volume, will no doubt have wide appeal. More importantly, it is poised to open a debate about the hermeneutic life of an artwork and the limitations of contemporary analytic conceptions of 'truth.' If the notion of artistic truth is to enjoy any future, it will require more non-denominational reconsideration along the lines that Zuidervaart has achieved. Zuidervaart deserves praise for his efforts to make philosophers intelligible to each other, and to make art intelligible to those who question its cognitive relevance. (LAUREN BIALYSTOK)

Douglas Farrow, editor. *Recognizing Religion in a Secular Society: Essays in Pluralism, Religion, and Public Policy*  
McGill-Queen's University Press. xx, 201. \$24.95

Arising out of a McGill University conference in October 2002, these nine essays propose to examine the role and place of religion in a contemporary secular democracy. Their actual subtext, as the late Claude Ryan states in the foreword, is that liberalism 'is a thinly veiled way of curtailing the freedom of expression of religious believers.' Religion, to judge from the

Muslim, Jewish, and Christian backgrounds of most of the essayists, and largely confirmed by their words, tends to mean traditional Western monotheism. H. Tristram Engelhardt, Jr identifies a 'profound moral rupture' separating 'traditional Christians, Jews, Muslims, and others who recognize that the universe has deep meaning and purpose from those who prefer to act as if there is no God and as if religious differences were merely matters of culture rather than matters of truth.' Engelhardt narrowly and normatively defines 'traditional Christians' as 'those who endorse the moral commitments of the Christianity of the first millennium and the seven initial councils.' No mention is made in these pages of Sikhs, Buddhists, Confucians, or Hindus, let alone (except slightly) Wiccans. Douglas Farrow asks, 'If the state offers same-sex "marriage," does it not reject the judgment of the major religions about the nature of marriage and adopt that of certain fringe religions?' Whatever these 'fringe religions' might be, most contributors here share a conviction about what kind of religion is central.

What Tom Faulkner has elsewhere termed the 'vague public theism' of the Canadian Charter's acknowledgment of 'the supremacy of God' becomes for Farrow and other essayists a rallying call to a defence of moral principles. With Dostoevsky's Ivan Karamazov, they share the concern that if there is no God, then everything is lawful. From a Muslim perspective El Hasan bin Talal rather minimally assumes that religion 'plays a determining role in developing and promoting an ethical perspective and code of conduct.' For him, religion has such a degree of relevance to good governance, human solidarity, and the moral and purposeful nature of human life that it must be 'a key component in any attempt to sustain our civilizations.'

For Rabbi David Novak, one of several essayists using a detailed analysis of political theory, members of any democracy based on a social contract have prior rights conferred upon their traditional communities by a transcendent source. These 'earlier social commitments,' Novak argues, especially those based on religion and the family, 'are not overcome ... in the social contract.' Traditional faith communities, then, have a role to play in the defence of human rights, especially in protecting minorities from the tyranny of the majority. Similarly, Jean Bethke Elshtain believes that 'human dignity needs a guarantee,' asking rhetorically, 'Do rights require God?' Showing how Roman Catholic social teaching is grounded in the view that every person is sacred, she suggests, referring to Michael Ignatieff, that there is no secular basis for such a view.

Iain T. Benson, who along with Farrow and Novak publicly opposed Canada's same-sex marriage bill prior to its passage, argues that secular cannot mean non-religious because 'everyone has "belief" or "faith" in something, be it atheistic, agnostic or religious.' Accordingly, he objects that 'the sexual dogma of same-sex advocates' trumps 'parents with

religious convictions about their children's education.' The persistent topic in *Recognizing Religion* emerges as traditional religion and the traditional family, especially as same-sex marriage became its touchstone prior to the passage of Bill C-38 in July 2005. (Farrow is coeditor of another 2004 McGill-Queen's volume entitled *Divorcing Marriage: Unveiling the Dangers in Canada's New Social Experiment*.)

Though the topic remains life-cycle events and the family, Margaret Somerville is more balanced than her co-contributors in her focus on euthanasia and reproductive technologies. She points out that 'democracy is morally and ethically neutral.' Although religious or spiritual beliefs should not be excluded from deliberations, we cannot 'use religion directly as a basis for public policy.' In a similar vein Chief Justice Beverley McLachlin terms the clash between the claims of religion and the rule of law 'a dialectic of normative commitments.' What happens when the fundamental values of religion are in conflict with the law's concern to protect children, as when Jehovah's Witness parents oppose a blood transfusion for an infant?

Those wanting to read about a wider range of public policy issues, including, for example, education and health care, and in relation to a wider spectrum of religious groups, will be better rewarded by *Religion and Ethnicity in Canada*, edited by Paul Bramadat and David Seljak (Pearson, 2005). (WILLIAM CLOSSON JAMES)

Nadia Ferrara. *Healing through Art: Ritualized Space and Cree Identity*  
McGill-Queen's University Press. xiv, 168. \$65.00

The massive therapeutic infrastructure, sometimes referred to as the 'Aboriginal healing industry,' that has developed over the previous three decades in response to the deplorable conditions of Aboriginal people in Canada has recently come under fire as potentially disempowering its target population because of its tendencies towards isolation and depoliticization. By segregating the Aboriginal individual from the collectivity and placing her or him within a (highly hierarchized) patient/therapist dynamic, standard Western clinical methodologies tend to affirm individualistic notions of personal health at the expense of more culturally appropriate notions of communal balance and harmony. Similarly, clinical methodologies tend to diffuse Aboriginal political resistance by reframing the psychological products of systemic oppression as individual neuroses to be 'healed' rather than political issues to be addressed.

Although regrettably Nadia Ferrara refrains from analysing the implications of her clinical findings to Aboriginal political struggles, *Healing through Art* makes a compelling case for the usefulness of Western art therapy – properly reconceptualized in relation to Cree worldviews – to the



efforts of Cree individuals to attain (or regain) healthy identities. Ferrara mitigates much of the disempowering potential embedded in Western therapeutic practice by reimagining the clinical environment as a ritualized space in which the Cree patient can 'interpret the events of their life and then situate them within frameworks of meaning that may be more culturally appropriate and sensitive to the individual's needs.' Unlike other forms of Western clinical practice, art therapy 'is initially silent, because patients are encouraged to create a drawing, painting, or sculpture and, thus, to express [themselves] on a non-verbal level.' Ferrara argues that this peculiar mix of creativity and silence is conducive to the comfort and openness of patients for whom English is not always a first language and for whom artistic creation is considered a culturally appropriate means of expression (rather than something reserved for professional artists and children, as is often considered the case in broader Canadian society). After production of the art object, Ferrara's methodology, developed over more than fifteen years of working with Cree communities in northern Quebec, encourages the patient to develop narratives in relation to her or his creation. These narratives 'become vehicles for the individual's search for and definition of self.' Thus, by emphasizing the role of the patient in producing the 'interactive dialogue' through which the 'ritual space' of art therapy is given 'meaning,' Ferrara undermines the implicit patient/therapist hierarchy and provides the opportunity for her patients to – or, perhaps, *empowers* them to – seize control over their own 'healing' and indeed their own vision of self-identity.

Part ethnography, part methodological manifesto, and part autobiography, *Healing through Art* convincingly argues for an art therapy methodology that is adaptive to patients' cultural backgrounds and individual life-experiences. Particularly impressive is Ferrara's nuanced analysis of the 'Cree notion of the composite self.' Exposing the limitations of generalized postcolonial binaries between Western individualism and Indigenous communal identity, Ferrara examines the value attached to 'personal autonomy' and 'individuality' in Cree communities that at the same time devalue 'individualism in the form of egocentrism.' Ferrara's understanding of the composite self enables her art therapy to focus on the patient's 'individual autonomous self' while simultaneously recognizing and affirming that 'self' as part of a network of personal identifiers that include the equally important 'self-in-nature' and 'self-in-the-collectivity.' The isolating tendency of the therapeutic encounter is thus transcended by the therapist's recognition of the community's role in the psychological and spiritual health of its members and by the patient's narrativization of composite identity in terms of Cree mythopoesis.

Scrupulously researched and engagingly written, with effective use of individual case studies and reprints of patients' artwork throughout, *Healing through Art* offers a unique perspective on both art therapy and

Aboriginal healing. And while I remain sceptical about the overall benefits of the 'Aboriginal healing industry' so long as it stands in for political redress, *Healing through Art* is ultimately persuasive about the potential of its therapeutic methodology to engage in certain forms of individual and communal healing among the Cree, but only if Western concepts of 'therapy' and 'healing' are radically re-envisioned and culturally recentred. (SAM MCKEGNEY)

Bonita Lawrence. *'Real' Indians and Others: Mixed-Blood Urban Native Peoples and Indigenous Nationhood*  
University of British Columbia Press. xviii, 308. \$34.95

Bonita Lawrence's work draws on first-person interviews to provide a descriptive overview of identity politics for urban Aboriginal people. This work is framed by, and situated within, an analysis of legislative and political definitions of Indian identity imposed by various settler governments since the nineteenth century. Essentially, Lawrence argues that the division, exclusion, and entitlements created historically by the Indian Act and treaty negotiation practices are responsible for the often intricate and puzzling social categories of Indian identities and politics practised and experienced by Aboriginal people today.

In attempting to illuminate the difficult choices, challenges, and ruptures that influence Aboriginal people in urban settings, it is quite easy to get lost. To keep the reader focused, Lawrence continually returns to the way in which colonialist definitions have created and contribute to this confusion. Using twenty-nine interviews as the primary data, Lawrence's study features a diversity within Aboriginal communities. This study composition makes Lawrence's work quite complex. Every aspect that potentially divides Aboriginal people – including gender, ties to land and community, blood quantum, knowledge and use of language and culture – is described in all its complexity. This is no easy feat. If at times Lawrence constructs convoluted sentences to portray the various exceptions, and historical derivations and detours of identity discourses, it is because there is no simple way to relate this history. An unfortunate side effect may be that some readers will become confused. But if they're confused trying just to understand Lawrence's analytic and descriptive approach to urban Aboriginal identity, it only serves to underscore what it's like for the people in her study who have to live it.

Academic study of urban Aboriginal identity has proliferated in the past ten years. The basic research undertaken for this book pre-dated many important developments in the urban Aboriginal landscape, so don't look for any discussion of the impact of the Corbiere decision or the federal

government's Urban Aboriginal Strategy. This timing also explains the absence of key urban Aboriginal identity literature such as Deborah Jackson's insightful book *Our Elders Lived It!* (2002) and the edited collections by Susan Lobo and Kurt Peters (*American Indians and the Urban Experience*, 2000) and David Newhouse and Evelyn Peters (*Not Strangers in These Parts*, 2003). But the title of the book highlights the mixed-blood aspect of identity and Lawrence draws on mixed-blood literature extensively. While admirably picking apart the paradoxes of the racial identity of Métisness, Lawrence surprisingly underestimates the reality of a distinct Métis cultural identity on the plains. Early on, Lawrence admits the work will have an eastern Canadian bias and indeed, this is true – Métisness on the plains is more than a by-product of treaty negotiations and the Indian Act.

But there are many strengths in Lawrence's approach. Her chapter detailing how sexism influenced Indian identities is already becoming a classic, used as it is in several introductory area studies courses. Also noteworthy is Lawrence's handling of issues of appearance. Light-skinned Aboriginal people and their exclusion from Aboriginal life by 'Hollywood' Indians have been fleetingly addressed by others, but the privilege they enjoy has rarely been discussed so well as here. Lawrence's analysis of light-skinned Aboriginal privilege is both original and overdue.

Lawrence also uses this work to illuminate the players and the field in the inevitable battle that is to come over the Indian Act's phasing out of status Indians through intermarriage. She has shown how and why urban Aboriginal people will play a key role in this coming fight, in particular those who have gained advanced education and middle-class socioeconomic status as a result of their Indian status and Aboriginal rights.

This book serves as a wake-up call to Aboriginal people in both urban areas and rural reserves. Lawrence warns that as we fight each other over socially constructed categories we continue to have our sovereignty (contested as this word is, it is difficult to come up with a better one) as Aboriginal nations eroded. Indeed, Lawrence argues we are contributing to the process of handing away our inherent right to define ourselves. As a solution, Lawrence suggests a return to confederacy decision-making. For the Haudenosaunee, she says, in their longhouse traditions lies a clear path out of this predicament. Allusion is made to the growing strength of the Blackfoot confederacy and a geographically diverse Cree alliance. I have heard more and more Anishinaabek saying we need to pick up and use our clan systems again. In these traditional social structures there may be a way to return to the inclusivity and clear roles and responsibilities that would ensure a place for all Aboriginal people, regardless of their blood quanta, status under the Indian Act, or place of residence.

This book should interest scholars of Aboriginal studies and women's studies. (JEAN-PAUL RESTOULE)

Umeek (E. Richard Atleo). *Tsawalk: A Nuuchah-nulth Worldview*  
University of British Columbia Press. xx, 146. \$25.95

*Tsawalk: A Nuuchah-nulth Worldview* is written by hereditary chief and scholar E. Richard Atleo, known by his traditional name, Umeek. By retelling and transliterating traditional Nuuchah-nulth origin stories, Umeek introduces readers to the theoretically rich and conceptually complex Nuuchah-nulth ontology, epistemology, and intellectual tradition. *Heshook-ish tsawalk* means 'everything is one' and represents a Nuuchah-nulth theory of reality that includes both the physical and spiritual worlds. The reader's understanding of this theory deepens as each origin story is retold and we better understand the nature of reality, the relationships between the physical and metaphysical worlds, community, nation, and governance from a Nuuchah-nulth perspective.

For the Nuuchah-nulth, whose nation is located on the west side of Vancouver Island in what is now known as British Columbia, origin stories are connected both to the territory and to ancestral storytellers. Told in the Nuuchah-nulth language and in an appropriate oral setting, origin stories reinforce cultural values, philosophies, and teachings. The context for origin stories is important. The Nuuchah-nulth knowledge system, like other Indigenous knowledge systems, derives its meaning from highly complex contexts, rather than simply relying on content to convey meaning. When Indigenous origin stories are documented and translated into English text, much of their meaning is lost because their cultural, intellectual, geographical, and spiritual context is lost. Origin stories written in English retain only their content, and this is easily misunderstood by readers and academics unfamiliar with Indigenous languages and intellectual traditions. As an Indigenous language speaker, Atleo spends much of his effort addressing these shortcomings by explaining in detail inherently Nuuchah-nulth contexts to English readers. One method Atleo relies on is known as 'tying and untying the language' to Anishinaabe people. By breaking Nuuchah-nulth words into smaller fragments and providing a cultural interpretation of those fragments, Atleo is better able to communicate inherently Nuuchah-nulth concepts to an English speaking audience because he reveals the stories, histories, geographies, and concepts commonly understood or assumed by Nuuchah-nulth listeners. While this cannot replace learning these stories in a traditional Nuuchah-nulth context, this approach deepens cross-cultural understanding and preserves much more of the original meaning and intent of these origin stories than would otherwise be preserved. This is the gift of *Tsawalk: A Nuuchah-nulth Worldview*. I cannot think of another Indigenous or non-Indigenous scholar who has accomplished this so effectively.

In the later chapters of the book, Atleo makes linkages between Nuuchah-nulth ontology, Western science, and postmodernism. As an

Indigenous scholar, this is the least interesting part of the book to me. Nuuchahnulth knowledge, philosophies, and intellectual traditions are complex, valid, and relevant in their own right, regardless of whether they have any similarities or relevancies to Western intellectual traditions, nor can 'more important' components be drawn out of an Indigenous worldview simply because they complement Western knowledge. At the same time however, Umeek is able to demonstrate that within Nuuchahnulth thought mechanisms exist for reconciling different knowledge systems, and he uses these traditions to show how Western science and Indigenous knowledge can coexist in a complementary fashion if both are respected, honoured, and understood.

*Tsawalk* is part of a new chapter in Indigenist scholarship, one in which the ontologies, epistemologies, and intellectual traditions of Indigenous Nations are placed at the centre of scholarly work rather than remaining at the margins. This book is of critical importance to the process of decolonization and represents a major step forward in Indigenous scholarship. (LEANNE SIMPSON)

J.R. Miller. *Reflections on Native-Newcomer Relations: Selected Essays*  
University of Toronto Press. 304. \$37.45

With these essays, J.R. Miller continues in his tradition of providing clear and detailed historical research. This collection spans nearly two decades of his work, including historiography, methodology, and policy.

It is in the area of Indian policy that Miller has always been at his best, and the essays in the policy section certainly complement his earlier work. And yet it is the essays where he attempts to break newer ground as a historian – through the use of oral history, complemented by photographs, for example, or in attempts to trace Native agency against assimilationist policies – that are most exciting in this collection.

It is, however, in the area of methodology, with the question of which side of the story is being told, and by whom, that this book enters difficult ground. Miller emphasizes throughout that his field is 'Native-Newcomer' relations, rather than 'Native studies,' and yet the distinction is somewhat facile. Miller may focus on Canadian government policy, yet he also includes his perspectives and opinions on Native responses to those policies. As a well-known historian, his voice is considered authoritative. People turn to Miller when they want to 'know about Indians.'

With this in mind, the most problematic aspect of this book is the manner in which Miller 'throws down the gauntlet,' not only against those who would suggest that Native communities should have a say in what is written about them, but towards the question of who should write about Native peoples. In the introduction, he pre-formulates his defence, asserting that 'academic freedom' cannot survive if no authoritative 'truth'

exists. The indisputable truth, according to Miller, will out, it must not be 'censored,' no matter what the consequences to embattled communities. And who it is that tells the story does not matter—as human beings, nothing human is beyond our experience, and therefore, outside of culturally sensitive material, any capable scholar is entitled to write about Native people.

As a sociologist, I find the authoritative manner in which most historians make 'truth' claims troubling. Despite at least a decade of post-structuralist and postcolonial theory that has effectively challenged master narratives of absolute 'truth,' the academic freedom of sociology departments remains intact! Moreover, as scholars from the margins, it is clear to us that while histories of invasions and colonization may be described somewhat authoritatively from the perspective of colonial policy – and even then, arguments arise as to how to interpret those histories in more nuanced ways, to take the multiple positionings of colonizers into account – nothing is so clear from the 'other side' of the picture. When taking into account the effects of colonialism on peoples whose identities, histories, and nations have been subjected to multiple episodes of forcible shattering and remoulding in highly distinct ways, it is clear that no singular 'truth' can represent that other side of the coin. Most scholars who have experienced colonialism are only too clear that there are multiple and highly nuanced stories which must be told to weave truths together – and that it is crucial that those who interpret those stories have a strong awareness of what it means to be colonized in contemporary society. Non-Natives have a role to play, as allies. But to assert their right to speak authoritatively and to trump voices from Native communities amounts to what Vine Deloria Jr has called a 'struggle for academic turf,' and should be recognized as such.

It appears that, for Miller, at some point Native peoples stopped being nations and became 'racial minorities' to be patronized and 'helped.' For Indigenous America, newcomer stories are only one small part of a much larger picture, and nations have a right to tell their own stories. However, at present, Indigenous nationhood remains denied, and contemporary academics have an immense power to (mis)represent colonized peoples. To dismiss Native communities' concerns about research and representation as 'censorship' is to trivialize the reality of what it means to exist at the edge of extinction. For a scholar of Miller's calibre, it is an unworthy argument to take up, and mars an otherwise fine collection of essays.

(BONITA LAWRENCE)

László Vikár and Jeanette Panagapka. *Songs of the North Woods  
As Sung by O.J. Abbott and Collected by Edith Fowke*  
University of Calgary Press. xviii, 108. \$34.95

*Songs of the North Woods* is a collection of sixty-six songs sung by O.J. Abbott, one of the late Edith Fowke's most prolific and admired informants. In addition to the musical transcriptions of the songs by Hungarian ethnomusicologist László Vikár (melodies) and music educator Jeanette Panagapka (texts), which represent the bulk of the book, there are introductory essays by Panagapka and Vikár on the genesis of the book and musical transcription procedures, respectively. Following the songs are a brief biography of Edith Fowke, an interview between Panagapka and Richard Johnston, one of Fowke's musical collaborators in the 1950s and 1960s, an interview with Panagapka and Frank Fowke, Edith's late husband, and brief transcriptions of two stories by Abbott. The book concludes with a selected bibliography of Fowke's collections, recordings, and indexes of the repertory in *Songs of the North Woods*, including titles, first lines, and concordances between this collection and the approximately 120 songs collected from Abbott by Fowke in other of her published collections, notably *Songs of the North Woods*, *Penguin Book of Canadian Folk Songs*, *Lumbering Songs of the Northern Woods*, *Traditional Singers and Songs of Ontario*, and *Ring around the Moon*, as well as on Folkway Records and in the archives at the University of Calgary and the Canadian Museum of Civilization.

In the history of English-language folklore in Canada, Edith Fowke stands out for her prolific career, both in terms of collecting and disseminating her work through publications, radio broadcasts, and teaching. An avowed socialist, Fowke was especially interested in what folk songs represent in historical and social contexts, and she tended to focus on functional as well as narrative aspects of songs in much of her work. As explained in Vikár's introduction, it was Edith Fowke's wish that this volume's organization be based on musical rather than textual subject order as in her other publications; therefore, the songs have been arranged 'from simple to complex melodies as determined by range, scale and meter.' In promoting musical aspects of traditional song in this organizational process, the approach is weakened by an arbitrary Eurocentric bias in terms of decisions about *simple* and *complex* determinants. For example, this kind of exclusionary hierarchical ordering does not allow space for important contextual stories about the songs in the collection. One is also left with unanswered questions about potential analytical contexts and linkages with respect to the musical analyses, which consist of listings of song ranges, scale types, and metrical observations. These reservations notwithstanding, users of *Songs of the North Woods* will certainly learn about the kinds of situations, experiences, and feelings of Abbott's world, through reading the song texts and singing the songs.

With its musical emphasis, *Songs of the North Woods* may be considered along with two other publications by Edith Fowke that have detailed musical analyses; these are *Lumbering Songs of the Northern Woods* (1985)

with transcriptions and analyses by Norman Cazden, and *A Family Heritage: The Story and Songs of LaRena Clark* (1994), with transcriptions and analyses by Jay Rahn. In my view, with their emphases on contextual as well as musical approaches, these volumes serve as valuable complements to *Songs of the North Woods*. This trio of publications also demonstrates the importance of focusing on individuals as representatives of traditional life experience.

*Songs of the North Woods* is the first major collection of songs collected by Edith Fowke that has been published since her death in 1996. Her participation in the book's early stages and the collaboration of an ethnomusicologist and a music educator make this a work that, in many interesting disciplinary respects, should appeal to multiple audiences. As much as *Songs of the North Woods* tells us about the rich life experiences of O.J. Abbott through his world of traditional song, the volume also serves to perpetuate the memory and the work of Edith Fowke, who believed fervently in *folk song* as a vital educational means of experiencing historical and social practice. (GORDON E. SMITH)

John T. Jensen. *Principles of Generative Phonology: An Introduction*

John Benjamins. xii, 324. US \$42.95

*Principles of Generative Phonology* is, as the author writes in the preface, 'a basic, thorough introduction to phonological theory and practice,' intended for undergraduates in a first course in phonology. The emphasis here is on 'introduction'; the book is not, nor is it intended to be, a guide to the leading current issues in phonological theory. Indeed, the author has deliberately chosen to omit a good deal of what contemporary phonologists actually argue about. Thus, the book, though in some ways rather conservative, is at the same time revolutionary in running against recent trends in phonological theory.

The first chapter is a compact review of phonetics, the study of the sounds of language. Many introductions to phonology begin with such a review, but this one is uncommonly thorough, presenting the rudiments of articulatory phonetics (how sounds are produced) and acoustic phonetics (the characteristics of sounds and how they are perceived). Special attention is paid to phonetic alphabets, in particular the International Phonetic Alphabet (IPA). Whether the symbol [ü] or [y] is used to represent the front rounded vowel in French *rue* 'street' is not the sort of issue that may captivate someone interested in the nature of language, but it is just the sort of thing that can be very confusing to beginning students. The book is quite good throughout at anticipating and explaining such potential sources of confusion.

The reader unfamiliar with linguistics might well wonder what else there is to phonology once we have described the various sounds used in



speech. As John T. Jensen puts it, 'phonetics is about sounds, while phonology is about the organization of sounds in a linguistic system.' Phonologists are interested in how the sounds of a language pattern, and how they are represented in the mind.

Consider, for example, the pronunciation of the vowel in words like *ride* and *write*. In many dialects of English the vowel in *ride* is significantly longer than the one in *write*. In addition, notably in Canadian dialects, the vowel sound in *write* is higher and more centralized than in *ride*: this is the so-called 'Canadian Raising' that also affects the vowel in *out*, as opposed to *loud*, leading to the misperception on the part of Americans that Canadians pronounce *out* and *about* as *oot* and *aboot*. These variations in the sound of the vowel are predictable and depend on the character of the following sounds. We conclude that the vowels in *ride* and *write* are not two contrasting sounds of English, but rather predictable variants of a single sound. It is this more abstract sound that speakers store in their mental representations of both *ride* and *write*.

Phonologists disagree about how to account for patterns like these. One school, which continues in the path of Chomsky and Halle's classic *Sound Pattern of English* (1968), views sounds as being subject to a series of ordered rules that constitute a *derivation*. In a derivation, the emphasis is on the *input* to each rule: each rule acts on any input that matches its structural description.

Alternatively, we can put the emphasis on the *output*: rather than a series of ordered rules, we can see phonological representations as being subjected to an array of sometimes conflicting *constraints*. Phonological theory in the last twenty-five years has struggled to accommodate both derivations and constraints, with some approaches using the two in various combinations, and some theories attempting to give up derivations altogether in favour of constraints acting in parallel.

The resulting turmoil in phonological theory has posed a challenge to introductory texts: which approach should take precedence, and how much of each should be presented? Recent texts have followed developments in the field, grafting more and more of the constraint-based approaches onto a derivational core, with mixed results. Jensen's new text aims to present a thorough introduction to 'classical' derivational phonology, the idea being that the basic insights gained from this approach are indispensable to any theory of phonology. What the book gives up in proximity to the cutting edge of the field it gains in coherence and depth of explanation. (B. ELAN DRESHER)

María Teresa Taboada. *Building Coherence and Cohesion*  
John Benjamins. xiv, 262. US \$138.00

This book offers a detailed examination of how coherence and cohesion are built in oral conversations. It focuses on task-oriented speech, namely scheduling dialogues, in two languages: Spanish and English. The data are not fully naturalistic, because they are part of experimental research carried out by Carnegie Mellon University and the University of Pittsburgh, originally designed to study machine translation possibilities. Pairs of speakers of each language were asked to try to negotiate a date and time in which they could meet. The speakers could not see each other, and the dialogues were recorded. The result, to judge by the examples, seems very natural.

The book comprises eight chapters and an appendix. After a brief introduction in the first chapter, the author delves into a detailed examination of the theoretical issues related to the application of frameworks and methodologies developed primarily for written samples to the analysis of oral conversation. In fact, one of the strengths of the book is the in-depth review of the literature, spanning not only the field of genre analysis, but also cultural studies, linguistics, second language acquisition, and others. The third chapter describes the data, including the participants, the task, and the type of coding used. The results are summarized in the following four chapters, with chapter 4 focusing on the thematic structure of the dialogues, chapter 5 on the rhetorical relations, chapter 6 on the development of cohesion, and chapter 7 on coherence. Chapter 8 summarizes the conclusions.

In this review I will focus on the comparison of the results for the two languages, because I found them interesting given the issues that they raise regarding the analysis. The author leans to a structural definition of Theme, as the first element or point of departure of the message. The problem, as she points out, is that in English subjects are obligatory, while Spanish is a Pro-drop language. It is easy to predict, therefore, that in English the point of departure is often going to be the Participant subject while in Spanish it is going to be a Process. This difference falls out naturally from the grammatical structure of the language, and one may wonder what new information is gathered from a Thematic analysis of this type that cannot be deduced from the purely syntactic analysis. This problem may be more serious if we look at typologically distant languages. The other main difference between the languages was found in the types of cohesion devices used. English speakers favoured substitutions, while Spanish speakers favoured ellipsis. Again, this seems to be the result of the structure of the two languages involved. The final difference is, I think, more related to cultural differences than syntactic ones. In the development of the Progression sequences of the dialogues (opening, proposal/discussion, closing), the closing section of the dialogues was slightly longer for the Spanish speakers. It is possible to predict longer openings also, but, as the author points out, the speakers had already talked when

the experiment started, so it is possible they did not feel the need to extend the introductory segments.

This book is a very valuable contribution to the field. It is remarkable how easily Taboada applies the concepts of genre analysis to oral production. Her analysis is detailed and careful. The frequent use of examples from the data guides the reader towards a clear understanding of how these conversations have been put together, the glue that makes them cohesive and coherent. This is an important book not only for those interested in the structure of conversations *per se*, but also in particular for second-language teachers, who can benefit from such an in-depth understanding of what makes conversations in different languages work. (JOYCE BRUHN DE GARAVITO)

Michel Paradis. *A Neurolinguistic Theory of Bilingualism*  
John Benjamins. vii, 300. US \$39.95

Michel Paradis is an internationally known researcher who has worked on bilingualism, bilingual aphasia, and psycholinguistics for almost three decades. This book presents a synthesis of Paradis's views on a number of fundamental issues in these fields. Those who have followed Paradis's work will recognize a number of familiar themes: no difference between bilinguals and unilinguals with respect to lateralization or localization, the need for aphasia tests specifically designed for bilinguals, deep scepticism about psycholinguistic or psychological gadgetry, etc. This is not a neutral reference work that carefully examines arguments and counter-arguments; Paradis is a scholar of strong opinions who is not afraid to state that entire areas of scientific research are hopelessly misguided.

Paradis's book contains seven chapters. Chapter 1, 'Components of Verbal Communication,' provides an overview of the distinction between implicit and explicit memory applied to language processing and acquisition. Paradis then briefly discusses the anatomical representation of language, the role of pragmatics and the right hemisphere, cultural aspects of communication, motivation in second-language learning, and the Activation Threshold Hypothesis.

Chapter 2, 'Implicit and Explicit Language Processes,' develops further Paradis's proposal that the difference between implicit and explicit processing is crucial to understanding bilingual language behaviour.

Chapter 3, 'Bilingual Aphasia,' summarizes the different recovery patterns observed in bilingual aphasics and then examines reports of bilingual aphasics who are said to have different types of aphasia in different languages. Paradis dismisses all such claims of differential recovery,

claiming that they have misinterpreted the aphasic syndromes involved. He then presents in some detail the Bilingual Aphasia Test and follows with a review of studies on speech therapy for bilingual aphasics.

Chapter 4, 'Cerebral Lateralization and Localization,' examines the numerous psychological studies on the representation of language in the brain. Paradis is deeply critical of the claims of experimental psychologists using dichotic listening tests, visual field preference, etc. and finds that the general validity of lateralization studies is highly questionable. He then dismisses reports of a higher rate of crossed aphasia (aphasia with right hemisphere lesion) in bilinguals and states that there is no clinical evidence from bilinguals that proves a greater degree of right hemisphere participation in language. For Paradis, the left hemisphere is dominant for language in both unilinguals and bilinguals. He is also sceptical of claims that bilinguals have a larger or more diffuse language area in the left hemisphere and concludes this chapter by stating that there are no qualitative differences between bilinguals and unilinguals.

Chapter 5, 'Neurofunctional Modularity,' presents an account of the organization of the brain within the framework laid out by Jerry Fodor. According to Paradis, the brain in general and language in particular is organized into semi-autonomous but interconnected modules.

In chapter 6, 'Neuro-Imaging Studies of the Bilingual Brain,' Paradis delivers his most scathing criticism directed at researchers working with brain-imaging techniques. He finds that the results of studies using techniques such as fMRI (functional Magnetic Resonance Imaging) and PET (Positron Emission Tomography) are based on naïve assumptions about language and on methodology that is totally irrelevant for investigating cognitive functions.

The final chapter, 'An Integrated Neurolinguistic Perspective on Bilingualism,' guides the reader through seven working hypotheses that Paradis has developed: the Three Store hypothesis, the Subsystems hypothesis, the Activation Threshold hypothesis, the Direct Access hypothesis, the use of Implicit linguistic competence and metalinguistic knowledge, the role of Pragmatics, and the role of motivation. For Paradis, the integrated functioning of these hypotheses accounts for the paradoxical or unusual facts about bilinguals. In sum, Paradis dispenses with many fashionable but untenable hypotheses on bilingualism and focuses future research on the areas identified above.

While the book is well documented (a forty-four-page bibliography) and written in an engaging style, it is regrettable that Paradis does not provide more specific details about how his hypotheses apply to language processing in bilingualism. Overall this work raises a number of interesting questions for future research: How does activation take place at the sentence level? How are implicit and explicit processes recruited? How do

pragmatic factors intervene? While many questions about bilingualism remain to be answered, Paradis has charted out the correct approach to these issues. (PARTH BHATT)

Malcolm Williams. *Translation Quality Assessment: An Argumentation-Centred Approach*  
University of Ottawa Press. xix, 188. \$29.95

Translation of 'instrumental,' or non-literary, texts is booming, and the competence and reliability of practitioners vary greatly in a largely unregulated profession. There is consensus among the stakeholders in this activity on the need for quality assessment but little agreement on the specifics of standards, definitions, and methods. To address this need, Malcolm Williams, a veteran of Canada's federal government Translation Bureau, proposes an ambitious model of quality control in *Translation Quality Assessment: An Argumentation-Centred Approach*, based on his University of Ottawa doctoral dissertation.

The quality control systems in place in large translation-providing organizations, such as the Translation Bureau, as well as those used in many training programs, tend to be quantificational (they count mistakes) and microtextual (they examine the words in a sentence in a paragraph, without much regard for the whole text). Like the enduringly popular criticism of journalism and other writing produced to deadline, this kind of assessment is fairly simple, in that the scope of errors is small and pre-determined (comma splice, dangling participle, misused word); it is also often superficial and irrelevant and ignores major strong and weak points.

Under Williams's system, the evaluator must first identify the Argument Schema of the source text – its claims, their grounds, the connection between claims and grounds; the backing, qualification, and any rebuttal, exception, or restriction – and its 'rhetorical topology,' the linguistic means by which the argumentation is achieved. The extent to which the translation successfully renders the Argument Schema of the text determines its quality, its success as a translation of a purposeful text. A misplaced comma, a clumsy or ambiguous formulation, or even a mistranslation may be unimportant if it does not impinge on transmission of the text's argumentation; on the other hand, incorrectly rendering the rhetorical force of a conjunction or misrepresenting a qualification as part of the grounds can be fatal.

Williams illustrates his method thoroughly by going through the evaluation of several well-chosen examples, using an Argumentation-Centred TQA (translation quality assessment) grid, convincingly backing up his claim that argumentation analysis of a source text and argumentation-centred assessment of the translation 'cover all aspects of the message(s)

and purpose of a text. They bear on the full text, the microtext, and their interdependencies. As such, they meet a key criterion of TQA validity: measurement of a sufficient quantity of the object of evaluation so that the results ... may be applicable to the object as a whole.'

Clearly, quality assessors will have to possess a high degree of analytical skill and discernment to perform this type of evaluation – not to mention a great deal of time. If assessment is to bear on the whole text and its translation, there is no way around an analysis of the source text in its entirety to determine its Argument Schema; thereafter, certain key portions of the translation can be identified for evaluation and a sample selected for microtextual assessment.

It seems unlikely that translation services would be willing to devote to quality assessment resources perhaps equal to or greater than those required for the actual translation. Williams's model provides the means to do a thorough, objective, meaningful evaluation; it does not aim to be cost-effective as well.

The latter part of the book is devoted to testing and refining the model and to discussion of a standard for translation quality. In appendices, Williams provides samples of an evaluator's mark-ups of a text and filled-in grids, as well as a glossary. The bibliography and lists of further readings are helpful (although Jane Grimshaw's book on the argument structure of predicates is not relevant, and Noam Chomsky's *Rules and Representations* is out of place under the heading 'Documentation and research on norms, standards, quality control, and management'). (SARAH CUMMINS)

Dee Ann Holisky and Kevin Tuite, editors.

*Current Trends in Caucasian, East European, and Inner Asian Linguistics*

John Benjamins 2003. 426. US \$150.00

This volume covers a broad range of languages, from Southeastern Europe, across the Caucasus, and on into Siberia. Scholars working in these language areas cover a broad geographic area and come from a broad range of disciplines. In order to provide a venue for specialists in Caucasian, Baltic, Iranian, Finno-Ugric, Altaic, Siberian, and other language groups of the Soviet Union, The *Non-Slavic Languages of the Soviet Union Conference* (NSL) was organized by Chicago professors Howard Aronson and Bill Darden. Ten conferences were held between 1979 and 1997. Most of the papers contained in this volume were presented at the tenth and final Non-Slavic Languages conference of the USSR.

Howard Aronson has been one of the most influential linguists in North America in a number of areas of scholarship focused on Balkan languages, particularly Bulgarian, Caucasian languages, in particular Georgian, and

Yiddish. Not only has he been a prolific researcher, he has taught and influenced several generations of scholars in these fields, and has generously contributed to the field through conferences, edited volumes, and student mentorship. Dee Ann Holisky and Kevin Tuite have edited this volume in Aronson's honour focusing mainly on the Caucasus, with additional papers on Siberian languages, and Bulgarian. The volume contains seventeen articles, twelve of which are devoted to the languages of the Caucasus. Tuite's introduction provides an excellent orientation to the linguistic subgroups represented in the papers. There are three groups of Caucasian languages covered: Nakh-Daghestanian, with papers on Lak (Victor Friedman), Ingush (Zev Handel), Udi (Alice Harris), and Tsez (Maria Polinsky and Bernard Comrie), as well as more general studies including a long article by Johanna Nichols on thorny questions relating to Nakh-Daghestanian consonant correspondences, and Wolfgang Schulze's reconstruction of the prehistory of demonstrative pronouns in Nakh-Daghestanian languages. The Kartvelian, South Caucasian, group is represented by five papers on Georgian. The papers on Georgian cover topics ranging from the morphosyntax of reflexive pronouns and possessives in Modern Georgian (Shukia Apridonidze), and the syntax and semantics of the Mingrelian verbs as compared with Georgian (Marcello Cherchi), to an article on the development of the Georgian alphabet (Thomas Gamkrelidze) and work on homophony in Georgian (Kora Singer). Tuite writes on verbal suffixes in Kartvelian Series 1 verb forms.

The Abkhaz-Adyghean, northwest Caucasian, group is represented by John Colarusso's provocative paper on Northwest Caucasian and Indo-European ties. Outside of the Caucasus are several papers on Siberian indigenous languages including Lenore Grenoble and Lindsay Whaley's paper on Tungusic language, Oroqen, and morphological variation. David Harrison and Abigail Kaun treat vowel inventories of variety of Tatar spoken in central Uzbekistan. The final paper on Siberian languages is Edward Vajda's paper on Ket vowels. The sole paper on Slavic is Donald Dyer's paper on Bulgarian dialects of Moldova. Dyer, a former student of Aronson's, thus ties together Aronson's two main areas of linguistic scholarship.

Few volumes cover the breadth of languages represented here. Scholars interested in the Caucasus, in particular, will find a rich and diverse display of articles covering a broad range of linguistic approaches. Papers on phonology, verbal morphology, syntax, and dialectology give evidence of a wide-range of scholarly interests. Holisky and Tuite have done an excellent job of compiling articles that will have appeal not only to specialists, but also to those interested in learning more about the linguistic landscape of trans-Caucasia and Siberia. Howard Aronson has devoted his career to scholarship and young scholars; this volume is a fitting tribute to his work. (CHRISTINA KRAMER)

David Taras, Frits Pannekoek, and Maria Bakardjieva, editors.

*How Canadians Communicate*

University of Calgary Press 2003. i, 332. \$34.95

During my undergraduate years, I studied Canadian communication and found it a subject that, while worthy and earnest, was largely a collection of dull policy and dry facts. Twenty years later, I was intrigued to be offered the opportunity to review a book that looked at how Canadians communicate in the new millennium. I was surprised to find that much of the material examining Canadian communication might still be described by some of these same adjectives.

The goal of the collection is 'to describe how Canadians communicate with each other and with the world in the widest possible sense.' The book collects and examines the developments that have occurred in policy, corporate strategy, and creative communities across a wide range of media, from newspapers, TV, and film to the Internet, libraries, music, and book publishing. The perspective of many of the contributors seems to be one of pessimism. In examining the 'tensions that exist between power and influence of global media and the needs of citizens and local communities,' it appears that the contributors think it is local Canadian communities and Canadian identity which will suffer. The remedy proposed by the editors is 'that Canadians need to take decisive action in order to understand and master these new technologies so that our homes, our workplaces, our cultural life, and our public places can become more open, democratic, and humane.'

One of the reasons for this negative perspective is that many of the chapters assume a unified Canadian identity. For instance, in 'Canadian Memory Institutions and the Revolution: The Last Five Years,' Frits Pannekoek raises questions about the relationship between 'memory institutions' (e.g., museums, libraries, and archives) and the digital revolution. The author argues that the 'Web world' can marginalize 'fragile' cultures like Canada's and that the ongoing digitization of Canadian materials will result in an 'information deficit nation' with a narrow, incomplete definition of 'Canadianness.' Some contradictions are evident in these assumptions; for instance, while historically the Web has been a largely Western and middle-class world, it is increasingly expanding. The digitization of archives, libraries, and museums will open up 'Canadian identity' to a much broader audience, reflecting more accurately the contested and evolving nature of our sense of ourselves. In addition, these processes do not destroy the artefacts which they represent but instead provide access to these items for those who may not have the ability or means to visit the museums, libraries, or archives where they are housed.

Alternatively, Malek Khouri's section on the Canadian film industry challenges attempts to consider the Canadian identity as unified. He argues



for an understanding of the processes of film production that incorporates the nature and role of popular and mass culture with the way in which film production occurs. As a result, the chapter presents a much more critical appraisal of Canadian communication and Canadian identity, and allows the author to conclude that cultural struggle and the acknowledgment of a heterogeneous Canadian identity are central to the creation of a Canadian film industry.

One particularly important section of the book focuses on new media and Canadian identity. Contributions here examine the use of the Internet in the home, the use of information and communication technologies in the delivery of health care, and the implications for teleworking. These chapters are refreshing in examining an area of media where research is only beginning to emerge. In particular, Maria Bakardjieva's chapter on the everyday use of the Internet in the home attempts to understand and assess social and cultural implications of the Internet from the perspective of the users.

In its extensive range of topics, this book will make a good textbook for students in media or communication studies, and like its predecessors it is a worthy and earnest contribution to the field. In its tone and (largely) uncritical approach to Canadian identity, it may leave these students feeling the same way that I did about the field of Canadian communication. (SARA-JANE FINLAY)

Michael Groden, Martin Kreiswirth, and Imre Szeman, editors.  
*The Johns Hopkins Guide to Literary Theory and Criticism*. Second edition  
 Johns Hopkins University Press. xvii, 986. us \$80.00

The task of reviewing a book of this magnitude and range leads me to oscillate between hubris and humility. Assess the accuracy and cogency of 241 entries by over 270 diverse hands? Sure; no problem. Evaluate 986 pages of learned scholarship on 'individual critics and theorists, critical and theoretical schools and movements, and the critical and theoretical innovations of specific countries and historical periods'? O Lord, am I not worthy! But of course choosing either hubris or humility will simply not do. Humility means opting out of the task, and hubris, well, Christopher Hitchens has shown its nasty results in the 22 May 2005 *New York Times Book Review*: the *Guide*, Hitchens asserts, is 'a pointer to the abysmal state of mind that prevails in so many of our universities.' So, I'll try to steer between false modesty and Hitchens-esque pontificating.

First, this edition of the *Guide* is a terrific resource. The editors – Szeman now joins Groden and Kreiswirth, who did the 1994 first edition – have done a thorough updating. This *Guide* is 210 pages longer. It has 45 new

entries (examples: aesthetics, book history, ethics, globalization, hypertext theory and criticism, law and literature). More than half of the entries from the first edition have been revised in some way. Examples: entries on movements have added sections covering developments since 1990; Reed Way Dasenbrock's strong entry on Stanley Fish not only comments on Fish's work over the last decade but also shows how that work leads to a revised narrative of Fish's career. Finally, some entries from the first edition have been moved under other rubrics (examples: W.H. Auden is now discussed as a Poet-Critic and John Dewey as part of the entry on Charles Sanders Peirce). The result is a *Guide* that consistently rewards one's curiosity about virtually any aspect of literary theory and criticism. In all my searching to date, I've come up empty only on 'disability studies.' I'd advise anyone seeking more information about a topic in literary theory and criticism to start with this book.

Second, the entries are generally well done, frequently combining informative reports on ideas and their evolution with some evaluation of the quality and influence of those ideas. This is not to say that all entries are equally on the mark. But it is worth distinguishing between matters of accuracy and matters of critical preference. For example, Paul Cobley in his otherwise fine entry on 'Narratology' misrepresents the value of the concept of the narratee (the audience addressed by the narrator) when he claims that 'invariably it is impossible to separate this concept from the Implied Reader.' The better principle is that the more a narratee is characterized the more clearly distinct he or she will be from the Implied Reader. (There's a situational irony to Cobley's misstatement, since he replaces Gerald Prince as the author of the entry on Narratology, and Prince is the theorist who first called attention to the narratee.) To take another example, Leroy Searle in his thoughtful entry on the New Critics makes an admirable attempt to include not only the Chicago Critics' objections to their rivals but also their alternative proposals about literary form and critical pluralism. Searle is good on the objections, but, unfortunately, not on the alternatives, and that mars the larger conclusions he draws about formalism. On the other hand, when Dasenbrock builds from his on-the-mark summary of Fish's antifoundationalism to the claim that 'if the net effect . . . is to leave us where we were before, then the enthusiasm with which Fish goes to work to demolish the presuppositions of liberalism remains a little inexplicable,' I'm interested to hear how someone more thoroughly sympathetic to Fish would respond.

My larger point here is simply *caveat emptor*. The *Guide* is wide-ranging, multi-voiced—and inevitably fallible. Finally, though, that fallibility is a price I'm willing to pay for the riches the editors and contributors have accumulated in this *Guide*. I know I'll be consulting it frequently until the third edition arrives. (JAMES PHELAN)

Katherine Binhammer and Jeanne Wood, editors.  
*Women and Literary History: 'For There She Was'*  
 University of Delaware Press 2003. 248. US \$48.50

This collection of essays takes its title from an eponymous conference at the University of Alberta in 1997, sponsored by the Orlando Project, which is constructing the first large-scale history of British women's writing. Judging from the quality of these essays, the conference seems to have been an impressive gathering, and those who missed it are fortunate to have this collection. The essays, developed from selected conference papers, address many of the daunting intellectual challenges faced by feminists who, like the Orlando researchers, are rethinking the methods and practices of traditional literary history as they rewrite it.

Most of the contributors are among those whose ground-breaking research over the past few decades has produced the wealth of scholarly material on women writers that has made ambitious undertakings like the Orlando Project possible. Not only is the quality of the individual essays uniformly high, but they function effectively as a coherent group. As the contributors expand, qualify, and refine each other's points, their ongoing dialogues create a whole commensurately greater than the sum of its parts.

Chronologically, the twelve essays range from the seventeenth through the twentieth centuries. As the contributors assess the rich archive on women writers that has been assembled and identify the gaps that still remain, they analyse both the advantages and the drawbacks of integrating this diverse body of extant knowledge about women and literature into larger narratives.

Some of the probable contours of this historiography are already emerging. Gender will be only one element in it, albeit an important one, and not always the defining focus; Kathryn R. King, Elaine Hobby, and others cogently analyse the inadequacies of separatist models for representing the practices of women writers. Emphases will broaden from oppression and exclusion to incorporate more complex understandings of female agency, so that, for example, oversimplified accounts of mid-eighteenth-century women novelists can be corrected (Betty A. Schellenberg). The new feminist historiography will be shaped in crucial ways by decisions on chronological demarcations (Susan Staves), on the ideological valences of focal paradigms (Marjorie Stone on the Atlantis myth), on continuing developments in recuperative scholarship (Bonnie Kime Scott), and on the critical functions of minor writers and also of ideologically difficult writers (Jo-Ann Wallace).

Other essays highlight individuals whose careers have important ramifications for constructing a more inclusive historiography: Carole Gerson on Mohawk-Canadian author Pauline Johnson; Suzanne Raitt on

May Sinclair's engagement with the Brontës; and Ann B. Shteir on Phebe Lankester's popular science writing. Despite the impressive body of research already completed on women, most of the contributors emphasize the amount of work that remains to be done, particularly in expanding our understanding of historical and social contexts. In the eighteenth century, for instance, Sally O'Driscoll illustrates the inadequacies of current historical scholarship on sexuality for a lesbian literary history, while Antonia Forster discusses the need for more accurate accounts of women novelists in the latter part of the century.

This wide-ranging collection offers a variety of perspectives, with an excellent balance of theoretical and textual issues. As commentators continue to discuss the plethora of complex issues that the movement towards more comprehensive histories of women's writing raises, that ongoing scholarly conversation will almost certainly validate the introductory editorial claim of *Women and Literary History*: 'As groundwork, this collection will be hard to beat.' (MARTINE WATSON BROWNLEY)

Mary Burger, Robert Gluck, Camille Roy, and Gail Scott, editors.

*Biting the Error: Writers Explore Narrative*

Coach House. 304. \$22.95

The forty-eight writers included here describe their engagement with language, storytelling, and the world. The prose in this book and discussed by this book is avant-garde and experimental, but any sort of prose used to explore narrative cannot avoid its four basic elements:

- 1 *Story*: narrative content, the chronological and causal sequence of moments or events, an abstraction that can only be inferred and constructed by the reader;
- 2 *Discourse*: narrative presentation, the textual sequence of moments or events, the words on the page, the only concrete existent;
- 3 *Narration*: verbalization and focalization, who is speaking (narrative voice) and who is perceiving (narrative perspective);
- 4 *Textuality*: the interrelationships among what happened, how what happened is related to the reader, and who does the telling and from what angle of vision.

These elements offer experimental writers ample room for transgression: story and discourse can be distorted and fragmented; multiple characters and narrators can furnish multiple perspectives and speak in multiple voices, making textuality fluid and indeterminate. Yet no matter how experimental and avant-garde a narrative may be, it still depends on the

conventional forms it deconstructs. For a narrative to communicate anything, its violence against conventional forms must be organized, and that degree of organization, however minuscule, is what makes it intelligible. As Roland Barthes reflects, 'a code cannot be destroyed, only "played off."' Conventional forms, of course, are anything but static: *Waiting for Godot* may have been largely unintelligible to its 1953 audience, but to a modern audience it is a conventional instance of theatre of the absurd. Its erstwhile defamiliarization has become familiar.

Alluding to defamiliarization, an estrangement effect that occurs when background becomes foreground, Robert Gluck suggests that 'the more you fragment a story, the more it becomes an example of narration itself – displaying its devices.' As many of the writers in this volume acknowledge – Lydia Davis, for example, speaks of the need to foreground the work as artefact – defamiliarization is the main weapon of transgressive writing and also, one might add, its curse. In our moment of historical belatedness, we are so familiar with defamiliarization that the shock tropes no longer shock. What literary device can compete with the literal violence daily conveyed by the media?

The problem is that all literary devices induce rhetorical effects parasitic upon one convention or another even as they violate that convention. A fragment is an effect, an amputation of a sentence. Reflexivity and realism are effects, as are their respective rhetorical strategies – diegesis (narrative telling) and mimesis (dramatic showing). Thus to attack realism, as do Kathy Acker and others in this volume, and to label it naïve, reductive, mainstream, and dehumanized is to mistake the part for the whole. The extremist view that human motivation and behaviour are entirely shaped and determined by heredity and environment is the convention of realism we call naturalism, and there is no denying that such realism can be reductive and formulaic, fulfilling readerly expectations in a boring and predictable way with dreary slice-of-life documentation that features stereotypical characters living perforce in a milieu of vice and squalor. But realism can also be complex and experimental, just as, say, experimental fiction can be reductive and formulaic: recall the metafiction of many a self-reflexive hack who would be Borges. The problem resides in reduction and formula, not in the particular convention. To say, as Acker does, that the lie of realism is its assumption that narrative mirrors reality is to confuse the formulaic and rigidly ideological – say, Soviet socialist realism – with the inventive and complexly ideological – say, the psychological and social realism of Woolf and Faulkner, neither of whose works imply that language and fiction unproblematically hold up the mirror to society and nature. Theirs is a rhetorical realism – 'rhetorical' because aware of its own semiotic constructedness, 'realistic' because it attempts to represent inner and outer life, knowing full well, as Faulkner's Addie Bundren says, that 'words don't ever fit even when what they are trying to say at.'

Ignoring the fact that all serious narrative prose at the time of its writing is experimental prose that seeks to de-automatize conventional perception, *Biting the Error* has little new to say about narrativity and literary experimentation. Nevertheless, most of its forty-eight essays are intelligent and insightful: Anne Stone on the photographic trope of the missing girl, Christian Bök on eunoia, Mary Berger on the formulaic *New Yorker* story, Bruce Boone on Hollywood celluloid nuke madness, not to mention a host of other essays on such diverse topics as the sentence, temporality, pornography, gender, sexuality, and bodily effluence. Not all of them convince, but most of them provoke. (GREIG HENDERSON)

Eleanor Ty. *The Politics of the Visible in Asian North American Narratives*  
University of Toronto Press. xv, 228. \$24.95

One of the first sustained comparative analyses of Asian North American narratives, Eleanor Ty's *The Politics of the Visible* is an important contribution to the study of Asian-American and Asian-Canadian cultural production. Moving beyond the United States racial paradigms that traditionally inform Asian-American literary criticism, Ty foregrounds the intersections between Canadian and United States racial politics in her readings of Asian-Canadian and Asian-American texts to demonstrate the 'primacy of the visible in the construction of the Asian Canadian as well as the Asian American subject.' Ty traces how Asian North American narratives negotiate the ambivalent and complex inscriptions of the racially marked body – its visibility as Other and the simultaneous invisibility of otherness – to formulate what she terms 'the politics of the visible.' According to Ty, the politics of the visible 'starts with the visual – a set of bodily attributes that has been represented in our culture as "Asian," filmic and pictorial representations of the Oriental – but moves beyond the visual to social, legal, political and historical spheres.' Just as the visible is a defining site of racialization and containment, Ty argues it is also site of possible resistance, and she illuminates the various strategies that Asian North American writers and filmmakers deploy to challenge their marginalization and reimagine subjectivity.

Ty's cross-border perspective is also reflected in her eclectic theoretic approach as well as in her choices of texts. Drawing from feminist theories of the subject, psychoanalysis, postcolonial, and poststructuralist theories, Ty analyses texts across different narrative forms and medias, from autobiography and fiction to photography and film. The book is organized into three parts. The first, 'Visuality, Representation, and the Gaze,' tracks the interrogation and internalization of the unequal relations of power that structure the gaze in Denise Chong's *The Concubine's Children*, Bienvenido Santo's *The Man Who (Thought He) Looked Like Robert Taylor*, and Mina

Shum's film, *Double Happiness*. Part 2, 'Transformations through the Sensual,' examines bodily inscriptions and embodiment in Shirley Geok-lin Lim's *Among the White Moon Faces*, Amy Tan's *The Kitchen God's Wife*, and Wayson Choy's *The Jade Peony*. The final section, 'Invisible Minorities in Asian America,' explores Cecilia Brainard's *When the Rainbow Goddess Wept*, Hiromi Goto's *Chorus of Mushrooms*, and Bino Realuyo's *The Umbrella Country* to illuminate the histories that are invisible within dominant culture and also glossed over in Asian-American literary studies.

Through the range of texts examined, *The Politics of the Visible* testifies to the persistence of the visible as a locus of racial epistemology and the necessity of interrogating that persistence. Ty's analysis offers a compelling lens through which to study the connections between Asian-American and Asian-Canadian narratives and recalibrates the uneven critical attention that has, so far, defined their respective places in North American academies. If there is a flaw in Ty's synthesis of Asian-Canadian and Asian-American narratives, it is that its persuasive breadth of examples crowds out a concomitant assessment of how particularized forms of visibility are constituted at and through the us-Canada border. This downplaying of the us-Canada border, from its racialized enforcement to its material and discursive effects, implies a porous border where racialized Asian bodies can cross with the same ease as the Asian North American narratives she examines.

Despite this, *The Politics of the Visible* carves out a vital space not just for Asian North American literary studies but also for the study of comparative racial politics in a transnational framework. Ty's work bridges the gap between the institutionalized field of Asian-American literary studies and the emergent field of Asian-Canadian literary studies, and it challenges us to rethink the paradigms of racial and ethnic identity beyond the domestic nation-based models of United States ethnic studies and Canadian multiculturalism. (MARIE LO)

Theresa Hyun. *Writing Women in Korea:  
Translation and Feminism in the Colonial Period*  
University of Hawai'i Press. xiv, 178. US \$45.00

*Writing Women in Korea* is a highly informative book about the works and backgrounds of women writers and translators in Korea in the early twentieth century, the period of Japanese colonialism (1910–45). As context, the book begins with a description of the gender and education system of the Chosŏn period (1392–1910). During this period, the Korean vernacular writing system was created for women and servants who were denied access to the Chinese classical education system. The vernacular system was also used as a method of popular education, extending neo-Confucian

lessons to people outside the formal Chinese education system. Vernacular Korean was the medium that early twentieth-century Korean women writers and translators actively explored for their aesthetic and ideological writing activities.

The book goes on to describe the influences of writers on women's liberation from Europe, America, and India on Korean women writers and translators. Of particular significance were the works of male intellectuals that portrayed explicit ideas about women's liberation (e.g., Ibsen's *A Doll's House*) and the works of female intellectuals who were participants in their own national independence movements and/or socialist revolutions (e.g., Sarojini Naidu's poem 'The Broken Wing' on the aspirations of India to independence from Britain, and Alexandra Kollontai's novel *Red Love* on the socialist revolution in Russia). Addressing the limited number of highly educated Korean women during the Japanese colonial period who were involved either in creative writing or translating foreign literature, the book focuses particularly on three Korean women writer/translators: Kim Myông-Sun, Pak Hwa-Sông, and Mo Yun-Suk.

The real merit of this book is its exploration of the worlds of these three women. Kim Myông-Sun, whose image resonates with that of Ibsen's Nora, was a highly educated liberal radical feminist, supporting free love and marriage outside the Confucian norm of family. She was one of the first three Korean women to receive a foreign education in Japan, and was the first to translate Edgar Allen Poe's work into Korean. Kim sought an expressionist/existentialist/Satanic style in her creative writing and her translations.

Pak Hwa-Sông, also educated in Japan, upheld Alexandra Kollontai's socialist feminist protagonist – a woman who overcomes the need for personal relationships in order to serve socialist class struggles – as an ideal image of women. By portraying comrade-like images of women in revolutionary activities, her work challenged the expectation that female writers should portray women as submissive and feminine.

Finally, Mo Yun-Suk, admiring and translating Naidu's poetry and political activities in the context of India's independence movement, composed many passionate poems about aspirations of Korean independence from Japanese colonialism. Spurred on by the literature program at Korea's top women's college (Ewha Woman's University), yet criticizing the dominant practice of the program where English was the exclusive language of text, she translated foreign pieces in the Korean colloquial style in an attempt to promote Korean literature.

It would have been more valuable if the author had expanded the discussion of these three women's backgrounds and provided more extensive analyses of their writing. A meticulous examination of each woman as a forerunner of liberal and/or socialist feminist writing would be invaluable. For example, as the author touches upon in the conclusion



of the last chapter, the genealogy of current Korean feminist writers and intellectuals could be traced by uncovering the heritage of each of these women. Such an analysis would contribute to an understanding of East Asian modernities through a comparison of their pioneering work to other contemporary East Asian pioneer feminists, such as Ding Ling, who is studied by Tani Barlow. (JESOOK SONG)

Julie Rak. *Negotiated Memory: Doukhobor Autobiographical Discourse*  
University of British Columbia Press. xvi, 166. \$85.00, \$29.95

Who are the Doukhobors? How have they been known to themselves and to Canadian society? In what ways have their autobiographical narratives been constitutive of and constituted by a unique cultural history of diaspora and marginalization in both Russia and Canada? In answering these questions, Julie Rak takes us not only on a historical journey through Doukhobor collective memory, but also into the complicated terrain of autobiography theory.

The journey begins with an introduction to the particulars of the Doukhobors' century-old history in Canada. What follows is an elucidation of pertinent aspects of their culture, such as their strong identification with oral narrative and Christianity, resistance to all forms of state authority, and commitment to passivism and communal living. According to Rak, it is these aspects of Doukhoborism that have made them 'bad subjects' of the Canadian nation, in an Althusserian sense, and that make their uses of autobiography so unconventional and fascinating.

Rak continually circles back to these key aspects of Doukhoborism to make the case that theirs is a unique epistemology, one which lends itself to 'collective identifications that can ... signify a site of identity formation alive to its context and to the conditions of its production.' Hence, the autobiographical endeavours of the Doukhobors, found in recorded oral narratives, interviews, and prison writings, in many ways fall outside traditional (Western) definitions of the genre. Thus, they challenge the boundaries of what autobiography can be and do.

I think Rak's recognition of these challenges is part of what makes the text an important contribution to autobiography theory. This is especially true in the Canadian context, where, as the author mentions, 'studies of alternative autobiographical forms and subjects are still rare.' I particularly enjoyed Rak's discussions of subjectivity, identity, and autobiography. The points she most effectively makes are that these elements are all complexly intertwined with community memory in Doukhobor life writing/orating, and that the results can serve as effective resistance to cultural erasure and political marginalization.

Also well executed is her argument that Doukhobor autobiography constitutes a difficult set of negotiations both within and beyond their

cultural communities. According to Rak, Doukhobors have used autobiographies as a means to have intergenerational and international dialogues about what their identities signify for themselves. In addition, they have used them as 'strategies of visibility' in a Canadian public context that has often sought to keep Doukhobors invisible and silent.

Slightly less effective is the case she makes for Doukhobor autobiography as performative. While I appreciated her use of Sidonie Smith's and Judith Butler's complex theories, I would disagree with the binary she imposes upon certain Doukhobor (Freedomite) writings as 'exterior and public' versus Smith's and Butler's versions of performativity as 'interior and private.' Butler, in particular, invokes the very public citation of societal norms as an essential component of its largely involuntary execution.

Also, I would have appreciated a more in-depth discussion of Rak's motivations for taking on this project and its political implications for her as a non-Doukhobor. While she does mention the work of other scholars who have written on issues of appropriation and representation, this does not suffice as an explicitly feminist analysis. In addition there were certain places where I felt the use of explanatory footnotes would have been helpful. Rak makes culturally specific references to things such as the 'Small Party' and 'Brilliant' without giving us enough relevant information.

Despite my criticisms, I think that this will be a useful and informative text for students of Canadian studies, as well as those interested in critical autobiography and identity theory. As a person fascinated by the workings of memory and storytelling in relation to identity and subjectivity, I was particularly pleased by the way these themes were evoked throughout the text. Rak does a very good job of navigating the complex topography of Doukhobor autobiographical discourse within the Canadian historical landscape. Ultimately, this is an excursion worth taking. (VICKI S. HALLETT)

Atom Egoyan and Ian Balfour, editors. *Subtitles: On the Foreignness of Films*  
Alphabet City Media Book. MIT Press. 540. US \$35.00

Atom Egoyan devised the theme of *Alphabet City's* eighth issue, *Subtitles*, the journal's first number devoted to film, while the Toronto film director was preparing a foreign-language version of his *Felicia's Journey* – in effect subtitling himself. He and coeditor Ian Balfour built the issue from there, from the sense of literal subtitles to the concept of the 'foreignness of films.' In her notorious death notice for cinema, published in the *New York Times Magazine* in the late 1990s, Susan Sontag associated what she took to be the failing health of 'foreign' filmmaking and its English-language reception with the vitality of cinema altogether. It was a premature elegy for international filmmaking, which always proves labile and persistent however much Hollywood almost smothers it. Nonetheless, in principle, as symp-

toms to take seriously, the strengths of foreign *auteurs* and our English-speaking cinephilia with regard to them provide indicators of cinema's cultural condition. The 'foreignness of film' is more relevant, though also more complicated today, perhaps, than it has been for a generation.

Subtitles promise closeness to a film while being literally a barrier to its image. As critic B. Ruby Rich explains in her 'To Read or Not to Read,' subtitles score points of cultural status and provide essential access points to a movie. Even when they bounce, blur, or fade towards illegibility, or are plainly uninformative, the type dance is a complex lure. Subtitles, then, pose difficulties and demand sacrifices. Subtitles are of a piece with art cinema's high-design, high-status cultural astringency. Sometimes foreignness is very familiar to us. At other times, the foreign is very far away indeed. It is no longer a simple matter of films 'domestic or imported.' Although that remains the sense in Hollywood's commercial sphere of influence – as John Mowitt explains here in his historical account of the bizarre comedy that underlies the Academy Awards' foreign film category – there are now more film experiences bypassing that sphere than ever before. To explore this is the purpose of *Subtitles*.

Although *Subtitles* tries for a weave of image-essay, artist's statements, interviews, and critical articles, Balfour and Egoyan put film criticism at the book's centre. This is where the 'foreignness of film' breaks free of the subtitles conceit which rules the playful earlier sections. Fredric Jameson's 'Thoughts on Balkan Cinema' sets up impassioned political questions and marshals the literary critic's astute perception to propose a strong reading of films that, before this, have drawn wishy-washy or pleading discussions. One of the best psychoanalytic feminist film theorists of the 1980s, Mary Ann Doane, offers a précis of her new book, *The Emergence of Cinematic Time*, an intervention in film theory after Deleuze's *Cinema 1&2*. In a rare example of him digging into a film deeply, the Lacanian Slavoj Žižek's 'The Foreign Gaze Which Sees Too Much' excavates a completely surprising, revelatory reading of Egoyan's *The Sweet Hereafter*. And in a closely analytical discussion of the films of celebrated Iranian director Kiarostami, Negar Mottohedeh shows that 'foreign' cultural codes extend well beyond language itself. In this case, Iranian government censorship forbids using the common editing procedure to convey dialogue – the shot–reverse shot figure – because it puts the conversing woman in the direct line of sight of a male character for all the world to see.

The artists' articles and spreads vary. Jack Lewis and John Greyson produce a vividly imagined shooting script from polylingual (Dutch and Indigenous) court documents of a 1735 court proceeding in South Africa. French director Claire Denis explains exactly why she thinks too much – not the usual too little – of portions of her visually cagey *Friday Night* was subtitled, and her reasons prove ready-made for critical application elsewhere. Laurence Rickels catches up with peripatetic filmmaker Ulrike

Ottinger, whose star as a feature director has sunk below the horizon, but whose documentaries stand as her best work and make her ripe for rediscovery as one of cinema's most interesting cultural geographers. Experimental filmmaker Bruce Elder considers time and film in a dense telegraphic-Heideggerian style that, with a squint, provides an aperture on his recent films. Henri Behar's very funny discussion of the foreign version of Gus Van Zant's *Drugstore Cowboy* and Amresh Sinha's speculations, based on watching an English-language film subtitled in another language, are all more interesting than one would expect. Leading such questions into theoretical terrain, three of Borges's pieces of film criticism are included, accompanied by a dazzling commentary by Raymond Bellour. The pieces by Hamid Naficy and Marie-Aude Boronian struck me as a bit stilted in this company. But Deborah Esch's excavation of Derek Jarman's writings on his final film, *Blue*, results in a sensitive research essay. Although it seems to be the testimony of an artist dying of AIDS, *Blue* is a major film which remains subtly opaque. Esch's article goes a step beyond the reverential paraphrase of Jarman's statements to a detailed cross-referencing and interpretation. (BART TESTA)

Penny Cousineau-Levine. *Faking Death: Canadian Art Photography and the Canadian Imagination*  
McGill-Queen's University Press 2003. xii, 340. \$49.95

As a general account of the condition and evolution of Canadian art photography over the last fifty years, *Faking Death* is fascinating and compelling but, in the end, mystifying. It begins reasonably enough with the author's longing for a history of Canadian photography, one that will distinguish it from international currents and other national histories, as well as identify and celebrate its unique contributions. However, rather than approaching this from a historical perspective, during the course of which one would trace the evolution and interweaving of artistic concerns and photographic practices, institutional support systems, and the larger cultural ideas over this period of time, the author has opted for something far more speculative and personal. Drawing upon a mixture of Jungian, Freudian, feminist, and poststructural concepts, she has reached conclusions that will perhaps not only puzzle the photographers whose work is used as evidence to support her assertions, but also may surprise curators, critics, historians, and outside observers who have been following Canadian photography. Penny Cousineau-Levine posits that documentary practice, which has always been at the heart of Canadian photography, is in fact a screen for other pursuits that photographers are fixated upon – among other preoccupations, death, bondage, and entrapment – and that Canadian photography as a whole is permanently suspended in a state of

immature cultural development, the metaphoric equivalent of adolescent anorexia.

That this book was meant to be challenging and provocative, even contentious, seems evident; that the overall argument should be so unconvincing in illuminating the nature of Canadian photography is far more disappointing, especially considering that the publication is the distillation of thirty years' work and is, to date, the only survey on the subject. The structure of the book is itself problematic. It is divided into two roughly equal parts: chapters 1–5 present the author's observations on Canadian photographers, apparently reached incrementally over a period of time, while chapters 6–8 provide the overarching theoretical structure, within which the disparate observations are laid out as evidence of a single, albeit complex, pathological condition. What had seemed curious, indeed arbitrary, in the first half of the book – why particular photographers were selected, why certain interpretations were proposed – is elucidated only in the second half, once the theory is set out. Statements made in the earlier part of the book, which the reader might reasonably assume to be definitive, are later qualified and revised. While the book's form can be understood as autobiographical, mirroring the stages through which the author gradually discovered her own perspective and interpretation, it would have made the overall argument more cogent and succinct had the theory had been articulated first, supported by specific images.

Of greater concern is the reliance on a single theory as the basis of explanation and conceptualization. Is it reasonable or even desirable to expect one theory to explain something as geographically, economically, and culturally complex as the character of Canadian photography? Regardless of what one thinks of the validity of Cousineau-Levine's theoretical position, can anything really be gained by trying to force so much material into a single all-encompassing idea? What seems to me most at stake are the photographs themselves, the primary objects of significance and meaning.

Rather than providing a sense of how photography developed over this period of time and addressing the regional and cultural diversity of the work, the book treats all photographers as if they were working concurrently and were concerned with a similar set of ideas. Photographers at the outset of their careers are often given the same or, in some cases, greater prominence than those who have been exhibiting and publishing for decades. The degree to which a photographer's work, even a single photograph, serves the author's theory seems to be the criterion for inclusion, with the result that certain established photographers are entirely excluded or hardly mentioned at all. In becoming essentially illustrations to a theory, the photographs are reduced and simplified, and what is most valuable in them – those aspects of human experience for which there are no verbal or theoretical equivalents – is sacrificed and lost. In her quest for

a framework upon which to hang all of Canadian art photography, the author has seemingly lost sight of the photographs themselves. (DAVID HARRIS)

Alberto Pérez-Gómez and Stephen Parcell, editors. *Chora IV: Intervals in the Philosophy of Architecture, Volume Four*  
McGill-Queen's University Press. xii, 344. \$80.00, 29.95

*Chora IV* is a volume of twelve essays of phenomenological criticism and critical history of Western architecture, and can be traced to the influential 'Essex school' of Dalibor Vesely. (This school produced the volume's co-editor, Alberto Pérez-Gómez, as well as such theorist-practitioners as Daniel Libeskind, Marco Frascari, and Peter Carl.) Through interdisciplinary, hermeneutic scholarship, the volume's editors present the compiled essays as a corrective to mainstream architectural theory, where structuralist and poststructuralist scholarship prevails.

That the volume's title, *Chora*, is taken directly from Plato's *Timaeus*, is instructive: *chora* is understood here as the space of architecture, the intersection of human and divine worlds, and thus exemplifies the phenomenological bent of the Essex school. The topics and approaches in the compiled essays span a wide methodological, historical, and stylistic range, from Mark Dorrian's whimsical 'The Breath on the Mirror: Notes on Ruskin's Theory of the Grotesque' to Dorian Yurchuk's more temperate 'Ranelagh Gardens and the Recombinatory Utopia of Masquerade.'

Underlying these differing approaches, however, are two central tendencies, neither commonly seen in present-day architectural theory. The first, an ontological concern, is the diagnosis of architecture's changing status throughout Western civilization's history. Here, the contributors to *Chora IV* are not content to define architecture in its contemporary incarnation as a modern, codified profession; the continual questioning of architecture's status reveals an antediluvian discipline all but indistinguishable from the larger concerns of theologians, mathematicians, and philosophers of the time.

The second tendency is the advocacy of architecture as a mode of unique and speculative spatial thought, and not, on the one hand, a kind of contemporary conceptual art, and neither, on the other hand, an efficient exercise in planning. This particular framing offers a way out of the seemingly insuperable dualism of function versus beauty, liberating 'architecture' from 'architectural artifacts' (in the most conventional sense, buildings). Moreover, the door is opened beyond the scope of architecture itself to questions of embodiment in the histories and theories of theology, mathematics, and philosophy (to name but three), thus beginning to frame the question of thought itself as an aesthetic and spatial problem. Of note

here for illuminating the possibilities of interdisciplinary research are Caroline Dionne's reading of the mathematician Lewis Carroll's *Alice in Wonderland* as indicative of his refusal of Euclidean geometry's demise, and David Theodore's analysis of the relationship between Wittgenstein's thought and his endeavours in architecture and engineering.

We see most clearly the implications of this 'radical' conception of architecture in Pérez-Gómez's historical work on Luca Pacioli's *Summa de arithmetica geometria proportioni et proportionalita*. Pacioli was known as the father of double-digit accounting, a noted Franciscan professor of theology, and a mathematician, and has hardly been seen to have relevance for conventional architectural history. However, the analysis here illuminates an area of Renaissance architectural discourse largely ignored – that where the relationship between the divine and the quotidian is reconciled is through the application of the *Divina Proportione*.

The historical and critical program put forward here does much to counter the sometimes unknowingly scientific, fashionable formulations of contemporary architectural theory. However, the volume may be criticized for falling short of a considered analysis of contemporary technology's import to architectural practice. Though this criticism may issue from the impression that technology has been here unduly characterized as 'brutal,' the issue is more complex: a critical distance *from*, rather than an outright condemnation *of*, technological tools is hinted at in the essays, with several implications teased out to varying success.

In sum, *Chora IV* aims to convey architecture's essence 'from the inside out,' a discourse constituted through the efforts of practitioners, historians, and theorists. In framing architecture as a discipline whose aim it is to understand and manipulate place and space, the very scope of 'architectural theory' is called into question. For scholars working in the area, the collection stands as a benchmark of speculative and interdisciplinary work, an indispensable voice in the critical history of architecture. (J. TO)

Sharon Ricketts, Leslie Maitland and Jacqueline Hucker.  
*A Guide to Canadian Architectural Styles*. Second edition  
 Broadview. 256. \$32.95

Ten years after the first edition appeared, Parks Canada historians Shannon Ricketts, Leslie Maitland, and Jacqueline Hucker have revised their *Guide to Canadian Architectural Styles*. In its small, paperback format it more closely resembles the diverse architectural guidebooks on the market, many of which are based around walking or driving tours of specific cities, than armchair architectural/historical tomes like Harold Kalman's *A History of Canadian Architecture*. Yet it sets itself an ambitious task: to describe and illustrate four centuries of building in Canada.

The writing throughout is very good: it is clear and as free of jargon as humanly possible, making the guide useful for a wide range of general and academic readers. For those who don't know an oculus from an ogee, there is a sensible glossary, together with a good bibliography and index. The book is divided into three sections, on the seventeenth to eighteenth, the nineteenth, and the twentieth centuries, the last including a brief overview of past and current buildings of Aboriginal peoples. I especially liked the essays that begin the sections, as they provide a succinct overview, with historical and cultural context, for the architectural trends and styles to follow. And there is a numbing number of styles to read about, with the Gothic Revival, for instance, split further into four subsets.

A reader might reasonably ask, 'Where are the buildings like this in *my* town?' Unfortunately there is no boxed list of, say, exemplars of the High Victorian Gothic Revival Style in cities across the country. Describing the spread of Quebec traditional building across the west with the fur traders, the text notes that 'some of the best surviving examples ... are to be found in western Canada,' but it doesn't say where they are. Several examples of each architectural style are illustrated, but in many it can be hard to track from the text to the photos and back in order to be able to learn what the style of an unfamiliar building might be.

In my opinion, the book's deficiency is a graphic one. It is printed on book, rather than coated, paper, making even the good photos less clear than they could have been. And there are too many muddy pictures, including particularly grainy snapshots of the University of Toronto's University College and the Arctic Research Laboratory that should never have been printed at all. The book's rigid design constrains the presentation of the material, so that in some cases captions are awkwardly located vis-à-vis the illustrations. Perhaps a more graphic treatment of the illustrative matter, or the use of annotated perspective drawings like Lester Walker's in *American Shelter*, would have made it more instructive for its audience.

The book is strongest in delineating the styles of institutional and commercial, rather than domestic, buildings. Hardest to find are the Edwardian-era neighbourhoods of Canadian cities, especially from Winnipeg west to the Pacific. The builders' styles that emerged mostly from Georgian roots and ended up lining myriad tree-shaded streets during that fabled boom-time are not illustrated, although the period revival styles that appeared in the 1920s and 1930s are well described. Nor do the authors acknowledge the tremendous impact of pre-First World War Los Angeles domestic architecture – the Pasadena or California bungalows, the Craftsman style – on the streetcar suburbs of western cities such as Vancouver and Victoria. In fact, the Craftsman style itself doesn't get a mention; instead, its stylistic characteristics seem to be divided between the Arts and Crafts and the 'Rustic' styles.

These shortcomings aside, the book makes a heroic effort at describing



Canada's diverse architecture in a compact format. But I believe the text deserves a further repackaging to bridge the remaining gap between architectural essay and guidebook, perhaps using the new Canadian Register of Historic Places as a link. Ongoing funding for the Department of Canadian Heritage's Historic Places Initiative, which includes the register, may help end the loss of Canada's historic building stock, as will books such as this one. (MICHAEL KLUCKNER)

Ronald Wright. *A Short History of Progress*  
Anansi. 212. \$18.95

For those who loved Jared Diamond's runaway bestseller *Guns, Germs and Steel*, but don't particularly feel like wading through all five-hundred-plus pages of his more recent *Collapse*, an agreeable alternative would be to flip through Ronald Wright's *A Short History of Progress*, the book version of his 2004 Massey Lectures.

In a mere 132 pages of text, Wright works through the same talking points, but with a great deal more pizzazz. For example, his retelling of the Easter Island story, which Diamond first began publicizing over a decade ago, has considerable zip. The environment movement needs more people like Wright, who can worry about the fate of the earth so poetically: 'How long can it withstand a blaze of consumption so frenzied that the dark side of this planet glows like a fanned ember in the night of space?' he asks.

Both Wright and Diamond are 'environmentalists' in both the normative and the explanatory sense of the term. They think that we should take better care of the planet. More controversially, they think that the environment constitutes the central variable when it comes to understanding variations in human culture, settlement patterns, and population levels, along with the 'rise and fall' of human civilizations.

Diamond actually has a rather nuanced five-point classification of primary influences on the success of human civilizations, some of which include social factors (such as interaction with hostile neighbours). For Wright, on the other hand, it's all about the topsoil. Keep your topsoil in good shape, civilization flourishes. Wreck your topsoil, it's game over.

So why did the Roman empire collapse, while the Chinese were always able to stage a comeback? Whatever the proximate causes (corruption, plague, barbarian invasion, etc), the ultimate causes were environmental. The Roman empire 'impoverished the soils of southern Europe.' Chinese civilization was able to persist thanks to the miracle of the Yellow River, with its 'lump sum deposits' of renewed topsoil, making the land 'almost endlessly forgiving.'

Of course, what follows from this sort of environmental reductionism is the occlusion of any social factor as an explanatory variable. But having discounted the role of culture and social institutions in explaining civilizational collapse, Wright is left with almost nothing useful to say about what we, as a society, should do about our environmental problems (other than make 'the transition from short-term to long-term thinking'). In particular, he has no sense of the way that the development of the market economy makes the task of environmental sustainability in some ways easier, but in other ways more difficult. Indeed, one of the central lessons learned over the past twenty years about the inadequacies of 'limits to growth'-style environmental thinking is that we cannot ignore the way that the price system dynamically adjusts both production and consumption to conditions of relative scarcity.

It should also be mentioned that Wright's presentation is marred by some genuinely silly speculative asides. For example, he suggests that the disappearance of Neanderthals and their replacement by *Homo sapiens* may provide 'stone age forebodings of the final solution.' 'If it turns out that the Neanderthals disappeared because they were an evolutionary dead end, we can merely shrug and blame natural selection for their fate. But if they were in fact a variant or race of modern men, then we must admit to ourselves that their death may have been the first genocide.'

This makes one wonder just what Wright thinks an 'evolutionary dead end' is. It's not as though certain genetic variants just give up one day and decide to stop reproducing. Getting killed off, either directly or indirectly, by conspecifics or otherwise, is what *makes* a particular variant an 'evolutionary dead end.'

Neanderthals may have disappeared because *Homo sapiens* girls didn't like boys with heavy brow lines, or they may have disappeared because *Homo sapiens* boys threw rocks at them. Since either explanation is equally plausible, there is something rather tabloid about Wright's suggestion that we may be 'genetically predisposed by the sins of our fathers' to commit genocide. (JOSEPH HEATH)

H.V. Nelles. *A Little History of Canada*  
Oxford University Press. xi, 268. \$24.95

*A Little History of Canada* is just that – little in size and short in length. It deserves, perhaps, a little review. It has five chapters, evenly distributed, with Confederation, like most university survey courses in Canadian history, right in the middle. H.V. Nelles is a distinguished historian of Canada, and in the same way that an experienced diplomat sits to write his

or her memoirs, Nelles has earned the right to give us his take on Canadian history. He calls this book an 'interpretative essay' and it is brief, far from comprehensive, and personal. Who will read it? He has aimed it at travellers, visitors, new Canadians, and anyone who wants a quick overview of the main currents in Canadian history.

His focus is on transformation: Native to European, French to British, colony to 'quasi-autonomous Dominion' and then to 'distinct society.' His emphasis is on government, politics, and public policy, and along the way there are relatively few people, especially the little people or those that inhabit the far-flung regions of the country. He also appears to have no axe to grind. Having earned the right to a public platform, he situates it firmly in the middle of the road rather than using it to challenge old interpretations or offer new ones. The deportation of the Acadians was 'a shameful policy, brutally but not lethally administered.' The Rebellions of 1837 were a 'classic Canadian revolution' in that they lacked public support and most Canadians 'believed that the issues could be better addressed through ordinary means within the existing political framework. In Canada revolutions fail as action, but triumph in recollection and history.' Confederation was no 'popular crusade'; indeed, 'the journey from a cluster of colonies to Dominionhood begins not with a stirring manifesto on the part of the colonists yearning to be free, but rather a forthright declaration of independence of the mother country from its Empire. Canada was born of imperialism going in reverse.' As for expansion and consolidation, 'the Canadian West wasn't won; it was traded.' In more modern times, the Charter of Rights and Freedoms becomes 'Trudeau's finest hour' and Nelles ranks him up there with the greatest prime ministers. On the other hand, Brian Mulroney 'set about undoing much of what Trudeau had accomplished.'

Nelles makes a number of insightful observations on the Canadian character and, even though his views might be contested by many others, he slips them effortlessly into the text. For example, he makes a connection between modern Canadians and the earliest Europeans in his description of the reorganization of New France in 1663 by the French Crown. 'A strong, interventionist government, with a coherent economic and social plan, well supplied with taxpayers' money, and served by an able and imaginative public service, restored the colony to health, made it a vital player in North American geopolitics, and set its course for the next century. This is the sort of effort – systematic public policy, properly pursued – that Canadians instinctively respect. In this regard they are very French.' For those readers already versed in Canadian history, passages like these are the best part of the book.

Nelles's aim was to write a little history that a person could read on an airplane. It is not the most ambitious of goals, but he has achieved it. The book is interesting, well written – and little. (DAVID MACKENZIE)

Bernard Ostry and Janice Yalden, editors. *Visions of Canada.  
The Alan B. Plaunt Lectures 1958-1992*  
McGill-Queen's University Press. xvii, 568. \$32.95

The best way to approach this collection is to see it as an expression of intellectual affection for an era and a tradition. The work brings together the Alan B. Plaunt lectures, which ran at Carleton from the late 1950s through the early 1990s. They were initially developed with support from the Plaunt family and Claude Bissell, the then president of Carleton. In the third of a century in which they were given, they reflected the public issues of the time and linked the world of public policy and critical assessment.

The very creation of these lectures rested on certain assumptions and attitudes. The first is that there is a natural and important link between the university world, the public at large, and the policy-maker. Ideas matter, and ideas that affect policy decisions matter a great deal. The people who form policy therefore have a responsibility to discuss the philosophic underpinnings that drive them. Conversely, both the public and the policy-maker have a responsibility to listen to intellectuals who ponder the broad public issues of the day.

In some ways, as well, the Plaunt lectures reflect the outlook of a generation or at least an era. In the interwar years academics, public intellectuals, and a new mandarin class in Canada began to assert the importance of public policy as a sophisticated and rational process. Plaunt himself was very much the public policy intellectual, active with Graham Spry and others in the push for public broadcasting in the later 1920s and early 1930s. The intellectual circles in which Plaunt travelled overlapped with the mandarin class then forming in Ottawa. It was also linked to the rising social sciences within universities. These academic and public service intellectuals shared assumptions about the world around them and about their ability to influence events. The ability of sophisticated ideas to have a real influence is a second assumption underpinning these lectures.

The actual lectures are wide-ranging. Each topic, after all, stood on its own and as times changed so too did the interests of the public and sponsors. Looking at the lecturers as a group is nonetheless revealing. Both the dominant pattern and the exceptions are interesting. There is one foray into the literary world. In 1973 Mordecai Richler gives an untitled talk. Only one politician appears on the list. Peter Lougheed's lecture on Canadian-American trade in 1986 reflects his transition to elder statesmen and his stature as respected policy-maker. For the most part, though, the list is true to the notion of the public intellectual. Academics with an interest in policy are prevalent. Harry Johnson, Frank Scott, and J.A. Corry are typical of this group. Also important are those who, while not academics, are noted for their thoughtful analysis of policy issues: people like Graham Spry, Jane Jacobs, and Lise Bissonette all gave talks.

Of course the content of the individual lectures reflects the times in which they are given. Sometimes they appear prescient. Frank Scott's 1959 comments on the emergence of constitutional rights in the Canadian system both reflects the contemporary interest in the issue and points forward to the much more revolutionary change a generation later. But then Scott influenced Trudeau so the connections of the intellectual elite are once again brought home. Harry Johnson's 1962 lecture on the economy is also significant. Even though he fails to foresee the Asian resurgence, his comments very much describe a world in transition from the immediate post-war era to something more complex. Mel Hurtig's 1988 talk echoes the anguish and frustration of those who opposed closer integration with the United States as the free trade agreement unfolded.

Hurtig's talk, though focused on one event, also points to another pattern in these lectures. Plaunt was a Canadian nationalist and the lectures are faithful to his interest in the Canadian nation. The majority of lectures are, in one way or another, concerned with Canada as a nation and an idea. Jacob Viner opened the series with a talk on 'Canada and Its Giant Neighbour' and Jean-Charles Falardeau discussed 'Roots and Values in Canadian Lives.' Other times the issues are indirectly expressed, but few of the talks over a third of a century did not begin with the assumption that Canada and its future mattered.

A series of lectures that believed in critical analysis, in public policy, and in Canada was a worthy tribute to Plaunt's all-too-brief life. It is nice to see that, though the era that formed such a series has passed, the works are captured and put in print. Bernard Ostry and Janice Yalden are to be congratulated. (DOUG OWRAM)

Ernie B. Ingles and N. Merrill Distad, editors.  
*Peel's Bibliography of the Canadian Prairies to 1953*  
 University of Toronto Press 2003. xxviii. 902. \$125.00

For two generations now, Bruce Peel's *Bibliography* has been an essential starting point for students of prairie history. And it is easy to understand why. Peel serves as a kind of gateway to the known literature, much of it scarce or rare, on any number of prairie themes, topics, and events. Indeed, it is not an exaggeration to suggest that for anyone starting a new project, from undergraduates to seasoned scholars, it is a must-see source on what's been published, by whom, and equally important, when.

The usefulness of this reference guide has now been enhanced with the 2003 publication of an enlarged and revised edition, renamed *Peel's Bibliography of the Canadian Prairies*. Ernie Ingles and Merrill Distad of the University of Alberta assumed the task of completing this third edition upon Peel's death in 1998. It is long overdue. Peel had started compiling a

prairie bibliography during his days as a graduate student at the University of Saskatchewan in the mid-1940s and published the first edition (2769 entries) with University of Toronto Press in 1956; the terminal date of 1953 was chosen to coincide with the beginning of the National Library of Canada's deposit program. Peel produced a supplement in 1963 and then a second edition ten years later – with 60 per cent more entries than the original edition. But new titles continued to be chased down, especially by booksellers who took special delight in uncovering items not mentioned in the *Bibliography*, and Peel started work on what would eventually serve as the basis for this latest edition.

The third edition features a remarkable 7429 entries, arranged chronologically, as originally devised by Peel, with accompanying subject, title, and author indexes. The chronological organization of the materials provides the reader with some sense of the larger historical context, something that would not be possible if the individual entries were simply listed alphabetically. In my own recent work on the Saskatchewan centennial, for example, I regularly consulted Peel for published material on certain critical periods in the province's early history. I was rewarded with several contemporary accounts, including some little-known gems, that ultimately made for a better story. In fact, among the more enjoyable exercises in preparing the new history of the province for the 2005 centennial were the hours I spent reading Peel for sources. Editors Ingles and Distad have done a fine job updating the bibliography to ensure that it remains the key reference source for prairie studies.

It is also a handsome publication, a credit to University of Toronto Press. Apart from the attractive design, the new edition is supplemented with several black and white photographs, many from the William Pearce Collection of the University of Alberta Archives. There is also a colour insert featuring eight Department of Interior immigration posters – naturally, from one of the sources listed in the *Peel's Bibliography*. The work should be part of the library of anyone working in the field or those seriously interested in prairie history. (BILL WAISER)

C.L. Higham and Robert Thacker, editors.  
*One West, Two Myths: A Comparative Reader*  
 University of Calgary Press. xxii, 184. \$44.95

*One West* is composed of eight papers, each by a different author and each focused on matters relating to the forty-ninth parallel, that 'imaginary line' separating the American Great Plains from the Canadian Prairies. Despite the promise of the general title, one's overall impression is that there have been and are, not 'One West' and 'Two Myths,' but several distinct western regions and peoples, with varied histories and myths. In general,

moreover, the term 'imaginary' is used slightly, being given no significance beyond the conventional notion of 'unreal,' as this can refer to something fabricated by humans and not given by nature.

With marked exceptions, a silent continentalism informs the writing. Frequently, one is given a sense that the east-west axis of the United States and Canada (emphasized by the 'imaginary' border, and by railroads and highways), is anomalous or perverse, denying the continent its proper fulfilment as a geographical whole and Canada its true nature. Because rivers and mountain ranges run north and south and because the different areas recognized by the various First Nations as their own were defined before and by quite different forces from those that led to the drawing of the forty-ninth parallel, a primal unity would seem to be denied.

'Against the Grain' is the title of a solid plain piece by Elliott West in which that view of matters is explicit. Perhaps this is merely indicative of an unselfconscious national identification by American scholars (of the eight only Friesen and McManus are identified with Canadian institutions), a national perspective which is innocently betrayed by West when he writes of the 'unusual' movement of the Algonkin 'from right to left' rather than, as he could have said, 'from east to west.' (In another paper, Donald Worster easily refers to Canada as 'up there.')

The phrasing is not neutrally academic, as it might seem, for it excises any proper Canadian presence. In this context the forty-ninth parallel can assume an 'unnecessary' character and not simply an 'imaginary' one. The legitimacy of differences in political and cultural claims and traditions that made for the line's creation go unseen.

This said, *One West* nonetheless remains a generally useful introduction to some of the issues involved. Its target readership is unclear, perhaps, insofar as C.L. Higham's overriding editorial concern in her introduction seems to be narrowly professional, namely to demonstrate the viability of the comparative approach and the wealth of research opportunities made available by it. This will be directed to other historians, actual or potential. But comparative work is old news now, surely, and, moreover, the writing contains little that is new except to an undergraduate. (Regarding undergraduate needs, where was the Calgary editor when Higham was allowed to confuse 'infer' and 'imply' or LaDow to write of Riel's being 'hung' rather than 'hanged'?)

Granting the general introductory usefulness of the materials offered here, the information to be gleaned by the novice from *One West* is, nonetheless, occasionally incomplete or misleading. Donald Worster, for example, is at pains to relate and reduce the emergence of national and territorial development in North America, as an idea, to the emergence of biological science and Marxist historical theory, with no apparent recognition of the larger place of 'development' or 'progress' in Western thought, from Mill, Comte, and Saint-Simon, back through eighteenth-century

debates regarding man's perfectibility, to Plato. A serious omission, too, in a book of this nature is of any history focused on the issues involved in drawing the actual line. At the beginning of her intelligent and provocative piece on the use of 'Space, Race, and Gender' in transforming 'Blackfoot Country into the Alberta-Montana Borderlands,' Sheila McManus mentions the date of 1818, but no larger discussion of British and American negotiations is to be found in the book, making the forty-ninth parallel 'imaginary' indeed.

With the exception of pieces such as that by McManus, which do wrench one's understanding from old ruts, the book is largely standard, if partially uncured, academic fodder, offering the common nourishment of an in-house lecture series. (KENNETH M. MC KAY)

Claire Elizabeth Campbell. *Shaped by the West Wind: Nature and History in Georgian Bay*  
University of British Columbia Press. xx, 282. \$29.95

The publication of this book seems an encouraging sign that environmental history and cultural landscape studies are gaining prominence in Canada. Asserting that Georgian Bay is a 'palimpsest of cultural landscapes,' the author convincingly demonstrates how settings may be studied both as *in situ* artefacts (place *qua* place) and through what they inspire in art, literature, and other modes of cultural expression. She asserts why landscape *matters*, which is especially clear in the responses that Georgian Bay has evoked from different user groups through time.

Claire Elizabeth Campbell focuses her comprehensive analysis on Georgian Bay's windblown North Shore, peppered as it is with tens of thousands of small islands. Without over-generalizing, the book develops a compelling set of interwoven themes through six chapters. It centres on an exposition of Anglo-Canadian mythologies of 'wilderness' – specifically examining how Georgian Bay has been cast at times in the role of a 'savage garden' where different users have had to contend, symbolically and pragmatically, with the challenges of everyday life in a harsh yet captivating setting. In this, Campbell suggests, is a metaphor for the Canadian settlement experience, at least in the colonial imagination. The case of this archipelago may thus tell us much broader things about Canada's history as a series of negotiations and interactions with specific environments, processes by which we have come to appropriate and refine more generic ideas about 'nature' and 'wilderness' that we partially share with the British and the Americans. In chronicling tales of social agency within a particular setting, it also examines the case of how a powerful regional identity was developed through iconographies and narratives of landscape, ultimately being touted as pan-Canadian – *pace* Group of Seven – when it was geographically limited, in effect, to central Ontario.



The book's most cohesive portion deals with cultural discourses spawned by Georgian Bay at different spatial scales. Campbell explores how, for instance, Anglo-Canadian thinking has cast the Bay as a tangible link to the past, in the process often conflating Aboriginal cultures with the very barrenness of its rocky shores – a troublesome epitome of the 'Near North' as terrifying antithesis to the orderly and settled St Lawrence lowlands (chapter 3). This also informed a popular image of Georgian Bay as a place for titillating 'close encounters' with an unforgiving landscape in which no little danger was present (chapter 4), and ultimately as a regional setting thought to embody an anti-modernist nationalistic Canadian identity (chapter 5). Framing this trio of chapters is an examination of how maps of the area have reflected changing attitudes (chapter 1) as well as how the paradigm of 'improving' nature by making it useful for industrial purposes (chapter 2) has given way (or has it?) to notions of environmental stewardship embodied in recreational activity (notably cottaging) and park policy (chapter 6).

Campbell gives a well-reasoned and reflective yet unromanticized account of a place that has captivated many people for centuries (herself and myself included). Her prose is crisp and fluid, and the book is a true pleasure to read. Some critical questions remain unaddressed – such as why Georgian Bay seems quite unknown to the ethno-cultural diversity of contemporary metropolitan Canada, or indeed the significance of the Bay's situation, so near and yet so far relative to urbanized southern Ontario – and while these were not among Campbell's motivations, they might nonetheless have been more clearly acknowledged. These matters hardly detract from the book's greatest contribution: a demonstration of how we cannot theorize away the very materiality of landscape and the ecosystem processes that sustain life as mere social constructions with no external reality of their own. Campbell deftly reveals that while we must question our own cultural (mis)conceptions of nature and the 'wilderness,' this may more usefully be done by examining how social history and cultural discourses are bound up in a dialectical relationship with the land. Here, then, is a book true to the etymology of the word landscape, with its suffix meaning not so much the *shape* as the *state* of the land (making it structurally comparable to words such as *friendship*). Capturing what makes such things broadly meaningful is indeed challenging; *Shaped by the West Wind* is an admirable achievement in this and many other regards. (NIK LUKA)

Kathleen V. Cairns and Eliane Leslau Silverman. *Treasures: The Stories Women Tell About the Things They Keep*  
University of Calgary Press. xxiii, 376. \$29.95

Chances are, they are in your home somewhere, displayed on a bookshelf, on a mantelpiece, or in a glass case, or hidden away in a box in a closet or

under a bed: objects that you collect, preserve, and value. In *Treasures: The Stories Women Tell about the Things They Keep*, Kathleen V. Cairns and Eliane Leslau Silverman present us with their own treasure: a gem of a book about the process and meaning of collecting, gleaned from over one hundred interviews with so-called 'ordinary' women who have bought, kept, inherited, or passed on precious things. The subjects of the study are either native to or have emigrated to Canada, and are of diverse backgrounds in terms of age, race, class, and sexual orientation. The authors discovered that despite differences, all the women they approached for their book had a special collection of some kind. Lengthy descriptions of these collections are transcribed from hours of interviews and are offered as anecdotal evidence to support the authors' central thesis: it is not so much that the objects themselves are valuable as that they serve to confer value on the identities and lives of those who treasure them.

Cairns and Silverman use their introduction to contextualize the practice of collecting within a female and feminist tradition of gathering, protecting, and voicing the stories and experiences of women across generations, within families, and among friends. It is here that the book is most academic, as the authors make references to specific scholarship in the fields of 'feminist psychology, narrative and biography, and women's history.' Elsewhere they acknowledge that they were inspired by many other writers whom they have included in the bibliography though not cited in their book, but the work as a whole is anecdotal rather than scholarly. Brief authorial commentary and short chapter summaries complement the bulk of the text, which is made up of the interviews themselves. Cairns and Silverman interviewed each other as well, telling stories about their own collections and thereby gaining insight into their research process and the experiences of sharing had by their participants. This personal contribution, coupled with the authors' referring to their participants by first name only, draws readers in to a communal offering, and allows us to locate ourselves and our own treasured objects within the wide range of narratives.

Organized thematically, the book groups together very different mementos to great effect. For example, in 'Creating and Re-creating the Self,' we hear about Janet, whose parents entrusted her with their prized collection of Charles Dickens's novels; Laurie, who kept the pin-cushion she made in grade 2; and Maria, who wears a 'freedom necklace' to symbolize her divorce. While the objects themselves have nothing in common, they all speak to some aspect of identity, growth, and self-realization on the part of their respective keepers.

Women, we learn, treasure all sorts of things: there are the obvious, even obligatory, keepsakes like china cups and saucers, jewellery, and dolls; but the book teaches us how even the most unsuspected of objects becomes meaningful in the context of its owner's history, as is the case with the

windshield washer blade kept by Laurel, from her first car, signifying independence. Examples such as this testify to the ongoing need for women to find ways of validating their experiences, expressions, and emotions, given that historically women have been silenced and devalued, their accomplishments unacknowledged or belittled.

One note of concern is that men were frequently dismissed by authors and subjects alike, as when we are told that 'men's unreliability in preserving personal and family history was a common refrain.' While I, like Cairns and Silverman, do not want to challenge the opinions of those interviewed, I wish the authors had developed a more critical evaluation of such statements.

Overall, Cairns and Silverman have put on display their own collection of great value, one that celebrates the private and public stories of the women who create and preserve both their autonomous and relational identities via the objects they keep. Women who collect are aptly defined here as archivists of female history, and their rooms and storage boxes are imaged as museums and libraries. Their belongings, inscribing as they do a 'secret code' to female life and selfhood, are engagingly deciphered by the authors. After reading this book, I placed it carefully on a shelf, adding it, of course, to my book collection. (ELIZABETH PODNIEKS)

S.A. Nigosian. *From Ancient Writings to Sacred Texts:  
The Old Testament and Apocrypha*

John Hopkins University Press. xvi, 270. \$45.00, \$18.95

Over his long career at the University of Toronto, S.A. Nigosian taught courses and wrote books which introduced both undergraduate university students and the general public to world religions in general and to Zoroastrianism and Islam in particular. In this book, he has provided a similar introduction to the literature of the Old Testament and the Apocrypha. In the preface, Nigosian explains that the book grew out of a lecture presented to a class in the Department of Classics when he saw the need for 'a single-volume text for those in related disciplines.'

Given this specific audience and goal, Nigosian has focused on 'the formation and contents of a substantial and sometimes inaccessible corpus of literature.' One of the strengths of the book is Nigosian's ability to summarize in a judicious and appealing way, usually in his own words but occasionally with well-chosen extended quotations, the content of each book of the Old Testament for an audience which has probably not read the text itself. With regard to issues of the formation of this literature, his treatment is much less developed. He emphasizes that there was a process of compilation and development over an extended period of time, but we

do not know most of the precise details of when and how and by whom these books were put together. A short summary is given of each biblical book, but certain sections are treated at greater length (Joshua, Samuel); surprisingly, almost nothing is said about some of the key narratives of Exodus and Numbers, and the book of Leviticus is given very little attention.

The second particular focus and strength of Nigosian's book is to show parallels, similarities, and borrowings between specific passages in the Old Testament and the literature of the ancient Near Eastern civilizations of Egypt, Mesopotamia, Syria-Palestine, and Asia Minor. Given that the latter texts are not likely to be readily accessible, Nigosian helpfully sets out in columns the key biblical passages and ancient Near Eastern parallels, though he is often less than clear about what he understands to be the precise relationship, whether direct literary borrowing, general similarities of theme, or a reworking of an earlier text.

In the course of the book, Nigosian supplies considerable information about other topics, including a survey of the ancient Near Eastern world (though this might have been more helpful at the beginning rather than at the end), an interesting description of writing methods and materials in antiquity, and a brief introduction to the ancient translations (versions). He concludes by taking up (very briefly) the complex question of the 'Dating of Biblical Texts' and basically outlines the views of those he calls 'earlier biblical critics,' especially W.F. Albright and F.M. Cross. Here, as in many other places, he gives hints of recent scholarly debates and controversies, but not in enough detail that the reader can really understand either the fundamental problems or the newer solutions proposed. He does supply key references in footnotes so that the reader can follow up the discussion.

One of the distinctive features of this book is the inclusion of the Apocrypha, including a summary of the contents of some of the main books. In this section it is clear that Nigosian is working implicitly from a Protestant Christian (as opposed to Catholic or Orthodox) perspective even in how he sets up the category. His understanding of the formation of canon does not really seem to take into account the results of recent scholarship, especially on the diversity within Judaism both before and after the destruction of the temple and the questions raised by the Dead Sea Scrolls.

This is not a standard general textbook of the Bible per se, or an introduction to the most recent methods and developments in biblical studies. But for the non-expert who has probably not read much of the biblical text and wants some introduction to its content, especially with comparison to other literature of antiquity, this is a starting point. In addition the reader will sense something of the love of biblical literature that Nigosian credits to his parents in his dedication. (EILEEN SCHULLER)

Naomi Reshotko, editor. *Desire, Identity and Existence,  
Essays in Honour of T.M. Penner*  
Academic Printing and Publishing 2003. xi, 310. \$74.95, \$29.95

The articles in this collection were originally produced for a conference held in 2001 at the University of Wisconsin-Madison in celebration of Terry Penner's sixty-fifth birthday. A Canadian by birth, educated in Oxford, with a brilliant career in the United States, Terry Penner is one of the most distinguished scholars of ancient philosophy today, best known for his work on Plato's early and middle dialogues.

Since the early 1970s, Penner has contributed novel insights into textual interpretations, developed bold philosophical theories to accommodate those insights, and articulated complex and rigorous arguments in support of those theories. On the basis of both stylometry and Aristotle's evidence, Penner has been a strong advocate of developmentalism, according to which Plato's dialogues progress through roughly three chronological phases. He also argued that the early-phase dialogues provide us with a coherent and defensible philosophical position attributable to Socrates. Penner defended the philosophical viability of Socrates' intellectualism – defined by such paradoxical claims as that virtue is knowledge or that all wrongdoing is involuntary – and of Socrates' egoism, ensuing from the view that all desire is for the good, where this is understood as what is beneficial to oneself. Penner is also well known for explaining Plato's introduction of the theory of Forms in the middle dialogues in terms of an opposition to nominalism, i.e., the general view that all that exists are concrete spatio-temporal objects and that terms such as 'beauty' and 'justice' are only names that don't correspond to anything real.

The articles in the collection are organized along the themes of Penner's research, but they are a varied lot: some build on Penner's views (Christopher Rowe, Scott Berman, Patrick Mooney), others critically discuss some of his arguments (Paul Warren, Gerasimos Santas, George Rudebush, Mariana Anagnostopoulos, Melinda Hogan, Alan Code), and some are contributions with looser ties to Penner's research (Sandra Peterson, David Estlund, James Butler, Michael Taber, Antonio Chu). Although many of the essays are accessible to non-specialists, some involve exegetical analyses of specific texts and/or are philosophically very technical (Peterson, Butler, Anagnostopoulos, Hogan, Chu, Code).

Penner's account of Socrates' intellectualism is built into Rowe's own defence of developmentalism, is a backdrop to Peterson's exegesis of a controversial passage in Plato's *Phaedo*, and is assumed by Warren as he argues against Penner that Socrates accepted political obligation, rather than holding to a posture of apolitical individualism.

Taber, Berman, and Rudebusch tackle Socratic egoism: whereas Taber shows how Plato's texts support thinking of Socratic egoism as compatible

with concern for others, Berman and Rudebusch take opposite sides on the general question of the philosophical viability of psychological egoism as such. Strong of the analytical tools provided by Penner's theory of human motivation, Berman defends psychological egoism, whereas Rudebusch argues that a better ethical theory to ascribe to Socrates is a form of 'agent neutral perfectionism.'

On the general theme of desire in motivating action, Anagnostopoulos criticizes Penner's (and Rowe's) attempt to reconcile Plato's *Meno* and *Gorgias* on the question of whether it's possible to pursue something bad believing it to be good, whereas Butler discusses the relationship between desire and happiness in the *Philebus*.

When explaining Plato's metaphysics as anti-nominalist, Penner elaborated on a parallel between Plato and Frege. This parallel is the object of Hogan's and Chu's essays, whereas Penner's theory is directly used by Mooney in his account of Plato's disparagement of poetry in *Republic* x.

Plato's *Republic* is also the focus of Santas's essay. Ever since Sachs in 1963 argued that Plato commits a fallacy of irrelevance in his account of justice in the *Republic*, many scholars have put forward different ways to clear Plato of that charge. Santas argues that Penner's discussion (in a work as yet unpublished) of Sachs's charge is not fully adequate to the task. Still on Plato and politics, Estlund argues that even accepting Plato's idea that education promotes wise rule it is reasonable to reject epistocracy.

Code's is the only article to address Penner's work on Aristotle, by discussing the issue of potentiality for change, the subject of Penner's very first publication.

In addition to the original articles, the book includes a list of Penner's works (published, unpublished, and in progress), a comprehensive introduction by Reshotko, and an extensive bibliography. (ANNA GRECO)

Rory B. Egan and Mark A. Joyal, editors. '*Daimonopylai*.'

*Essays in Classics and the Classical Tradition Presented to Edmund G. Berry*

University of Manitoba Centre for Hellenic Civilization. xv, 496. \$30.00

The word *daimonopylai* – 'spirit gates' – does not appear in my Liddell-Scott-Jones *Greek Lexicon*, but it is an acceptable attempt to translate 'Manitoba' into Greek, and it makes a fitting title for this volume of essays honouring Edmund G. Berry, who came to the University of Manitoba in 1940 with a freshly minted PhD, completed under the supervision of Werner Jaeger, and taught Classics there until 1979. He was one of a number of classicists turned out by Canadian universities a couple of generations ago – Berry is a graduate of Queen's University – who went to the United States for graduate work, but unlike many of them, he returned. *Daimonopylai* was intended to mark the sixtieth anniversary of Berry's

arrival in Manitoba, and though it is five years late, it is a significant contribution to the Canadian classical tradition nonetheless.

There are thirty-four contributions in *Daimonopylai*, all by scholars whose careers brought them into contact with Winnipeg, either by being born there, such as Albert Schachter, professor emeritus of classics from McGill University, or by graduating from the University of Manitoba, such as Hector Williams, an archaeologist at the University of British Columbia, or by virtue of a stint of teaching at either of Winnipeg's two universities, such as Alexander G. McKay, professor emeritus at McMaster University and past president of the Royal Society of Canada, who was Berry's colleague for three years. All thirty-four essays deserve mention, but there is no space for that, and so I shall pick out a few that I particularly enjoyed.

A clutch of them cross the boundaries between classical and modern *mentalités*. John J. Gahan's 'Epictetus as Therapist' is a critique of Tom Wolfe's *A Man in Full*, where Epictetus's Stoicism meets the glitz of modern Atlanta. Kristin Lord treats Sappho as a feminist exemplar for the Irish poet Eavan Boland in 'Mythmaking and the Construction of the Feminine in Sappho and Eavan Boland.' Mark Golden explores the relationship between Harold Innis and the classicist Eric Havelock, who was a lively professor at Victoria College, Toronto from 1928 until his overt support for the General Motors strikers in Oshawa in 1946 offended the powers-that-were, and Victoria replaced him by a teacher who was in every way Havelock's antithesis. Havelock decamped to Harvard and then Yale, where he left an ambiguous reputation. His *The Liberal Temper in Greek Politics* is an outstanding book, but I never found his later work on orality particularly helpful. Golden searches for Havelock's spoor among Innis's writings and finds 'conclusive proof' that Innis did *not* derive his ideas from Havelock or vice versa. Yet both scholars were on parallel intellectual trajectories.

Readers wanting essays on literary themes will find a good selection. Alexander McKay looks at the Dido episode in Vergil's *Aeneid*, particularly the bard Iopas, who sang an unusual lay about astronomy at the banquet welcoming the Trojans to Carthage. McKay speculates that Iopas's persona proceeds from the learned king Juba II of Mauretania, who married the daughter of Antony and Cleopatra. Robert D. Gold's '*Iovis Ira*: Allusion and the Relegation of Ovid' attempts a solution for one of Latin literature's enigmas: why did Augustus send fun-loving, immensely talented Ovid into exile? Carol E. Steer deals with the comic leitmotif of the country bumpkin contrasted with the pseudo-sophisticated city slicker, which Aristophanes was the first to use in his *Acharnians*. It reappears with a new twist in Menander's *Dyskolos* ('The Grouch'), where the grouch is a misanthropic, anti-social farmer, offset by his stepson who is a country boor but a decent sort just the same. Brad Levett compares Sophocles' *Philoctetes* and Euripides' *Ion* on the basis of dramatic technique and suggests – very tentatively – that Sophocles learned from Euripides.

Finally, I should mention Jo-Ann Shelton's 'Elephants in Roman Arenas' – Roman cruelty to elephants slaughtered for public entertainment is revolting – Albert Schacter's 'Politics and Personalities in Classical Thebes,' and Lea Stirling's 'Food Offerings in the Graves of North Africa.' Last but not least, there is 'The Renaissance Model for a Humanist' by my former colleague at the University of British Columbia, Delloyd Guth, who traces the links connecting Edmund Berry, his mentor Werner Jaeger, and Erasmus, whose modern influence aroused Berry's scholarly interest – his *Emerson's Erasmus* was published by Harvard University Press in 1961. (JAMES ALLAN EVANS)

C.S. Mackay. *Ancient Rome: A Military and Political History*  
Cambridge University Press. xvi, 396. \$46.95

Christopher Mackay delivers exactly what he promises. His history of the Roman state from its foundation down to the disappearance of the western Roman Empire in the fifth century AD is primarily a narrative of political and military events at the level of 'a general introduction to the affairs of the Roman People for a reader with no prior knowledge of the subject.' Mackay adopts a much more traditional approach than some recent books of similar scope, which have concentrated on social, cultural, and economic history. He aims to be 'both concise and readable,' and he identifies the principal obstacle to achieving this double aim as the relatively deficient source material available for writing the history of ancient Greece and Rome: the evidence which survives is so lacunose that the course of events, even sometimes of very important wars or social upheavals, can often only be established in vague outline and by hypothetical arguments. The ancient historian is frequently in the position that a modern historian would be if he was genuinely uncertain whether an episode on the scale of the Armenian genocide of 1915 actually occurred or not. Given both the enormous accidental loss of evidence and the obvious deliberate distortion in much that does survive, it is a welcome feature of Mackay's book that he prefaces each of its five chronological sections with a brief introduction of about three pages on the main sources for the period and the central problems in understanding it.

The book comprises a consecutive narrative in five parts with the traditional division of Roman history into 'obscure beginnings' down to the start of the First Punic War, the conquest of the Mediterranean, the collapse of the Roman Republic, the Principate, and the Late Empire. Mackay is aware, of course, that conventional periodization often misrepresents the continuous web of historical reality. Accordingly, he marks the break between the Principate and the Late Empire as occurring with the end of the Severan dynasty in 235 rather than with the stabilization of the Roman



state after the 'crisis of the third century' by Diocletian fifty years later. But he is not equally radical with the transition from republic to monarchy, where he accepts the modern myth that Augustus fraudulently pretended to 'restore the Republic' in 27 BC. What Augustus did was more subtle: he retained and made permanent the concentration of military power in his own hands, which he had won in civil war, within a largely traditional framework of specific legal powers and existing offices and institutions. In many ways, deeper breaks with the past occurred several decades both before and after 27 BC, with the rise of the military dynasts and on the death of Augustus: the first removed control of the state from the Senate and People of Rome, while the transfer of supreme power from Augustus to Tiberius was symbolically marked by the effective end of popular elections.

In a narrative covering a thousand years of history, there are bound to be some errors, omissions, and lapses of judgment. Fortunately, they appear to be relatively few and usually not serious. One that is serious, however, concerns the division between East and West under the Later Roman Empire. Mackay is wrong to assert that there was 'no firm division of the empire' under Diocletian and to date the permanent division of the Empire to 395. On the contrary, during the century between 293 and 395, the whole of the Roman Empire was subject to a single unified political regime for less than twenty years in all. In other words, the division between East and West was a basic structural feature of the Later Roman Empire from Diocletian onwards.

Mackay's prose is rarely exciting or distinguished, and he indulges in some ill-judged modernisms, so that Cleopatra, who was a queen and the lover of the most powerful man in the Roman world, to whom she bore a son, becomes Julius Caesar's 'young new girlfriend.' But he writes clearly and avoids rhetorical elaboration, while the substance of his book is for the most part sound, judicious, and accurate. (T.D. BARNES)

Elaine Fantham. *The Roman World of Cicero's 'De Oratore'*  
Oxford University Press. x, 354. \$180.00

Elaine Fantham, widely regarded as one of the foremost experts on ancient rhetoric in general and Cicero in particular, is the author of several previous articles on Cicero's *De Oratore* and she included in her very first book (*Comparative Studies in Republican Latin Imagery*, University of Toronto Press 1972) a discussion of Cicero's use of metaphors in the dialogue. This volume offers a distillation of her views on *De Oratore*, the fruit of a lifetime of study and teaching. It is especially to be welcomed as the first book-length English-language study of the most important work on Roman oratory by the greatest Roman orator.

Fantham opens the volume with an assessment of 'Cicero at 50' in 56 BCE, the year before he embarked upon the composition of *De Oratore*, to establish the historical and political context in which Cicero, back from exile but sidelined by the so-called 'First Triumvirate,' found himself on the margins of Roman political life and made the decision to devote himself to writing in his enforced leisure. Chapters 2 and 3 consider, respectively, 'The Public Careers of L. Licinius Crassus and M. Antonius,' the chief interlocutors of the dialogue, and the Platonic philosophical background on which Cicero draws in 'Constructing the Dialogue.' Fantham's evocation of the Roman sociocultural background of Cicero's dialogue in the first two chapters is masterful, but her sketch of the philosophical background in the third chapter is limited to the contribution of Plato and omits the important refinements of the problem of political rhetoric negotiated in the Hellenistic philosophical schools to which Cicero himself was sensitive as an adherent of the New Academy.

After the three introductory chapters, Fantham turns to discussion of the dialogue itself, devoting three chapters each to each of the three books of *De Oratore*. Chapters 4, 5, and 6 explore important themes treated in *De Oratore* I: the training of the orator, the role of law and the law courts in Roman rhetoric, and the relationship between oratory and literature in ancient Rome. These chapters provide helpful historical and social contextualization of the informal culture of oratorical apprenticeship in republican Rome and the uneven reception of Greek rhetoricians and rhetorical teaching in this period; the political importance of Roman law and the law courts, in which political and judicial oratory flourished at Rome; and the interpenetration of literary and rhetorical theory at Rome.

Chapters 7, 8, and 9 consider topics explored in *De Oratore* II: Cicero's return to Aristotle's teachings on rhetoric, his endorsement of the use of wit and humour in oratory, and the political dimensions of Roman oratory. Fantham well illustrates the consistency and complexity of Cicero's debt to Aristotle's theory of rhetoric but offers no account of Cicero's debt to Hellenistic rhetorical and philosophical discussion of oratory. She emphasizes the importance of humour as a form of invective and ridicule in political debate but also its deployment in more tempered and restrained form in support of political allies in judicial contexts. Her analysis of political persuasion in *De Oratore* highlights Cicero's oratorical accomplishment as an innovator in the Roman political tradition in his deployment of eloquence in the political speeches he made in the Senate and Assembly.

Chapters 10, 11, and 12 examine the major themes of *De Oratore* III: an account of *elocutio* (the diversity of oratorical styles), the manipulation of words (in figures and tropes), and the delivery of the orator's speech. Here Fantham attends in particular to the criticisms of oratory articulated by the Greek philosophical schools and in challenging those criticisms traces the adaptation of Greek theory to Roman practice. A final chapter, 'The

Statesman and the State in *De Oratore* and After,' concludes the volume by contrasting the political context of rhetoric in Cicero's day first with that of the setting of the dialogue, a generation before Cicero, and then with developments in the principate, a century after Cicero's death, as reflected in Tacitus's *Dialogus de oratoribus*. The epilogue reflects the strengths of the volume as a whole in its focus on the Roman sociopolitical, historical, and literary context in which Cicero elaborated a theory of oratory and in which his dialogue was read. If at times Fantham's treatment descends into summary and paraphrase, she nonetheless does valuable service in making available to students of rhetoric the argument and cultural background of Cicero's most important work on oratory. (ALISON KEITH)

John G. Fitch, editor. *Seneca. Tragedies II: Oedipus. Agamemnon. Thyestes. Hercules on Oeta. Octavia.*

Loeb Classical Library 78. Harvard University Press. viii, 654. US \$21.50

C.A.J. Littlewood. *Self-Representation and Illusion in Senecan Tragedy*  
Oxford Classical Monographs. Oxford University Press. vi, 332. US \$99.00

'Latin literature,' observed T.S. Eliot in a famous essay, 'provides poets for several tastes, but there is no taste for Seneca.' That was an opinion with a following in 1927, when 'Seneca in Elizabethan Translation' first appeared to introduce an omnibus edition of *His Tenne Tragedies*, but no longer. Classicists have learned a lot in the generations since, and the increase in knowledge has done wonders for Seneca's reputation. The change is apparent in the two works under review here, which represent in the first instance the new scholarly consensus and in the second, what is probably the direction of that scholarship's future.

The Loeb volume first. The Loeb Classical Library has been undergoing a quiet revolution in recent years, as this famously useful series expands to include new volumes and sponsors major revisions of some important old ones. Though its basic scheme of Latin (or Greek) texts with facing translations remains unchanged, editions are now being commissioned from major scholars, with the expectation that their texts and translations, accompanied by substantive introductions, notes, and indexes, will provide the broadest possible range of users with reliable, authoritative guides both to the ancient authors themselves and to the modern understanding of them. This second volume of the new Loeb tragedies (the first volume, also by John Fitch, appeared in 2002) is very much in the new style and admirably suited to the new standard. Fitch has long been a major player in Senecan studies, and the vast range of his experience is here put at the service of all comers. They will be very glad of it. The translations are deft,

accurate, and extremely readable, while the introductions to each play are significant essays in their own right. Bibliographies are well and fairly compiled, so that even their privileging of work in English seems unexceptionable. Classicists working with Seneca will want to have this edition at hand, while readers with little or no Latin will also soon discover that this is *the* edition of Seneca to use. Those with interests in Renaissance literature will be especially pleased by Fitch's meticulous noting of significant Senecan echoes in English drama.

Volume 2 of the tragedies has special importance because it contains two plays preserved in the corpus, *Hercules on Oeta* and *Octavia*, that are now widely acknowledged as being post-Senecan and have for various reasons (their dubious pedigrees being just one) largely slipped between the scholarly cracks. Each poses unique challenges to scholarship but also claims unique attractions. *Octavia* is our one surviving example of a tragedy on a Roman subject, a so-called *fabula praetexta*, the subject in this case being the elimination of Nero's first wife, while the deep indebtedness of *Hercules on Oeta* to other plays in the Senecan corpus makes it a major witness to the otherwise unattested reception of Seneca's plays in the generation after his death. Fitch's guidance is invaluable for introducing this puzzling and problematic material and for encouraging its further study.

Even non-classicists, however, should probably also pay some attention to what is happening on the Latin side of these Loeb pages. Fitch, as professional reviews have already noticed, is an editor with knowledge and opinions of his own about how the text of Seneca should be constituted and how its verses should be arranged. His editorial decisions are well grounded, but it must be said that some have raised eyebrows among the experts. Classicists will be glad for the notes detailing his editorial interventions and may well want to consult his recent publications on textual matters. General readers will doubtless be less concerned with such things, but those tempted to compare translations should at the least be aware that Fitch may be translating something a little different from the Latin that other translators have had before them.

C.A.J. Littlewood's book is a different kind of work with a different kind of merit. It appears in the monograph series that the Oxford Board of Classics reserves for its most successful theses, but that origin is not, in this case, a warning of pedantry and minutiae to come. Though signs of the thesis remain, Littlewood writes clearly and intelligently about important problems in the interpretation of Senecan drama and constructs his arguments with equal measures of learning and good sense. The result is a very significant book. Its substance lies in four long, meaty chapters. Chapter 2 examines the association of moral and physical disorder in Seneca's tragic world, acknowledging along the way the deliberate artificial

ity and self-referentiality of its construction and the resulting tilt towards what is still sometimes called melodrama. Chapter 3 explores Seneca's fascination with tragic madness and the depiction of the passions, while chapter 4 treats the idea of tragic spectatorship through discussion of the plays' metatheatrical tendencies and preoccupation with viewing. Each of these chapters draws on material from throughout the corpus, with appropriate attention to Seneca's philosophical orientation and wider reading. The final chapter on intertextuality centres on a single play, *Phaedra*. None of the problems tackled here is new, however, and while Littlewood pursues each of them with considerable skill and his arguments repay close attention, the special merit of this book comes from something else.

Despite their progress since Eliot's day, Latinists are often still perplexed by two facts of Senecan drama, viz. that these texts are, or at least purport to be, plays and that their substance was also treated by the tragedians of fifth-century Athens. Whether, and under what conditions, Seneca intended these versions for performance, and whether, or to what extent, they were 'modelled' on Greek originals have long preoccupied critics. Recent advances have come largely by sidestepping these problems by accepting Seneca's declamatory style as more a virtue than a vice and by acknowledging the essential performativity, at least in some way, of almost all Latin poetry. Techniques are also in place for snatching Roman poets, even Seneca, from the shadow of their putative Greek predecessors. Scholarship has by these means freed itself from many of its old perseverations, but taking Seneca seriously as a poet raises new, equally thorny problems. His rhetorical and intertextual tricks encourage modern critics to apply to these texts the reading strategies they have honed on such highly sophisticated, allusive poems as the *Aeneid* and the *Metamorphoses*. Their success in doing so helps account for Seneca's rising reputation, but drama criticism tells us that plays are constructed to work on audiences differently from the way poems work on readers. Does it not matter, then, that Seneca wrote plays, and not narrative poems? For all their sophistication in textual analysis, recent work on Seneca has refused to discuss the appropriateness of its method to its matter. Until now. Littlewood faces the problem directly, boldly, and from the beginning. 'I think that we continue to underestimate,' he writes in his introduction, 'how open Senecan tragedy is to the influence of non-dramatic Latin literature and that its generic identity as drama narrows our perspective undesirably.' What follows is a powerful, theoretically informed defence of a criticism that reads Senecan tragedy primarily as poetic text. Whether or not it is right, it is certainly on the right track, and the methodological problem Littlewood has had the courage to address will not again be easily ignored.

Taken together, these works represent a major step forward and are a welcome addition to a growing bibliography. With them, Senecan studies has been well launched into the new century. (SANDER M. GOLDBERG)

Michele Murray. *Playing a Jewish Game: Gentile Christian Judaizing in the First and Second Centuries CE*  
 Wilfrid Laurier University Press. xii, 222. \$44.95

In its first few centuries, when the church was supposedly preoccupied with the Roman world (both as agents of persecution and as objects of mission), most of its leading figures somehow found time to write tractates 'against the Jews.' The tractates vary in tone from the civil (Justin Martyr) to the virulent (Melito), but they share a common purpose: to demonstrate that the true meaning of the 'Old Testament' is to be found in Christ and that Jewish religion is both inferior and obsolete.

This *adversus Judaeos* tradition has been variously understood. In an earlier era, when the tendency was to think that after the destruction of Jerusalem in 70 AD the Jewish community retreated into isolated self-absorption, it was common to see it either as an attempt to convert Jews or as an inwardly directed exercise in self-definition vis-à-vis the Israel of old. In more recent decades it has been recognized instead that Jewish communities continued to play a vibrant role in the Roman world and to present a religious option that many non-Jews found appealing. With this new recognition, Christian writing 'against the Jews' now tends to be seen as directed primarily at the opinion-makers of the Roman world, attempting to further the Christian cause by responding to uncomfortable questions about Christian appropriation and reinterpretation of Jewish tradition.

In *Playing a Jewish Game*, a revision of her doctoral dissertation (Toronto), Michele Murray offers an alternative reading. She recognizes that many Gentiles were attracted to Judaism in this period (chapter 2) and so does not reject the idea that Judaism and Christianity were engaged in a kind of rivalry (though she does not believe that Jews were engaged in a similar active 'mission' to Gentiles). But in her interpretation, the effects of the rivalry were felt much closer to home. She argues that throughout this period many Gentile Christians demonstrated an attraction to Judaism and a willingness to adopt certain Jewish observances. Christian writings 'against the Jews' can thus be seen as an attempt by Christian leaders to reinforce the separation of Christianity and Judaism and to dissuade these 'Judaizers' from their boundary-blurring practices.

Murray is able to anchor her case on two fixed points: Paul's letter to the Galatians, in which he castigates his recent converts for their willingness to submit to circumcision; and a series of sermons by John Chrysostom in fourth-century Antioch, in which he bitterly denounces church members who were attending the synagogue and adopting Jewish ways. Her challenge is to demonstrate that these were not isolated instances.

Murray restricts her investigation to Syria and Asia Minor and to the period 50–160 AD. After an introduction and the chapter on 'Gentile

Attraction to Judaism in the Roman Empire,' she deals with Syria in chapter 4 (*Barnabas*, *Didache*, Pseudo-Clement) and with Asia Minor in chapters 5 (Revelation, Ignatius, Justin Martyr) and 6 (Marcion, Melito). A concluding chapter and an appended survey of scholarship round out the volume.

The primary – and by no means insignificant – contribution of this book is its demonstration that the *adversus Judaeos* material can be read as an attempt to dissuade Gentile Christians from Judaizing. Its primary problem, however, is the paucity (between Paul and Chrysostom) of clear references to such Judaizing as an actual phenomenon. Even the most likely passage that she adduces (Justin *Dial.* 47) could be read, along with the handful of others (from Revelation, *Barnabas*, and Ignatius), as dealing with hypothetical situations for the sake of theological argument. Still, even if the evidence is more suggestive than conclusive, it is highly probable that in such a fluid religious environment Christians were to be found among the larger number of Gentiles who found Judaism appealing. Thus her suggestion that this material was directed 'against the Judaizers' is quite possible, at least as one aspect of its purpose. By demonstrating this possibility and thus encouraging us to look at this material from a new perspective, she has made a significant scholarly contribution. For this reason her work is to be warmly welcomed. (TERENCE L. DONALDSON)

Ra'anan S. Boustan and Annette Yoshiko Reed, editors.  
*Heavenly Realms and Earthly Realities in Late Antiquity*  
 Cambridge University Press. xiii, 335. \$107.95

Where and what is heaven? How does one get there? What's it like? Who qualifies, and how is it staffed? This volume of studies serves up some answers from late antiquity (a 'long' late antiquity from Alexander the Great to the rise of Islam) to these perennial and currently quite popular questions.

The contributions are uniformly of a high standard, and the collection makes enjoyable reading throughout. It had its origin in a graduate workshop at Princeton, followed by a colloquium with papers from both graduate students and invited senior and junior scholars. Both of the editors were graduate students who have since entered the professoriate (Annette Yoshiko Reed at McMaster University).

Wisely, the editors have not brigaded the papers by religion, but the reader should know that, numerically, those on forms of Judaism preponderate, followed by those on forms of Christianity, with those on the remaining religious forms, for which one uses the default term 'paganism,' the fewest. Interestingly, those on paganism dwell mainly on what elite 'pagans,' at least until the fourth century CE, would mostly have disdained – magic in particular. I would have liked to see something on Mithraism,

a widespread solar cult, in which 'a mystery of the descent and return of souls' was institutionalized.

The editors have deployed the fifteen contributions elegantly in three thematic sections. The first ('Between Heaven and Earth') concerns going to and fro between the two realms with subthemes of 'liminality, transgression, and transformation.' Fritz Graf (chapter 1) discusses access across bridges and up ladders in Christian sources late in the period; Katharina Volk (chapter 2) the astrologer's imaginative ascent in the didactic poet Manilius; Annette Yoshiko Reed (chapter 3) the descent of the fallen angels in the Book of the Watchers to fornicate with mortal women and impart illicit knowledge; Gottfried Schimanowski (chapter 4) the hymns of Revelation 4–5 as liturgies 'connecting heaven and earth'; Sarah Iles Johnston (chapter 5) the recycling of the good back to earth ('no rest for the virtuous,' as she puts it), whether as angels or reincarnated humans.

The second section ('Institutionalizing Heaven') looks at 'the structure and contents of heaven,' especially 'the projection of earthly regalia into the imagined realms above.' Martha Himmelfarb (chapter 6) discusses a tendency in Second Temple Judaism to privilege incense as the celestial medium of worship in contrast to blood sacrifice in the earthly Temple. In chapter 7 John Marshall argues that Revelation's wars in heaven reflect the bloody anarchy of the Year of the Four Emperors (69 CE), urgently posing the question 'who's really on the throne?' Kirsti Copeland (chapter 8) shows how in the fourth century the earthly monastery substitutes for the New Jerusalem as the blueprint for heaven. Jan Bremmer (chapter 9) explores the somewhat untypical dream vision in the Passion of Saints Marian and Jacob. The conflation of earthly and heavenly tribunals and Marian's new relationship to his social and ecclesial superior, Bishop Cyprian of Carthage, I found particularly interesting. Adam Becker (chapter 10) discusses the theme of the 'heavenly academy' in the East Syrian tradition of Christian learning. Creation itself is pedagogy: God educates his angels thereby.

The third section ('Tradition and Innovation') explores new meanings generated from old images of heaven by 'deconstruction, fragmentation, and inversion.' Ra'anan Boustán (chapter 11) discusses the 'poetics of praise' in the Qumran Songs of the Sabbath Sacrifice, to this reviewer the strangest and most evocative of the descriptions of heaven in this volume. Christopher Faraone (chapter 12) shows how Apollo, that most Olympian of Greek deities, takes on an underworld persona in an invocation from the late antique magical papyri. Peter Schäfer (chapter 13) explores the peculiar cosmology of Seder Rabbah di-Bereshit in which seven hemispherical heavens are mirrored by seven hemispherical 'earths' or underworlds below. Radcliffe Edmonds III (chapter 14) discusses the role of the moon as the power of physis (nature) and 'genesis' in late antique Greek cosmologies and particularly in celestial soul journeys. Finally (chapter 15), in a



contribution which one might fault for irrelevance to the book's topic though not for quality, Susanna Elm discusses baptism and cosmology in Gregory of Nazianzus Orations 38–40. (ROGER BECK)

Mark D. Meyerson, Daniel Thiery, and Oren Falk, editors.  
*'A Great Effusion of Blood'? Interpreting Medieval Violence*  
 University of Toronto Press. 319. \$65.00

By almost any measure, the Middle Ages were a violent time. At every level of society from peasant communities to the kingdom, violent acts were common, whether in the form of private quarrels that could suddenly erupt in violence to sustained feuds between families to the organized violence of executions and warfare. Violence worked its way into literature, as well, where it became a leitmotiv in works as disparate as *Beowulf*, the Robin Hood Ballads, Chaucer, Gower, and hagiography. There were therefore myriad forms of violence as well as representations of violence throughout medieval society. Not surprisingly, medieval violence has attracted a growing number of modern investigators who have tried to quantify or interpret it as a means of understanding the nature of medieval society and how it fitted into a broader pattern of the development of society and the state in Europe. *'A Great Effusion of Blood'?* takes it as axiomatic that although medieval society was violent it was not anarchic because violence was often exercised to achieve particular goals that reflected different aspects of medieval life. The thirteen essays that make up the volume collectively argue that it is important not simply to recount violent acts but to penetrate beneath their surface to interpret what they meant for the participants as well as for the investigator. The volume provides, therefore, a fascinating tour through many different kinds of violence across medieval Europe along with illuminating commentaries about the nature and meaning of violence.

The essays are grouped into two sections, 'Violence and Identity Formation' and 'Violence and the Testament of the Body,' but the methodology is roughly the same: close readings of texts or sets of documents to discover the meaning of violent acts. The first group is the more consistent of the two, examining how violence helped to foster or confirm personal, group, or national identity. Thus, accounts of violent acts committed by slaves in medieval Valencia reveal under close scrutiny that slaves were often used by masters to inflict violence on rivals or enemies or to deflect blame for violence. Despite the close bond between slaves and their masters, Debra Blumenthal concludes that slaves cannot not be seen as having been fully integrated into the social world in which they lived. At the other end of the scale, Andrew of Wyntoun used the depictions of excessive violence committed by Edward I at the siege of Berwick in 1296

to demonstrate his tyranny and to foster a sense of Scottish identity in the face of English brutality. That violence ranged in scale from 'mere' to excessive violence is evident in almost all of the essays, and is made explicit in Daniel Baraz's analysis of where authors in different cultures drew the threshold between violence and cruelty.

His is one essay in the more miscellaneous group dealing with violence and the body, which shows that representations of violence were closely attuned to differences in the rank, office, and gender of the victims. Descriptions of the martyrdom of saints, to take but one example, are rife with graphic descriptions of violence done to individual men and women who retained their faith despite their torments. But Beth Crachiolo goes a step further, showing how the *South English Legendary* differentially described the torture of male and female saints – by lavishing greater attention on the torments of females, and by interweaving humour with some descriptions of the death of males – to create a gruesome and somewhat prurient form of entertainment. Violence or the representation of violence in history and literature therefore varied considerably depending on the context of the act and the nature of the individuals involved, including spectators.

What we learn from a volume as diverse as '*A Great Effusion of Blood*'? is not only the ubiquity of violence in the Middle Ages but its varied purposes and meaning. These essays demonstrate that the study of violence and depictions of violence provides a significant tool for understanding how gender, identity, status, ethnicity, honour, religion, and the state functioned in structuring not only violence itself, but perceptions and relations among groups and individuals more broadly. (SCOTT L. WAUGH)

Suzanne Conklin Akbari. *Seeing through the Veil:  
Optical Theory and Medieval Allegory*  
University of Toronto Press. x, 354. \$65.00

Optical theory may strike many of those working on late medieval vernacular literature as a somewhat rarified topic. Obviously visual metaphors permeate medieval literature, just as they permeate medieval – or modern – thinking in general, but the claim that academic optical theory had a significant literary influence may come as a surprise. Yet as Suzanne Conklin Akbari demonstrates in this forceful study, there are striking parallels between the flowering of optical theory in the thirteenth and fourteenth centuries, which entailed greater scepticism about the possibility of direct and reliable knowledge of the natural world, and the complication or even abandonment of allegory.

Akbari begins with two provocative claims. One is that 'the mechanism of vision is the underlying structure on which subjectivity is constructed';

vision is not just a metaphor but a paradigm for human knowledge. The other is that the 'transparent mediation between subject and object, between reader and meaning, is the purpose of allegory' so that the perfect allegory acts 'as a perfect mirror which unites the earthly domain of sense perception with the divine realm of intelligible knowledge.' Akbari's crucial point is that medieval optical theory increasingly stressed that vision cannot mediate transparently but inevitably entails a degree of distortion. In particular, she traces the influential theories of intromission (in which the visible form is sent out to an essentially passive viewer) of the 'perspectivists,' such as Robert Grosseteste, Roger Bacon, and John Pecham, who all drew on the work of Alhazen (Ibn al-Haytham), and the critique of their position by William of Ockham.

Unlike many attempts to locate medieval literature in its philosophical milieu, which have tended to deal in generalities, as if all medieval nominalists were of one mind, *Seeing through the Veil* does justice to the complexities of academic debate on optical theory before turning to the literature, in this case the problematization of seeing and knowing in Jean de Meun and Chaucer and their synthesis in Dante. Some of Akbari's more sweeping claims remain at the very least unproved. Can Chaucer's shift from allegory to the verisimilitude of the *Canterbury Tales* be directly linked to Ockham's rejection of the multiplication of visible species in perspectivist accounts of perception? But many of her points are telling. After a review of earlier attempts to establish the philosophical sources of Jean de Meun's optical imagery, for example, Akbari shows that Nature's account of the powers of different kinds of mirrors matches almost word for word a passage in Bacon's *Opus maius* and precedes to explore the parallels between Bacon's theory of the multiplication of visible species (as each visible form reproduces itself) and the sexual multiplication of the human species under Nature's tutelage. Advancing the general case that de Meun drew directly on technical optical theory, Akbari further shows that his use of the term *deduit* (joyous desire) puns on William of Conches's term *detuitio* (refracted vision).

Inevitably in such a wide-ranging study some points get short shrift. I would like to have heard more about the influence of John Pecham, especially his surprising insistence, despite his commitment to intromission, that 'vision is not a passive act.' The single reference to John Dumbleton's account of insolubles is so brief as to be cryptic. But the full elucidation of the relation between optical theory and logic would require a book of its own. Much has been written on late medieval recognition of the deceptive mediation of language, far less on the deceptive mediation of sight. *Seeing through the Veil* is an important effort to redress the balance and marks a huge step forward in our understanding of cultural implications of medieval optical theory. (ANDREW TAYLOR)

Richard Firth Green and Linne R. Mooney, editors. *Interstices: Studies in Middle English and Anglo-Latin Texts in Honour of A.G. Rigg*  
University of Toronto Press. xxii, 220. \$53.00

Like any festschrift, this volume celebrates a life in scholarship. The scope of its contents is thus dictated by the affiliations of friendship and of the honorand's graduate supervisions as much as, or more than, any tight focus of topic – yet the editors are to be commended for producing a coherent volume of interdisciplinary essays on medieval England in which the high standard and wide range of the essays included are a fitting tribute to George Rigg's qualities as a colleague and supervisor. These qualities are further demonstrated by the list of Rigg's publications 1963–2004, prepared by Matthew D. Ponesse and Damian Fleming, that precedes the contributions. The contributions include two editions of short Middle English texts together with commentary (Barratt, Green), four essays briefly surveying a broader topic (Brewer, Burrow, Gray, Mooney), and four more tightly focused studies (Carley, Carlson, Echard, Hudson).

Alexandra Barratt's edition of a confessional formula from the Bolton Hours – one intriguingly exhaustive in its instructional scope – convincingly demonstrates its gender- and status-inclusivity. Charlotte Brewer's investigation of just what counted as a 'critical' edition among late nineteenth-century Chaucer editors and reviewers casts new light on the continuing controversies in the editing of *Piers Plowman*. John Burrow questions why scholars have assumed that gestures are universal, whereas the significance of terms used to describe them may have shifted: why, for example, are we so sure that the word 'wink' must have earlier referred to a different gesture such as a nod, rather than that the cultural meaning of the physical act of winking might have altered over time? James Carley investigates John of Glastonbury's sources for the material on Joseph of Arimathea in his chronicle, suggesting that John of Glastonbury, like John Hardyng, engaged in a concentrated phase of source-forgery in preparation for writing the early history of his abbey. David Carlson investigates why the visit of the Greek Emperor Manuel II to England in 1400 was virtually ignored by contemporary chroniclers, hypothesizing that England's reduction of the Greeks to political insignificance paved the way for an English sense of cultural superiority based in the study of Greek antiquity. Siân Echard presents a corrective to Gower's editor Macaulay's presentation of only the Henrician versions of the Latin items that typically end manuscripts of the *Confessio Amantis* and *Vox Clamantis*, showing that there are multiple revisions of these over the reign of Richard II and accession of Henry IV, just as there are of Gower's vernacular prologue and epilogue to the *Confessio*. Douglas Gray deftly surveys Chaucer's deployment of proverbs in the Wife of Bath's 'proverb war' and in the Troilus. Richard

Firth Green presents an edition of the short poem 'The Hermit and the Outlaw' and convincingly argues for the author's original development of his theme from among a wide range of available analogues rather than direct sources. Anne Hudson revisits the question of Peter Pateshulle's possible authorship of the *Vita fratrum mendicantium* as well as at least four satirical Latin poems, and urges Rigg to consider editing and translating the poems as a retirement project. Finally, Linne R. Mooney surveys the physical evidence (wear and tear, annotation, staining, etc) that manuscripts of scientific and utilitarian Middle English texts were actually put to use.

Together the contributors register Rigg's influence on the study of medieval manuscript anthologies and miscellanies, his significant work in textual editing and translation, and his establishment of the high standard of medieval Latin attained by students in the Centre for Medieval Studies at the University of Toronto. Collegiality and scholarly generosity are prominent throughout, from the foreword by David N. Klausner to the debts acknowledged in the list of contributors. (FIONA SOMERSET)

Jill Caskey. *Art and Patronage in the Medieval Mediterranean:  
Merchant Culture in the Region of Amalfi*  
Cambridge University Press. xiv, 328. US \$85.00

The subject of this very useful book is medieval Amalfi, broadly understood to include both the city proper and its adjacent hinterland, including settlements such as Ravello and Scala. This region's history is surveyed through the mediating lens of the patronage of its prominent merchant-citizens, who developed a culture of production and display in keeping with their burgeoning capitalist enterprises. In the *Decameron* (1353), Giovanni Boccaccio used the term *mercatantia* to describe this commerce and its associated cultural contexts, and the same word is employed by Jill Caskey as the weft which weaves together the four individual chapters.

Amalfi gained its political independence from Naples in 839, and the subsequent half-millennium witnessed the glory days of *mercatantia* as its merchants plied the Mediterranean, engaging in hugely lucrative trade with both Byzantium and the Muslim world. Although it would lose its political independence to, in turn, the Normans (1073), the Hohenstaufens (1194), and the Angevins (1266), it was only with the last that the fortunes of the city succumbed to a precipitous decline. In part this was due to the suffocating proximity of the royal court at Naples, but changing social and religious circumstances also played an important role, in addition to the overweening pride of the Rufolo family itself.

Caskey begins by establishing the larger historical and cultural background for both Amalfi and its prominent families, of which the Rufolo

emerge in the mid-thirteenth century as the most potent and ambitious. Having served as court administrators to Emperor Frederick II, by 1268 they were prominent bankers to the new ruler of south Italy, Charles of Anjou. In 1283 the future Charles II engineered their collapse on dubious charges of corruption and fraud. This move is seen as part of an orchestrated Angevin 'stabilization strategy' in the aftermath of the Sicilian Vespers, and its effects were certainly dramatic.

Chapter 2 addresses the theme of domestic architecture, with a particular focus on the Rufolo *casa* at Ravello, the largest and best preserved example of the type. This topic has been unjustly ignored by architectural historians, and arguably constitutes Caskey's most significant contribution. In both form and decoration, the merchant compounds which sprawled across the steep hillsides above the port owed much to their neighbours in Byzantium and Muslim Ifrikiya (North Africa). Common elements included the incorporation of *spolia*; the use of terracotta, tufa, and other materials to decorate interior and exterior surfaces; and an architectural vocabulary which encompassed courtyards, arcades, domed pavilions, and private bath complexes. These elements demonstrate Amalfi's participation in a broader Mediterranean culture that transcended religion or politics, based on a common climate and geography, as well as ideas propagated through trade contacts. How much of this was residual, and how much active appropriation, remains an intriguing and open question. There are also numerous resonances with medieval Venice, and this parallel might have been explored to greater advantage.

The focus next shifts to religious space, both small family or neighbourhood churches such as San Giovanni del Toro (Ravello) and Sant'Eustachio (Pontone), and the larger and more public cathedrals. Building on both written and visual evidence, Caskey demonstrates how the various commissions responded to social needs, both practical and spiritual. The resulting 'culture of display' peaked in the 1270s with the new pulpit and ciborium in Ravello cathedral. Abandoning traditional norms for ecclesiastical geography, these assert bold public claims for Rufolo hegemony, augmented by lengthy inscriptions stressing genealogy and the introduction of heraldry, a concept previously unfamiliar in southern Italy.

The final chapter extends this survey of *mercantantia* through to the mid-fourteenth century. These years witness a substantial break with earlier practices in favour of a closer emulation of the fashions emanating from the royal court, including a noticeable focus on 'Angevin' saints such as Mary Magdalene and Catherine, and Passion scenes which reflect the growing influence of Franciscan piety. The use of stucco for a wide range of commissions is significant and merits further study. But the attempt to read growing anti-Semitic sentiment into narrative details of Mary's Dormition seems forced, and is perhaps an over-interpretation based on perceived trends in the larger society.

This book successfully builds on individual monuments to construct a broader picture of the culture of Amalfitan *mercatantia*, an early model of multiculturalism with numerous poignant resonances for the present day.  
(JOHN OSBORNE)

Siân Echard and Stephen Partridge, editors. *The Book Unbound:  
Editing and Reading Medieval Manuscripts and Texts*  
Studies in Book and Print Culture. University of Toronto Press.  
xxii, 238. \$50.00

This collection of eleven essays is a product of the twenty-ninth of the University of British Columbia's series of Medieval Workshops, one of the mainstays of Canadian medieval studies. Editing is a topic of lively interest to medievalists, and a topic to which Canadian medievalists have made signal practical and theoretical contributions over more than a century. Written before the invention of printing and for the ear as much as the eye, medieval texts offer a varied challenge to the assumptions moderns bring to issues of authorship, textual integrity, and hence editorial theory, and an equally varied technical challenge to editorial practice. Several essays in this volume are preoccupied with the issue of how to represent medieval textuality, making it available for modern readers and scholars, either in print or in digital form, without fundamentally compromising its integrity. Editing is, indeed, a field of literary scholarship in which theory and practice are unusually intertwined. As the field has become more self-conscious over the last four decades it has also become more openly pluralistic, to the point that almost every editorial encounter with a new text now seems to involve a new theorization of editing, one responsive (as Tim Machan put it a decade ago) to the way a particular text 'asks' to be edited. This is frustrating for those who think editors should work behind the scenes and not trouble readers with minutiae, as it is for those who like their theories to be as comprehensive as Paul Zumthor and Bernard Cerquiglini's theory of *mouvance* and *variance*, around which (as Siân Echard and Stephen Partridge point out in their helpful introduction) many of these essays move. But editors have to deal with more kinds of textual phenomena than any other literary practitioner, and the heterogeneous discipline of their intellectual and practical solutions deserves the respect and attention it here demands.

Several contributors offer retrospective accounts of their own editing practice or preview prospective editions. Anne L. Klink defends the edition of the southern version of *Cursor Mundi* she completed for Ottawa University Press after the death of Sarah Horrall; Meg Roland, Peter Diehl, and Stephen Reimer make the case, respectively, for a parallel-text edition of parts of Malory's *Morte Darthur*, an eclectic edition of Zanchino Ugolini's

inquisitorial manual, the *Tractatus super materia hereticorum*, and a richly contextualizing hypertext edition of Lydgate's *Lives of Ss. Edmund and Fremund*, a text which absolutely requires its manuscript images. The successes and failures of earlier editors elsewhere come under scrutiny: Julia Marvin offers a particularly sensitive analysis of the late Victorian editor of the Anglo-Norman Year Books of Edward II, F.W. Maitland; Andrew Taylor asks why editors continue to ignore the acoustic properties of medieval texts, despite all the attention now paid to minutiae of layout; Carol Symes explores the special difficulty of editing a medieval play, *The Boy and the Blind Man*, whose manuscript tells a complex and partly untraceable story of successive medieval rewriting and performance. Two more technical essays explore the uses of digital media, in one case in the deciphering of a nearly unreadable text (William Schipper on fragments of a fourth-century manuscript of the epistolary of St Cyprian of Carthage), in the other in Web publication (Joan Grenier-Winther on her edition of one of the minor poems in the fifteenth-century *Querelle des femmes* corpus, *La Belle dame qui eut mercy*). One essay expresses suspicion of the indefinite expansion of material and readerly choice seductively promised by hypertext: Will Robins's learned argument for a 'disjunctive' editorial practice, in which facing-page editions of a text juxtapose contrasting editorial theories so that the consequences of editorial decision-making and scribal intervention are made visible. Read alongside Echard and Partridge's introduction, Robins makes the best case for a volume such as this, whose mix of methodological reflections and reports from the coal-face show how much there is for medievalists and others yet to learn both about and from the intricate and time-consuming business of editing. (NICHOLAS WATSON)

John R. Elliott, Jr, Alan H. Nelson, Alexandra F. Johnston, and Diana Wyatt,  
editors. *Records of Early English Drama: Oxford*  
2 vols. University of Toronto Press. x, 1306. \$300.00

The Records of Early English Drama (REED) project, founded in 1975, aims to collect records of regional performance in England from the medieval period until 1642. This monumental scholarly labour has a value that will last for many generations to come, not merely as a collection of localized records, but as an essential tool for further understanding English drama in the period. The magisterial volumes for Oxford, in keeping with the series, are reassuringly comprehensive.

The list of contents helps to convey the range and depth of the work that has gone into the volumes. Volume 1, *The Records*, contains 580 pages of transcriptions, taken largely from college and civic accounts, but also from



private letters, inquests, statutes, inventories, registers, school copy books, minutes, notebooks, diaries, sermons, histories, poems, and plays. Except for the accounts, the extracts seem appropriately full, with all needed contextual information. And although most of the records gathered here are not new to scholars, the sifting, collecting, and retranscribing of them goes beyond what might be reasonably achieved by any one researcher.

The entries as a whole convey a strong sense of the scale of 'play' in medieval and early modern Oxford. As with other REED volumes, 'play' in this context includes secular music, dancing, royal visits, feasts of misrule, hocking, Whitsun ales, May games, bull- and bear-baiting, and morris dancing, in addition to plays, masques, and entertainments. Proportionately, little of the material relates to 'drama' specifically, and after wading through a Latin prohibition against any sort of fun, even the connection to other forms of 'play' can seem specious. Although detailed descriptions are offered for all of the physical manuscripts (and the occasional printed book) and 'endnotes' are provided to describe the context of some items, brief headnotes to entries would be more useful, especially as information about a given record can be spread across several disparate sections of these volumes. Other entries, like 'Item Receuyd at Whytsuntyde xxiiij s' do not stand on their own very successfully, yet receive little contextualization.

Volume 2, *Editorial Apparatus*, is made up of several sections, including general introductions, a bibliography, maps, appendixes, translations, endnotes, lists of patrons and travelling companies, glossaries for Latin and English, and indexes. Most scholars will dip into this volume to look up specific information, but its complicated division into subsections makes inquiries difficult to resolve quickly. Those interested in a particular category of performance can access such material via the index, but it is an arduous and somewhat frustrating process. It is also an inadequate one, as, for instance, the index entry for 'dancers and dancing' does not point to the payments in appendix 3 to dancers in *The Royal Slave*. Any linear organization of this material is unlikely to be entirely satisfactory, but these problems could be handled better via hypertext. It is to be hoped that all of the REED material eventually becomes available on a highly structured, searchable database.

The editors of the *Records of Early English Drama: Oxford* should be congratulated on assembling and facilitating the use of these records. The volumes give a valuable sense of what citizens and academics valued in dramatic production. The overarching concern for costuming, for instance, conforms to what we know of the London theatre companies, but the records for Oxford show how far plays in the city were special occasions, not mere everyday occurrences. On the other hand, these records reveal how wider categories of 'play' and performance were an important part of daily life to the scholars and citizens of Oxford. (EUGENE GIDDENS)

Ann Percy and Mimi Cazort.

*Italian Master Drawings at the Philadelphia Museum of Art*

Philadelphia Museum of Art and Penn State University Press. 288. us \$55.00

Rarely does one find a combination of the history of collecting and the practice of connoisseurship presented as seamlessly and cogently as in this book. Published on the occasion of the exhibition *Italian Master Drawings, 1540 to the Present*, and in Italian as *I grandi disegni italiani del Philadelphia Museum of Art* by Silvana Editoriale, the present volume forms part of Amilcare Pizzi's distinguished series *I grandi disegni italiani*, which celebrates significant holdings of Italian drawings in collections world-wide. The Philadelphia Museum of Art's collection of approximately 2700 Italian drawings is a relatively recent phenomenon, stemming from the bequest of roughly 350 Italian old master drawings in 1978 from the estate of Anthony Morris Clark, and from the formal acquisition in 1984 and 1985 of the nearly 2500 old master drawings, mostly Italian, from the Pennsylvania Academy of the Fine Arts in Philadelphia (which had been on loan to the museum since 1956). The conjoining under one roof of these collections, whose shared strength resides in works from the eighteenth century, particularly Roman, offers a superb forum for the care, study, and exhibition of all facets of Italian drawings.

Ann Percy's thoughtful and meticulously written essay on the history of the collection is vital for understanding not only how the majority of the Italian drawings arrived at the museum, but more importantly, how the drawings themselves shaped the cultural identity of a variety of Philadelphia institutions past and present. Her essay focuses on the collecting strategies and habits of two amateurs from Philadelphia, John S. Phillips (1800–76), and Matthew Carey Lea (1823–97), who donated two of the earliest and largest collections of graphic arts assembled in America to the Pennsylvania Academy; and of Anthony Morris Clark, the eminent art historian and museum professional born in Philadelphia who specialized in the study of eighteenth-century Roman art. Percy discusses in detail the personal and professional dealings of Phillips and Lea: family fortunes, travels abroad, associations with other American collectors, early cataloguing techniques, all coloured with lively anecdotal details. The sixty-five illustrations of Italian drawings in her essay – all from the museum – have brief documentary entries at the end of the volume.

The catalogue itself, authored by Mimi Cazort, contains eighty entries of works ranging from one of the earliest examples in the collection, Francesco Salviati's *Christ Disputing with the Doctors in the Temple*, about 1539, to one of its latest, Giuseppe Penone's *Untitled (Spoglia d'oro su spine d'acacia [labbra])*, 2001. The handsome, full-page colour illustrations of selected works are complemented by a biography of the artist and a brief discussion of the featured drawing, together with the appropriate

information on media and provenance. The works are well selected and give an impression of the scope of the museum's holdings, the ongoing challenges of attribution (recognizing and dismissing some of the more wishful names assigned by Phillips and Lea), and the range of genre and technique. Highlights include Guercino's *Samson and Delilah*, Giovanni Benedetto Castiglione's *Melancholia*, Giovanni David's *Allegory of the Artist on the Verge of Death*, and Luigi Sabatelli's *The Madness of Orlando*. Perhaps the gem of the collection is Giuseppe Cades's coloured drawing *Armida Gazes on the Sleeping Rinaldo* (about 1785), a hauntingly enigmatic piece, whose true subject is still open to debate, and one that explores the emotional boundaries between love and death. Cades was a favourite of Clark's, whose stature as a historian and collector surely motivated the acquisition of this piece in 1990. Somewhat expectedly, the catalogue reveals a reduction in the quantity and slight dip in the quality of drawings outside the eighteenth century when compared to other collections showcased in the series *I grandi disegni italiani*. At times the biographies outweigh the actual discussion of the object, and in the cases of well-known artists, the reader may be left wanting more information on the significance of the drawing.

The overall impression is that the museum favours classically or literarily inspired works, especially considering the more recent acquisitions of Tommaso Minardi's *Erminia Carves Tancred's Name on a Tree* and Carlo Maria Mariani's *Ideal Head*. This volume is an excellent resource for students of Italian drawings or those interested in early American collecting. (GIANCARLO FIORENZA)

Victoria E. Burke and Jonathan Gibson, editors. *Early Modern Women's Manuscript Writing: Selected Papers from the Trinity/Trent Colloquium*  
Ashgate. xvi, 288. US \$99.95

This volume selects twelve of the best papers presented from 1997 onwards at a colloquium on early modern women's manuscript writing originated by the Perdita Project at Nottingham Trent University in collaboration with the late Jeremy Maule at Trinity College, Cambridge. Editors Victoria Burke and Jonathan Gibson argue that the essays aim to provide alternatives to the 'print-dominated canon' that highlights women's original poetry and to the prevailing critical emphasis on women's writing as subversive. The miscellany is, to a large degree, successful in these goals, even if the introduction underestimates the extent to which the fast-growing field of early women's writing has already absorbed these changes of emphasis. 'Reading Bells and Loose Papers' – Heather Wolfe's title for her stimulating essay on the English Benedictine nuns – might serve to convey the overall diversity of textual choices in this volume, as authors range far afield from

the traditional literary canon, reading New Year's gift manuscripts (Gibson), keens in Irish memorializing Gaelic chiefs who co-operated with the English crown (Marie-Louise Coolahan), and manuscript recipe collections (Sara Pennell). Despite this focus on scattered bits in manuscript, the kind of archival material that escaped notice over centuries in boxes labelled (literally or figuratively) 'of no importance,' the collection makes for absorbing reading, largely because the contributors so effectively combine their expert studies of manuscript texts with a complex and engaging analysis of relevant historical contexts in their efforts to make the contributions of early modern women more fully visible.

This uniting of archival scholarship with wide-ranging historical analysis is evident in Jane Stevenson's exemplary essay on Mildred Cecil, Lady Burleigh. Without Stevenson's detailed grasp of the Elizabethan political scene, the manuscript traces she patiently recovers of Mildred's activities could never be moulded into the complex and highly nuanced account of Mildred's roles in politics, religion, poetry, and education. Indeed, some of the more fascinating conclusions arise not out of manuscript finds but by reading gaps and silences. Thus, that little survives of Mildred's Latin and Greek poetry, despite her demonstrated ability, relates to her shift in focus from writer to patron of scholars and poets. That her extensive correspondence was lost or destroyed, despite the Cecil household's compulsive docketing and preservation of letters, contributes to an argument that Mildred, far from being merely a 'helpmeet' to an important man, conducted business and affected political affairs independently of her husband. Furthermore, that Cecil was ignorant of Mildred's substantial charitable initiatives until after her death, despite yearly expenditures amounting to several hundred pounds, suggests that she had independent access to and control of an income. Stevenson, patiently seeking not only to establish Mildred Cecil's importance but also to convey the unvarnished truth, argues that she raised it by intervening and profiteering in the sale of wardships. Similarly, Coolahan's fine essay brings to life the achievement of Caitlín Dubh, author of the relatively sparse corpus of five poetic elegies on members of the O'Brien family of Thomond, county Clare, through an account of the surrounding political situation and poetic tradition in seventeenth-century Ireland. And Gibson makes the subject of New Year's gift manuscripts by Katherine Parr and Princess Elizabeth – penitential meditations on Christ's Passion – more interesting and legible by 'providing a broad historico-religious context.'

Striking in the construction of context in some essays is an accent on collaborative production involving both men and women, as in Wolfe's assessment of Father Augustine Baker's influence on the reading practices of the English nuns at Cambrai and Paris. Burke's thoughtful study of three commonplace books associated with male strongholds like the universities – yet also identified in some way with female ownership or contribution –

persuasively posits collaboration and 'friendship' spanning succeeding generations of family members. Intergenerational collaboration also figures in Caroline Bowden's study of Rachel Fane's education and Arnold Hunt's essay on Anne Sadleir's political writing.

Given the volume's resistance to claims about 'literary' originality or proto-feminist subversion, it is interesting to notice what arguments are being made for 'significance' in essays about women's manuscript poetry. Elizabeth Heale remarks on the unusual range of subject positions for women in Tudor courtly love poems they copied or improvised; Erica Longfellow accents Lady Anne Southwell's female agency (despite collusion with patriarchy) in theorizing gender positions; Sarah Ross emphasizes Katherine Austen's devotional purpose of fitting her experience to the Psalmist David's 'holy measure'; and Alison Shell closes off the volume with a sophisticated analysis of the therapeutic value of poetic composition in a Feilding family manuscript – its 'physic for widowhood.' Overall, the volume constitutes a fine contribution to the present extraordinary renaissance in the study of early modern women's writing. (LYNNE MAGNUSSON)

Sylvia Bowerbank. *Speaking for Nature:  
Women and Ecologies of Early Modern England*  
Johns Hopkins University Press. xii, 288. US \$49.95

*Speaking for Nature: Women and Ecologies of Early Modern England* is a ground-breaking contribution to the history of women's ecological thought. Few scholars have even broached the subject of pre-nineteenth-century women's writing about nature, and fewer still have made such a sustained attempt to place early modern women's thinking in dialogue with contemporary ecofeminism. The premise of *Speaking for Nature* is that one should not take the definition of 'nature' as a given but explore how nature itself assumes different meanings. Thus, in part 1 Sylvia Bowerbank examines the forest as a historically changing construct, first in relation to Penshurst and Mary Wroth's invocation of the Arcadian pastoral in *The Countess of Montgomery's Urania*. Likewise, the discussion of several of Margaret Cavendish's works hinges on Bowerbank's analysis of Cavendish's relationship to Sherwood Forest and nearby Welbeck Park, one of the Duke of Newcastle's estates. Part 2 takes up religious understandings of nature, a particularly important approach to consider, given the prevalence of religious language in both ecological and non-ecological arguments. The chapter on Catherine Talbot and Mary Rich, Countess of Warwick, however, takes nature to mean something more like 'human nature,' as Bowerbank brings into focus the concept of 'good nature' in female piety. The next chapter ponders the apocalyptic writings of Jane

Lead and Anne Bathurst to draw attention to their intentional communities and the way that they incorporated principles, such as voluntary simplicity, familiar to the contemporary Green movement. Part 3 thinks through nature in relationship to the home. One chapter draws attention to little-studied didactic writing for children and women's attempts to inculcate compassion for animals. Another reads Anna Seward's verse through her efforts to preserve the natural environment. The last two chapters in the book are the most politically engaging. Bowerbank considers two women who observe how cultures alien to their own encounter the natural world: Mary Wollstonecraft in Sweden and Elizabeth Simcoe in Canada. The piece on Elizabeth Simcoe is a lively discussion of Cootes Paradise in Hamilton that should be of interest to Canadianists, as well as to scholars of women's writing.

This book is a wide-ranging scholarly study of nearly two hundred years of women's literary history. It raises a number of questions for future scholars to pursue. We will need to attend, as this author does, to how the concept of nature shifts over time. But critics may also want to undertake – as this author cannot because of the book's broad scope – more detailed historical analyses of the impact that the changing social and political landscape had on how and why women might 'speak for nature.' In addition, because *Speaking for Nature* selects religious writers who do not define 'nature' in relation to animals and plants, Bowerbank asks readers to consider what 'nature' means, but she also leaves open the question of how women used religious language to confront more conventionally ecological topics. Finally, beyond Francis Bacon, this book is not especially interested in the interchange of women's writing with that of their male contemporaries, nor is it engaged with the body of ecocriticism growing around writers like Shakespeare and Milton. With Bowerbank's caution against assuming an essential connection between women and nature well in hand, researchers might use these contexts profitably to pursue further questions around gender, nature, and women's writing.

*Speaking for Nature* demonstrates that women were intelligently and diversely engaged with ecological thinking in the early modern period. Bowerbank's is an innovating foray into what I hope will become a significant field in early modern feminist scholarship. (EDITH SNOOK)

Theresa Krier and Elizabeth D. Harvey, editors.  
*Luce Irigaray and Premodern Culture: Thresholds of History*  
 Routledge. v, 192. US \$105.00

*Luce Irigaray and Premodern Culture* draws attention to a relatively unexamined aspect of this influential (feminist) philosopher's work: its resonance with the early modern, medieval, and classical legacies of

western Europe. The task the volume sets itself is twofold: to explore 'the historical roots of Irigaray's thought' and 'to appraise her work's capacity to transform our reading practices and our modes of knowing.' The challenges of this task include Irigaray's apparent disinterest in 'the specificities of history' and potentially anachronistic applications of her 'practices and protocols of reading.' The volume meets these historical and methodological challenges by explicating the emergence of the premodern in Irigaray's *oeuvre* and by articulating an Irigarayan method for interrogating this legacy.

Elizabeth D. Harvey and Theresa Krier's introductory essay, 'Future Anteriors: Luce Irigaray's Transmutations of the Past,' plays with the tense 'will have been,' to open the rest of the volume to various approaches to Irigaray and the premodern. Readers should therefore be prepared to analyse, rather than reify, their resistance to essays that may seem to have little to do with either theme. Krier's essay, 'Mère Marine: Narrative and Natality in Homer and Virgil,' deploys Irigarayan theory to interpret a lacuna in the canonical texts of the western European tradition. Ultimately, this essay yields a useful method for supplementing 'Irigarayan thinking' with 'literary thinking.' Crewe similarly reads through the gaps in Irigaray, particularly her gloss on Plotinus's question, 'What does Matter want?', to reassert the significance of 'the human' for feminism. Situated in the midst of several essays on the early modern, Amy Hollywood's "'That Glorious Slit': Irigaray and the Medieval Devotion to Christ's Side Wound' delves into gendered alternatives from the Christian Middle Ages that 'Irigaray too quickly forecloses.' The bulk of the essays in the volume focus on the early modern, with the majority focusing on English literature. Barbara Estrin, in 'Coming into the Word: Desdemona's Story,' enacts an apt rhetorical analysis of Shakespeare through Irigaray. However, it is difficult to concur with Estrin's position of 'Othello's Absolute' vis-à-vis 'Desdemona's Relative' if one considers Irigaray's ongoing engagement with 'civil rights,' which for the later Irigaray involves not effacing the marginality of the feminized man (i.e., 'Black') under the hegemonic West (which can include women) (see *Key Writings*, 2004). Harvey's "'Mutuall Elements": Irigaray's Donne' similarly presents an incisive Irigarayan analysis, which nevertheless might have complicated Irigaray's fourfold (Western) schema of the elements with cross-cultural and transhistorical vectors. Likewise, Elizabeth Jane Bellamy's 'Spenser's Coastal Unconscious' works through a literally marginal moment in Spenser to revisit Irigaray's elemental tetralogy. Grant Williams's essay on 'Early Modern Blazons and the Rhetoric of Wonder: Turning towards an Ethics of Sexual Difference' and Ann Rosalind Jones's 'The Commodities Dance: Exchange and Escape in Irigaray's "Quand nos lèvres se parlent" and Catherine Des Roches's "Dialogue d'Iris et Pasithée"' should be juxtaposed, as they reach strikingly different conclusions about a common device. Williams perhaps is too

optimistic in citing the early modern blazon as a paradigmatic vehicle for an Irigarayan rapprochement *avant la lettre*: an analysis of the hostile blazon of Mopsa in Sidney's *Arcadia*, as well as the complications of blazon in Mary (Sidney) Wroth's subsequent sonnet sequence, might temper some of his claims that the early modern blazon tends towards non-appropriative wonder. Jones's essay suggests such complications by engaging not only the male-authored blazon in the early modern period, but women writers' negotiation of their positioning as objects of exchange between men even as they sought to imagine themselves as subjects of a gendered economy that embraces mothers. Harry Berger's essay, inserted between these treatments of the early modern blazon, offers a meditation on gynophobia (as distinct from, though related to, misogyny), thus enabling a metacritical response to the dilemma of how to read the premodern through Irigaray's utopic proposals. The 'Afterword' by Rosi Braidotti, which situates Irigaray within contemporary feminist debates, seems mistitled, as this essay productively reopens the questions raised by Krier and Harvey's introduction. Rather than an afterword, then, we might see this final essay as reiterating the challenge of the future anterior, 'will have been,' that this volume meets through its varied approaches to looking backwards through the premodern and forward through Irigaray's projected 'ethics of sexual difference.' (BERNADETTE ANDREA)

Jennifer Panek. *Widows and Suitors in Early Modern English Comedy*  
Cambridge University Press. x, 244. \$100.95

Both threatening and desirable, independent yet vulnerable – her wealth bequeathing her a relative freedom from patriarchal control while at the same time making her a target for the most unscrupulous of fortune-hunters – the figure of the widow mobilized a whole series of anxieties and fantasies in the early modern period: a fact that, as this book sets out with admirable clarity, accounts in large part for her ubiquitous appearance in the city comedy and popular ballad literature of the time. Unerringly displaying her New Historicist credentials and methodology, Jennifer Panek reads the widow-narratives and remarriage-plots of Chapman, Jonson, Beaumont and Fletcher, Middleton, Deloney, and others for the 'ideological work' they do in addressing these specifically male fantasies and fears, rather as Richard Helgerson once interpreted the 'prodigal' literature of the earlier Elizabethan period. She starts out by challenging the prevailing view that widow-plots articulated a basic cultural disapproval of remarriage on the grounds that it diluted the patrimony and cast doubt on the widow's fidelity to her first husband. While endemic in Catholic Europe, especially Italy and France, such attitudes were not reflected in English custom and practice, and Panek argues convincingly that the heavy prohibition of remarriage in, say, *The Duchess of Malfi* would have been



recognized by the contemporary audience as indicative of an alien and foreign culture.

The first three chapters of this book make the case that the widow-plots of early modern ballads and plays aimed rather at *encouraging* remarriage, principally by activating the fantasy by which a man (typically young and impecunious) not only gets rich quick but, more specifically, reasserts his control over this financially independent and sexually experienced woman by reducing her to the stereotype of the 'lusty widow.' The threat she potentially posed to the male ego and patriarchal economy thereby finds itself neutralized, and conventional gender roles are restored once more through a glorification of male sexual mastery. Subsequent chapters, however, go on to probe and scrutinize this thesis further, seeking to account for the more common view of sexual activity as degrading and effeminizing – a cultural coding that, in turn, threatens the compensatory fiction that had used widow-plots to put men back 'on top.' The final two chapters thus investigate the inherent instability of such cultural fantasies, for male social and sexual anxieties are not, it turns out, so easily assuaged. The texts examined here, such as Deloney's *Jack of Newbury*, are shown desperately trying (if not wholly succeeding) to re-contain such fears by developing as the 'ultimate fantasy' the somewhat more sinister narrative in which, having made her second husband's fortune, the widow then conveniently dies, leaving him not only rich but free. By seeing such fantasies of mastery as fundamentally unstable – as liable to slip and slide, and in need of constant maintenance – this book effectively eschews any simplistic reading of such texts as mere 'morality plays' and argues instead for their interest as documents that illuminate the complexities and contradictions of their culture.

Panek's crowning chapter looks at three plays by Middleton – a playwright curiously obsessed with widow-plots – showing how he demands of his audience an exceptional degree of intelligence and sophistication as he employs a multilevelled metatheatrical wit in order to expose the fantasy of male social and sexual mastery for the cultural construction that it is. This overall trajectory, putting the complex into the simple, is the most satisfying thing about the book, my only quibble being that it does not extend as far as challenging the model of 'anxious masculinity' which (explicitly based on the work of Mark Breitenberg, and, in turn, on that of Stephen Greenblatt), remains relatively simple throughout. This seems surprising when the insistence on reading questions of 'anxiety' and 'identity' as social rather than psychic phenomena has, in the light of more sophisticated psychoanalytic models of fantasy formation, come under increasing criticism over the last twenty years, and when ground-breaking work particularly in the area of early modern masculine identity (not least that by Lynn Enterline) has, in challenging the hegemony of new historicism, refreshingly thrown new light on the field. (CATHERINE BATES)

Anthony F. d'Elia. *The Renaissance of Marriage in  
Fifteenth-Century Italy*  
Harvard University Press. xii, 262. US \$49.95

This book makes an important contribution to our understanding of socio-cultural values in Renaissance court culture in Italy during the fifteenth century. The author focuses on an overlooked area of inquiry in Renaissance studies, orations given at weddings, demonstrating how these speeches addressed ideas of family lineage, political alliances, material wealth, and social status. The author's skills as a Latinist are evident throughout. His analyses of the Latin orations offer readers fascinating new insights into the circulation of ideas about rhetoric, oral and written performativity, religiosity, and political ideology in elite courtly circles. The finding-list at the close of the book will prove a useful tool for scholars who wish to delve further into this exciting material.

In the first chapter of the book, the main argument is framed within a broad examination of attitudes to marriage in antiquity (texts from this era would have been especially inspirational to humanist writers), the European Middle Ages, and republican environments such as Florence and Venice. At the book's close, he returns to the wider perspective of how marriage was regarded in Reformation Germany.

The decision to situate the courtly responses within this broad historical context is admirable; it provides us with a useful perspective on the diverse issues that came into focus, depending on one's religious, social or political point of view. My only criticism is that such an approach at times presents the non-courtly material as 'other,' giving the impression, for example, that we can talk about 'medieval ideas concerning marriage' in a very generalized way. Medievalists everywhere would wish for a little more caution in presenting the multiplicity of viewpoints that circulated in Europe throughout the period, from the early to late Middle Ages. For instance, Francesco da Barberino, writing c.1314 CE, may have been unusual in pre-humanist Florence, but he argued that the state of marriage offered couples the chance to achieve true union of body, mind, and soul, given the necessary moral and social training. He expressed this in visual form, showing husband and wife joined in one body. Perhaps an acknowledgment of the difficulties of presenting such a broad overview of this history would have signalled that the author was aware of the dangers of teleological arguments, although it can be necessary to offer a broad picture to locate our perspective on the past.

The book is especially strong in relating the orations to rhetorical culture. Renaissance scholars made significant contributions to civic panegyric, weaving ideas of marriage and the union of man and woman together with ideas about the state and the ruler. The chapter on 'weddings as propaganda' should be required reading for undergraduate and graduate

students wishing to understand the art of persuasion current in Italy during the period.

The author's contribution to the relationship of notions of gender and suitable marriage partners is equally fascinating. He demonstrates how at times men were considered worthy of marriage for their money, which was considered useful in times of war or for displays of princely magnificence. Not surprisingly, the usual topoi about women's sinful nature and the dangers of feminine beauty were articulated in the wedding orations. The moralized reading of external signs of beauty or ugliness offers an important insight into the profound differences that distinguish our age from the experiences of other cultures, past and present. The author's careful historical analysis makes this book essential reading for students and scholars alike. His examination of early European explorations of marriage offers a welcome contribution to the story of this institution at a pivotal moment in historical consciousness. (CATHERINE HARDING)

Mark Crane, Richard Raiswell, and Margaret Reeves, editors. *Shell Games: Studies in Scams, Frauds, and Deceits (1300-1650)*  
Centre for Reformation and Renaissance Studies. xiv, 334. \$53.00

*Shell Games* is a collection of thirteen essays concerned with lying and truth-telling in western Europe in the medieval and early modern period. The many different kinds of lies – deceit, perjury, fraud, impersonation, play-acting – all serve to throw ideas about truth into high relief. The earliest case dealt with is Robert of Artois's ultimately unsuccessful attempt, in 1329, to claim the county of Artois through an elaborate edifice of perjured witnesses and forged letters; the latest concerns the fabrication of the story of the Yorkshire prophetess Mother Shipton, examining the layers added to her myth from the seventeenth century to the present day. The essays range across borders and centuries in their pursuit of liars both historical and literary. Inevitably there is some disorientation for a reader trying to track these ne'er-do-wells across so broad a canvas, but the individual essays generally make for fascinating reading.

Richard Raiswell's introduction unpacks the exposure of the Boxley Rood in 1538 to show how frauds can offer a window into *mentalités*. After an overview of ideas about truth and lies in the medieval and early modern period, the essays follow, grouped into five thematic sections. There are three essays in the first section, 'Knowledge for Sale.' Tara E. Nummedal's discussion of fraud in early modern alchemy centres on practitioners and their patrons in the Holy Roman Empire. Both this essay and Paul M. Dover's study of diplomacy in late fifteenth-century Milan argue that we must abandon present-day assumptions – that alchemists were charlatans,

or that early modern Italian court culture was characterized by deception – in order to understand what German princes expected of alchemists, or how Italian resident diplomats went about the business of collecting information. The section's theme, the commodification of learning, is seen most clearly in Sarah Knight's study of the scholar-mountebank of Jacobean satire. She shows how competition for economic advantage produced both academic impostors and vitriolic literary criticism of those impostors.

The second section, 'Reputation and Honour,' is less thematically cohesive. Michael Cichon reads the deceptions in *Titus Andronicus* through the lens of anthropological theory about feud. Steven Bednarski's examination of two cases of fraud prosecuted in Provence in the late fourteenth century considers how the constraints upon the women involved produced their frauds and governed the reactions to those frauds. Roni Weinstein's account of courting games between unmarried Jewish youth in early modern Italy shows how game-playing could shade into reality. The third section, 'Government of Women,' links fraud to issues of gender. Georgia Wilder examines the impersonation of the voice of female petitioners in the pamphlet wars of the English Revolution, while Núria Silleras-Fernández explores the attempts of two late fourteenth-century Aragonese queens to take some control over their destinies through fraud.

The essays in 'An Idle Press' deal with the opportunities and anxieties presented and represented by the transition to print. Allyson F. Creasman shows the many tricks used by the printers of Augsburg in the mid-sixteenth century to circumvent the censors, while Michael Long explores the connections between the shady practices of seventeenth-century English popular printers and the negative reputations of those who wrote for the popular press. Finally, 'Inventing the Past' offers three essays which consider the wilful reinvention of history: Johannes C. Wolfart's study of the Lindau archives; Dana L. Sample's essay on the Robert of Artois case; and David A. Wilson's excursion through the development of Mother Shipton's myth.

It is not always clear why some essays appear in one section and not in another – a slightly different articulation of the relationship between gender and fraud would have grouped Bednarski with Silleras-Fernández, for example, while Wilder's piece would fit well with other essays particularly concerned with print culture. Because so many of the early modern essays concern themselves with such shifts as the transition from oral to print culture, or from one confessional mode to another, it might have been useful to consider more closely in the introduction the implications of combining medieval with early modern incidents. But the collection bears out the introduction's assertion, following Montaigne, that truth's opposite has a hundred thousand shapes and a limitless field. *Shell Games* samples that field so broadly that any reader is bound to find something to repay her attention. (SIÂN ECHARD)

Germaine Warkentin, editor. *The Queen's Majesty's Passage and Related Documents*.  
 Assisted by John Carmi Parsons  
 Centre for Reformation and Renaissance Studies. 158. \$15.00

Germaine Warkentin's edition of the primary source text of Elizabeth I's royal entry to the City of London on 14 January 1559 is a particularly welcome contribution to the growing number of studies on early modern continental and English ceremonies and spectacles. This concise edition fills a gap in the extensive literature on Elizabeth I and provides an excellent supplement to the forthcoming volumes of John Nichols's *The Progresses and Public Processions of Queen Elizabeth*. In accordance with the format and goals of the Centre for Reformation and Renaissance Studies' Tudor and Stuart Texts series, Warkentin presents a modernized text of the official pamphlet of the entry, hitherto accessible only in facsimile, in a critical edition aimed both at a scholarly audience engaged with Tudor history and European festivals, and students of Elizabethan literature and theatre. The annotated bilingual (English and Latin) text of *The Queen's Majesty's Passage*, attributed to the humanist scholar Richard Mulcaster, is accompanied by informative secondary material including translations of Latin passages (prepared with the assistance of John Carmi Parsons), a series of illustrations, a glossary and gazetteer, and a comprehensive bibliography. In addition, a group of related documents locates the narrative account within the context of civic pageantry staged specifically for a monarch's coronation.

Directed with a strong propagandistic overtone both to a popular and a learned audience, *The Queen's Majesty's Passage* was the first English news pamphlet ever to publish a description and interpretation of the entry alongside the English and Latin verses recited or displayed at the pageants. Warkentin's thoroughly researched and insightful introduction offers a lively reading of Elizabeth I's rather precarious debut on the politically and religiously charged public stage of sixteenth-century England, following her brother Edward VI's devoutly Protestant then her sister Mary I's turbulent Catholic rule. She sensitively delineates how the uncertainty posed by the ascension of the young unmarried Queen regnant influenced the overall design of the entry and the carefully orchestrated encounter of Queen and her people within the ritual space of London. Apart from the conventional themes of royal entries, Warkentin draws special attention to the political imagery specific to Elizabeth I's entry: the receiving of the English Bible by the Queen, the pageant of Truth as the daughter of Time, and the aptly biblical antecedent of Deborah and her counsel (with its veiled advice about collaborative rule) that signalled the firmly Protestant agenda promoted by the municipal authorities and the evangelical circles around the Queen. Furthermore, Warkentin underscores the ironies of the continuity of Tudor power manifested not only in the reappropriation of

the Marian image of the decayed and flourishing commonwealth in the pageant at the Little Conduit and the alteration of Mary I's robe for Elizabeth's entry (the record of which is included in the appendix and famously preserved on Elizabeth's 'Coronation Portrait'), but also in the symbolic rehabilitation of Anne Boleyn at the Gracious Street pageant.

In the appendix, the edition usefully prints the Italian Aloisio Schivenoglia's court-centred report to the Catholic Castellan of Mantua, which is interestingly juxtaposed with the pronounced civic interest and evangelical views of Mulcaster's pamphlet. Moreover, the accounts of contemporary English chronicles and the miscellaneous records, ranging from the documents of the City's governing bodies to those of court officials, provide illuminating details of the complex organizational process and well illustrate the broad variety of available sources.

Apart from offering inspiration for further research, the edition, which my upper-level undergraduate students found extremely helpful in a course on Renaissance festivals, pointedly calls attention to the marginalized texts of royal entries and lord mayor's shows written by such prominent playwrights as Nicholas Udall, Ben Jonson, Thomas Dekker, Thomas Middleton, John Webster, and Anthony Munday. More importantly, it highlights the need to integrate such source texts not only in university courses on sixteenth-century English cultural, political, and religious history but also in those on Elizabethan and Jacobean drama. (AGNES JUHASZ-ORMSBY)

Alexander Leggatt. *Shakespeare in Performance: King Lear*. Second edition  
Manchester University Press. viii, 216. £14.99

Alexander Leggatt has written wisely and well on *King Lear* on a number of occasions throughout his career. His updated and enlarged edition in the useful *Shakespeare in Performance* series is therefore a welcome addition to the literature on the play.

In the original edition, Leggatt indicated that, unlike others in the series, he has written mainly about performances he has actually witnessed. What he offers, then, are selected first-hand accounts of *King Lear* as staged or filmed. His discussions chiefly focus on sets, costume designs, verse speaking, and acting rather than the texts used for the various productions he analyses, although he also offers a critique of the overall interpretation each production presents. He does not ignore stage business or music, and the cross-references and comparisons among different productions are invariably illuminating.

After an introductory chapter on 'Problems and Choices,' Leggatt discusses productions by John Gielgud and Harley Granville Barker, which of course he could not have seen himself. In the third chapter on Peter Brook and Paul Scofield's *Lear* he starts with productions at which he was

present, continuing in subsequent chapters with stagings by Robin Philips and Peter Ustinov at the Canadian Shakespeare Festival and Adrian Noble's controversial Royal Shakespeare Company's production with Michael Gambon as Lear and Antony Sher as the Fool. He then turns to the films by Grigori Kozintsev and Peter Brook, made during the same period but vastly different from each other, though the directors knew and were in touch with each other. Leggatt does not neglect television productions. His first edition ended with those by Jonathan Miller for the BBC-TV series with Michael Hordern as Lear, and Lawrence Olivier for Granada Television directed by Michael Elliott. His new edition adds a chapter on the Royal National Theatre's production with Ian Holm in the lead, directed by Richard Eyre in 1998, as it was adapted for television. He follows this chapter with one on Akira Kurosawa's film entitled *Ran*, a radical adaptation of Shakespeare's play in Japan.

Leggatt does not include any United States productions of *King Lear*, such as Morris Carnovsky's notable performance in Stratford, Connecticut in 1963. But this book does not pretend to be as comprehensive as, say, Marvin Rosenberg's *The Masks of King Lear* (1972). It is, as stated, selective. Or, as the general editors of the series say in their preface, each contributor to the series chooses a limited number of productions for analysis to demonstrate 'something of the range and variety of the possible interpretations of the play in hand.' In his choice of productions, Leggatt admirably satisfies that criterion.

As an example of Leggatt's comparative analyses, consider this insight contrasting the interpretations of Lear's elder daughters in the productions by Peter Brook and Michael Elliott. Leggatt notes that Elliott broke away from tradition, with 'brilliant success.' Whereas 'Normally Goneril is the brains, the executive, and Regan follows behind, lower, stupider and meaner'—the balance that Brook strove for—Elliott reversed that balance. 'Dorothy Tutin's Goneril is dour and earnest, easily angered, easily upset. Diana Rigg's Regan, by contrast, is startlingly cool, witty and ironic. Regan's tendency to follow along becomes a gift for toppling her sister.' Leggatt's volume is full of such insights. Moreover, he writes extremely well, in a graceful style devoid of any of the jargon that has infected so much recent Shakespearean criticism, especially theatrical criticism. (JAY L. HALIO)

Ronald W. Cooley. *'Full of all knowledg': George Herbert's  
'Country Parson' and Early Modern Social Discourse*  
University of Toronto Press. 238. \$50.00

A recent review of early modern studies noted unhappily a dearth of studies of single authors; amid such laments, the demise of the book-length

study of a single text would seem to be a foregone conclusion. Ronald W. Cooley's *'Full of all knowledg': George Herbert's 'Country Parson' and Early Modern Social Discourse* is immediately striking, therefore, for its unusually narrow focus: Cooley takes as his subject George Herbert's relatively slender 1632 pastoral advice manual *The Country Parson*. Happily, this book is striking also for its intelligent, incisive criticism, and, interestingly, for its remarkable range. Narrowness of focus does not correspond to narrowness of implications; Cooley's thorough, careful examination of *The Country Parson's* relationship to a panoply of seventeenth-century issues (including the professional, theological, political, agrarian, familial, and literary) amply demonstrates the merits of his approach.

Cooley's cautious introduction positions his work within critical and theoretical traditions. He is more consistent in staking out a middle ground than adhering to particular approaches, and offers measured reflections upon critical debates. Some may find him too measured, but he is persuasively judicious and thoughtful rather than indecisive or uncertain. Of particular interest is his treatment of debates about the use of history in literary criticism. Mindful of critiques of literary historicism by David Cressy and others, Cooley is nevertheless unwilling to dismiss the likes of Foucault altogether, and argues, for instance, that *The Country Parson* seeks to construct the clergy as an instrument of social control. Instead, in the breadth of engagement of *'Full of all knowledg'* he aims for a syncretical complement to historically informed criticism focused on more narrowly defined fields of historical inquiry. That is, while from a literary perspective the focus here is narrow, on a single text, from the historical perspective, the focus is broad.

These areas of historical inquiry shape the first four chapters of the book; each examines *The Country Parson* in light of a particular historical issue. The first, on church history, puzzles over the very existence of *The Country Parson*, written when conformity was demanded but standards were in flux. Rejecting depictions of Herbert as Protestant Everyman, Cooley reads *The Country Parson* as an audacious, historically specific text, consisting of 'calculated interventions, and potentially risky ones, in a highly charged struggle.' Crucial to that intervention is the construction of the clergy as a profession. Cooley's second chapter examines Herbert's rhetorical strategies, whereby the discourses of the emerging professions of law and medicine are used to validate the professional clergy, but also to present the clergy as superior. The third chapter turns its attention to rural and agricultural discourse; here, Herbert is indebted more to the particulars of Wiltshire than to literary pastoral traditions, offering a view of rural life that reflects, Cooley argues, both disruptions in his personal life and remarkable changes to the countryside. Cooley refutes notions of a nostalgic Herbert, and suggests that *The Country Parson* bears witness to a conversion to agricultural innovation. For Herbert, the parson is not just



shepherd but also father to his flock, and Cooley's fourth chapter discusses *The Country Parson's* engagement with patriarchal discourse. The parson, as both God's child and God's representative, embodies a 'simultaneously constrained and delegated authority ... represented as having more power than he really has.'

The final two chapters are essentially applied readings. From the start, Cooley rejects the notion that *The Country Parson* can simply be mined for solutions to interpretive problems in the poems, seeing it instead as the culmination of Herbert's literary development. He does, however, suggest that *The Country Parson* can illuminate the poems, and his fifth chapter offers what he calls 'enabled readings' of *The Temple*. These readings are engaging and enlightening; my only concern is that readers might be tempted to mine this chapter alone, which would be unfortunate. The greater significance of this excellent book is nicely articulated in the final chapter, a brief but important conclusion taking up the question of the modernity of early modern England and the 'symptomatic' role of *The Country Parson* in the process of cultural modernization. Here, Cooley again demonstrates the benefits of sustained attention to a single, richly complex text in revealing broader cultural currents. (KELLY QUINN)

Claude Rawson and Aaron Santesso, editors. *John Dryden (1631-1700): His Politics, His Plays, and His Poets. A Tercentenary Celebration Held at Yale University 6-7 October, 2000*  
University of Delaware Press. 302. US \$52.50

Five years after the tercentenary of Dryden's death, the fruits of scholarly celebration of the now neglected poet are still being felt. As Claude Rawson acknowledges in his brief preface, a collection like this and the conference from which its papers evolved are necessarily conscious of not being alone in their endeavours to revive Dryden. This collection, accordingly, strives 'to achieve a broadly representative view of his extraordinary range,' while focusing on 'two aspects of his works: the politics of his plays, and his relations with some of the poets, ancient and modern, who helped to shape his work, or who, in his own and the next generation, absorbed his influence, or regarded him with hostility.'

Indeed, the volume is refreshing in its innovative approaches. Part 1, on 'The Court, the Town, and the Playhouse,' begins with two energetic essays by Lawrence Manley and Harold Love addressing Dryden's complex relationship to London and the demographic and social forces he experienced and tried to shape. Their sense of Dryden's appreciation of newly emerging political and social opportunities is complemented by the section's final essay, Max Novak's lively New Historicist treatment of

Dryden's lifelong 'fear of chaos and the mob.' The two other essays by Howard Erskine-Hill and David Womersley derive the strengths and weaknesses of individual Dryden plays from their specific political and social climates.

The wide-ranging scope of part 2 ensures an equally instructive contemplation of both Dryden's legacy and the complexity of his relationships with ancient and contemporary poets. Steven Zwicker and Emrys Jones begin the discussion by showing what Dryden's Virgil and his Persius, respectively, tell us about the development of the poet's own career – how his style develops through communication with ancient poets. Both critics also note his Drydenification of his Ancient subjects. Similarly, Susanna Morton Braund's consideration of Dryden's 'Safe Sex' outlines the great poet's sanitization of Juvenal's notorious sixth satire because of his disapproval of the ancient's misogyny. Paul Hammond shifts attention to Dryden's English literary relations as he examines Dryden's reflections on Shakespeare and his contemporary dramatists in his *Essay of Dramatick Poesie*. In particular, Hammond probes Dryden's concept of 'art' and 'nature' from within their literary heritage. Approaching the Restoration consciousness of Renaissance literary might from a different angle is Barbara Everett's essay, which ponders the problem of Dryden's variability in temperament and performance as it searches for his *Hamlet* – that one 'focal and representative work.' Annabel Patterson, meanwhile, wonders at the vitality and power of *Absalom and Achitophel*, especially given what preceded it and Dryden's ill success with rhyme. Its genesis, she concludes, is in no small part owing to Dryden's troubled relationships with Marvell and Milton. Louis Martz (to whose memory this collection is dedicated) is specifically interested in Dryden's encounter with Milton through his dramatic 'Poem of Paradise.' Examining the significant differences between Milton's great epic and Dryden's modest play, he concludes that the latter is, in the end, an exploration of the theme of free will – a prevailing concern of the day. The remaining essays consider two of Dryden's greatest literary heirs: Ian Higgins investigates the causes of Jonathan Swift's contempt for Dryden, while Valerie Rumbold maps Alexander Pope's concerted efforts to plot 'Parallel Lives' for himself and Dryden.

Perhaps the strongest thread that binds these essays by leading American, Australian, and British scholars is Dryden's profound modernity. From start to finish – and the collection includes important works from the beginning, middle, and last stages of Dryden's career – the essays reinforce not only Dryden's struggles but the ingenuity with which he faced them. The collection also reminds us that if Dryden's popularity is not a given and if individual works have been and still are subject to scorn, what is undeniable is the greatness that lies in what Barbara Everett calls those 'entirely Drydenian moments.' (TANYA CALDWELL)

Kim Ian Parker. *The Biblical Politics of John Locke*  
 Wilfrid Laurier University Press. ix, 202. \$59.95

Closely argued and united around a few key ideas, the five chapters of *Biblical Politics* offer a survey of Locke's interest in Scripture (1); an analysis of Locke's view of original sin from his reading of the early chapters of Genesis (2); a summary of the importance of Genesis and of Adam in seventeenth-century political theory, especially that of Robert Filmer (3); and a close analysis of the role of Adam in Locke's 1690 *Two Treatises of Government* (4 and 5).

Kim Ian Parker finds Locke attentive to Scripture, while testing out his own rational assumptions. His main goal is to show how Locke believed that the biblical fall of Adam, when properly interpreted, did not impair reason in the successors of Adam, as a strict Augustinian might hold. Parker makes Locke out to be a truly Enlightenment figure, who freed political humanity from subservience: 'Locke courageously sets human freedom on a par with the freedom of God.' Socialization, not the God of Eden, makes men dumb.

Parker has mastered the large bibliography of secondary material on Locke. He also quotes Locke's manuscripts and marginalia. With rare exceptions, Parker notices and quotes without agreeing or disagreeing with the secondary material. For example, he mentions but does not assess W.M. Spellman's *John Locke and the Problem of Depravity* (1988), a book which repeatedly crosses Parker's chosen territory of how fallen Lockean human nature is. Disagreements with previous authors may or may not be unpleasant, but they clarify one's own opinion.

Locke is not a systematic thinker in the sense of having a core set of ideas that are worked out, over the years, across a series of topics. He has eclectic interests whose explanation, by his own rules, requires different kinds of probability. When Parker gives Locke's comments on a topic over his lifetime, he might have better stressed the different genres used. In particular, *An Essay Concerning Human Understanding* (1689) occupies different generic space from Locke's *Thoughts Concerning Education* (1693), and a difference space again of course from Locke's tentative remarks in letters to continental philosophers and theologians. At the same time Parker's familiar use of so many works of Locke stimulates the reader to further work.

Parker's knowledge of the common latitudinarian ideas so dominant around 1700 could be deeper. There is a wealth of sermon material on Adam's fall. While Locke was, like any intellectual of this day, deeply interested in Scripture, he is not an innovator in interpretation. The work of Spinoza, Richard Simon, and others is of an entirely different critical order. Lastly, some fundamental distinctions might have been better drawn

here about the various meanings of the word 'reason.' Parker's book does not complicate my working rule that on the 'reason' continuum, Locke and the latitudinarians occupy a less rigorous position than do contemporaries like Spinoza and John Toland, though I was hoping for new insight.

Arguments about so many aspects of Locke's *Two Treatises* will go on. But no one attempting to discuss their relationships with Scripture will be able to do so without Parker's thoughtful, useful essay, based on wide reading yet tightly focused around his principal thesis. (GERARD REEDY, SJ)

Nancy Copeland. *Staging Gender in Behn and Centlivre:  
Women's Comedy and the Theatre*  
Ashgate. 199. US \$84.95

Nancy Copeland's goal in this book is to 'situate plays by both Behn and Centlivre within their theatrical contexts' and further, through study of the 'afterlife' of the plays, demonstrate how their 'representation and reproduction of gender roles' altered with the 'changing expectation horizons.' The plays selected, Aphra Behn's *The Rover* and *The Luckey Chance*, and Susanna Centlivre's *The Busie Body* and *The Wonder: A Woman Keeps a Secret*, were performed well into the eighteenth century and beyond. Indeed, Behn's *The Rover* has been frequently performed in the past twenty years. Copeland's method is to offer a brief critical discussion of each play, providing information about its sources, initial casting, relationship to other works performed in the given theatrical season, and reception history. This 'thick description' gives a sense of the contemporary context, reminding one of the initial dramatic aims all too easily obscured by the layers of subsequent critical commentary and recent performance. It is, for instance, interesting to note that the original casting of *The Rover* gave prominence to Florinda and Belville, performed respectively by Duke's Company leading actors Mary and Thomas Betterton. Subsequent casting shows that very rapidly, by the season of 1709-10, attention focused on the 'romantic triangle centered on Willmore at the expense of the alternate plot and values represented by the Belville-Florinda romance.' Copeland also notes that the character Blunt emerged as a key role for 'important low comedy actors.' The general, and inevitable trend that Copeland traces with all four plays is towards gentrification and a toning down of sexuality: she describes John Philip Kemble's 1790 rewritten production as depriving 'Behn's play of sex, danger, and ambivalence, and even spectacle.' Given this movement from overt sexuality and gender ambiguity to pallid respectability, the author whets one's interest to know why initially, at least, revivals stressed the more sexual and farcical aspects of the play.

*The Luckey Chance* provides Copeland with materials for discussion of the play's adaptations by both Eliza Haywood as *A Wife to Lett* (1723) and

Hannah Cowley as *A School for Greybeards* (1786). Copeland demonstrates well how each adapted the rather raunchy materials to more genteel ages. Even so, Cowley faced a barrage of complaints about the work's 'indecentcy' and made rapid alterations to conform to new moral demands. As with so many of the Restoration plays that became stock plays in the eighteenth-century repertoire, a moment was reached when the mere removal of sexual language or action was quite insufficient given that basic plot materials, such as adultery, could not be removed.

There is a growing interest in the works of Susanna Centlivre, and Copeland's chapters on her plays provide a great deal of essential information regarding the best-known plays by this prolific and successful writer. Behn and Centlivre make an interesting pair for comparison, and Copeland could have spent longer discussing their styles and approaches to comedy. Early on she notes their very different political allegiances, Behn a staunch Tory and Centlivre equally staunch Whig, but explains that her focus is on 'how the play's stagings of gender participate in broad cultural changes that were taking place at a more fundamental level than partisan politics.' While it may be true that Restoration and early eighteenth-century politics still have as much faction as ideology in their make-up, it is, I think, relevant to see how these playwrights formed their political allegiances, and to consider the ways in which these influenced treatments of sexuality and gender.

Copeland's most stimulating chapter is her final one on twentieth-century productions of the plays, and the ways in which the 'Aphra myth,' combined with the contradictory staging conventions for Restoration drama – sexy romp versus dark misogyny – have controlled recent performances. In all, this is a useful study of the cultural life of four plays by pioneering professional women dramatists, which will be very helpful to students studying any aspect of Restoration drama, gender identities, or performance history. (JESSICA MUNNS)

James Pritchard. *In Search of Empire: The French in the Americas, 1670-1730*  
Cambridge University Press. xxviii, 484. \$100.95

James Pritchard's *In Search of Empire* follows the publication in 2002 of his former student Kenneth Banks's *Chasing Empire*. The search and the chase intersect among France's *vieilles colonies* on the far side of the world, but they arrive there following very different itineraries. In contrast to Banks's volume, with its tight focus on communication and communications theory, *In Search of Empire* is a sprawling book of over five hundred pages that knows no boundaries within its subject and tends to the empirical rather than the theoretical. That said, the author does have a thesis that is the leitmotiv of every chapter: that while the colonies of Ancien Régime

France were indeed possessions, together they and the metropolis that possessed them did not exhibit the structural cohesion that would justify our calling them an empire.

Part 1 of this book, 'Colonies Formed,' is divided into five chapters on 'Colonial Populations,' 'Settlements and Societies,' 'Production,' 'Trade and Exchange,' and 'Government and Politics.' This analysis covers all the Atlantic colonies from Canada to Cayenne. These chapters tell the story of the surprisingly small number of Frenchmen who established themselves in colonies in spite of a populationist government only rarely roused from apathy to mistrust. They built their own societies and economies. In this they were as much hampered as aided by a state that subordinated their interests to those of metropolitans and viewed all wealth generation through the anxious eyes of the tax collector. Colonial economic activity was not contained by the sieve of empire, but ran out in streams to New York, Philadelphia, and Amsterdam and other centres. A dearth of French shipping, the poor French market for colonial products, the bad servicing of colonial markets, and uncompetitive French prices in different times and colonies explain this movement. The will of the crown was flouted, not least by many of the officials sent to the colonies to implement it. Finally, the societies that evolved in Canada, Acadia, Île Royale, St Domingue, Martinique and Guadeloupe, and Cayenne were as different from one another as they could have been.

The Bourbon monarchy consigned the colonies to the navy and the navy to near oblivion. After the heady days of Colbert's stewardship, as often as not, the navy saw its ships rot or it leased them out to private parties. In his earlier work on the French navy under Louis xv (1987) and on the failed d'Anville expedition of 1746 (1995), Pritchard gained an unparalleled understanding of a set of institutions within which family and patronage were as important as the implementation of policy and within which corruption was rife and vision rare. It is easy to understand how, from this perspective, the empire seems to have been a flimsy thing in want of attention, in want of good policy, and in want of implementation.

The second section of the book, 'Colonies Defended,' provides (often quite literally) a blow-by-blow description of the wars from 1672 to 1713 that involved France's colonies and those of the Dutch and the English/British. These are stories that have to be told in terms of individuals: heroic naval officers executing deeds of derring-do and others seeing their visits to colonies primarily as opportunities for trade, venal officials and others doing their duty with determination and talent. What always seemed to be missing were a unified concept of empire and any rational naval strategy.

And yet, there was a metropolis and there were colonies. There were governmental structures that connected them and social commonalities that they shared. Episodically, the French entertained notions of greater imperial integration or of deriving direct political benefit from their

colonies. Mostly they were interested in trade and taxes, and colonies generated a good deal of both. The Ancien Régime idea of empire was not ours, confirming L.P. Hartley's celebrated dictum about the foreignness and difference of the past. What they found acceptable just does not meet our modern expectations. Historians can agree on one thing: the Bourbon monarchy never did understand how to use a navy. (DALE MIQUELON)

John G. Reid, Maurice Basque, Elizabeth Mancke, Barry Moody,  
Geoffrey Plank, and William Wicken. *The 'Conquest' of Acadia, 1710:  
Imperial, Colonial, and Aboriginal Constructions*  
University of Toronto Press. xxiv, 298. \$60.00, \$29.95

In narratives of Canadian history, the word 'conquest' (often capitalized) was, until recently, invariably associated with the British capture of Quebec in 1759. 'Conquest' is placed in quotation marks in the title of this volume not only to signal that there are other conquests in Canadian history, but also to underscore the ambiguity that still surrounds the meaning of the capture of Port Royal in 1710. With hindsight, we know that what is now mainland Nova Scotia remained in British hands after the Treaty of Utrecht of 1713, but power relations among Aboriginal, Acadian, British, and French peoples in the region (variously known as Mi'kma'ki-Wulstukwik, Acadie, and Nova Scotia) remained unstable and contested for another half-century. This is the first major study to look at the conquest of Port Royal on its own terms rather than as an imperial triumph of Great Britain over France and/or as a precursor to the expulsion of the Acadians and the British successes in the Seven Years' War (1756–63). The result of several years of collaboration among six scholars led by John Reid, these essays are strong on grounded research, rich in insights, and important contributions to our understanding of the North Atlantic world in the eighteenth century.

The authors operate on the premise that the conquest of Acadia must be viewed from a variety of perspectives for its significance to be fully grasped. In the opening chapter, John Reid outlines the events surrounding the capture of Port Royal and argues that various groups perceived the conquest differently in the short term and had different experiences of its impact over the *longue durée*. Subsequent chapters flesh out this claim. Elizabeth Mancke and John Reid draw upon recent studies in European state formation to explain the paradox whereby Acadia figured so prominently in European treaty negotiations while remaining a marginal colonial venture. Using family history to excellent effect in his chapter on pre-conquest Acadia, Maurice Basque makes the important point that the Acadians, long essentialized as a homogeneous people trying desperately to remain neutral in the struggle between Great Britain and France, were far more diverse as a people and variously partisan in their responses to

the pressures they faced. Geoffrey Plank also complicates the New England perspective, noting that, while business and fishing interests helped to fan the flame of Acadian and Mi'kmaq grievances, most New Englanders in all likelihood preferred to stay isolated from their northern neighbours. By looking at the world through the eyes of Antoine Tecouenemac, William Wicken demonstrates that the task of securing essential food supplies, not a brief military siege in one corner of their territory, was the main pre-occupation of most Mi'kmaq in 1710. John Reid returns to explore the formal and informal diplomacies among those most affected by the conquest, and three chapters detail the post-conquest adjustments made by the British (Barry Moody) and Acadians (Maurice Basque) in Nova Scotia as well as those made in the larger imperial context (Elizabeth Mancke).

These multiple perspectives help to demonstrate the larger significance of the conquest of Acadia. In the wake of 1710, the authors argue, three populations negotiated relationships with each other, making the region 'a virtual laboratory for cultural and political realignment in the Atlantic world.' The conquest and its aftermath, they suggest, show that imperial, colonial, and Aboriginal influences ran in multiple directions, making complex patterns whose outcomes could never be predicted. The authors also eschew the notion that the region was only a 'middle ground' of Aboriginal-European interaction. Instead, they maintain, it was a more complex space that included middle grounds as well as Aboriginal territories and colonial settlements.

Although it will be some time before this study is superseded, there is one perspective that seems to be underdeveloped here. Barry Moody's chapter on 'Making a British Nova Scotia' could well be balanced by another that focuses specifically on making a French Nova Scotia in the wake of the conquest. Indeed, given the close involvement of the colony of Canada in the Atlantic region in this period, one might even imagine yet another chapter entitled 'Canada and the Other Conquest.' (MARGARET CONRAD)

Margaret C. Jacob and Larry Stewart. *Practical Matter: Newton's Science in the Service of Industry and Empire, 1687-1851*  
Harvard University Press. x, 202. US \$35.00

This short volume is part of a new series from Harvard University Press entitled 'New Histories of Science, Technology, and Medicine' which are intended for popular audiences. Margaret C. Jacob and Larry Stewart are both well-known historians of eighteenth-century science and society. Their book examines how Newtonian science became the paradigm in Western thought and how, in particular, it contributed to that series of events known as the Industrial Revolution. Readers acquainted with



Jacob's work will find much familiar material here, including an emphasis on sociability and freemasonry, and the argument that Newtonian science, as transmitted by popular, non-university lecturers, played a critical role in the Industrial Revolution. Stewart's work on popular lecturers and experimental demonstration complements and extends this argument. Although there is some mention of continental European developments, particularly in France and the Netherlands, the main emphasis of the book is on Britain. Its end point of 1851 marks the apogee of British industrial dominance, but British science had begun its decline in relation to the Continent several decades earlier.

In their opening chapters Jacob and Stewart offer an overview of Newtonianism and Western science that highlights the experimental and mechanical side of Newton and of seventeenth-century science generally. The authors know perfectly well that Newton was not a straightforward mechanist: immaterial forces were at the centre of his system, and experiments took second place to mathematical demonstration. But they are correct in asserting that Newtonians – whom they define very loosely – were more mechanical and experimental than was Newton himself. However, as the example of Descartes shows, the mechanical philosophy did not imply experimental proof.

Jacob and Stewart are at their best in their lively account of the social and political networks of eighteenth-century science. Alongside the more formal academies such as the Royal Society and the Paris Académie des sciences were criss-crossing informal networks of writers, lecturers, and interested amateurs who congregated in coffee-houses and taverns across Europe. Public lectures fuelled popular interest in science of all kinds. Jacob and Stewart emphasize the practical, mechanical (in the modern sense) subject matter of these lectures, but in fact lecturers flourished in many different areas, some of them quite esoteric, including human and animal anatomy. However, all lecturers engaged their audiences in similar ways, with dramatic experiments and, increasingly, with the use of various instruments. Emblematic of the popular lecturer was the Huguenot Jean Théophile Desaguliers (who unaccountably becomes John halfway through the book), who lectured successfully while also managing engineering projects on the estate of the Duke of Chandos. Not surprisingly, Desaguliers – like many men of science, an Anglican clergyman – neglected his parish, but the patronage of Chandos and others more than made up for that.

Public lecturing, which had spread from London to the provinces, the colonies, and the Continent by the mid-eighteenth century, attracted growing audiences, particularly of artisans and craftsmen. 'Philosopher-engineers' such as John Smeaton paved the way for Matthew Boulton and James Watt. Dissemination of scientific ideas took place in popular

magazines as well as in the Royal Society's *Philosophical Transactions* and in a variety of local societies. The authors conclude with a case study of Manchester in the early nineteenth century and the intellectual and scientific interests of two cotton manufacturers. In Napoleonic France, in contrast, scientific education became a matter of national policy, which, in the long term, proved superior to that of Britain. But the 1851 Crystal Palace exhibition displayed a Britain at its industrial height. Briskly narrated and engagingly illustrated, *Practical Matter* is a readable addition to the debates on the origins of industrialization. (ANITA GUERRINI)

Peter Gerald (Jerry) Bannister. *The Rule of the Admirals: Law, Custom, and Naval Government in Newfoundland, 1699-1832*  
University of Toronto Press for the Osgoode Society  
for Canadian Legal History 2003. xxiv, 423. \$35.95

Two recent books have challenged two of the most enduring common-places about the early modern history of Newfoundland and its role within the British Empire. (In the eighteenth century, 'Newfoundland' mainly consisted of the English and partially Irish settlement from Bonavista Bay in the north to Placentia Bay in the south; its role as a migratory fishery was mainly regulated by London.) One book is Peter E. Pope's magisterial *Fish into Wine: The Newfoundland Plantation in the Seventeenth Century* (2004), which shows the complementarity between settlement and the fishery (and their relative success) and shatters the notion that settlement was discouraged and indeed prohibited on the island until late in the eighteenth century. The other is Jerry Bannister's *Rule of the Admirals*, published one year earlier than Pope's and mainly devoted to the eighteenth and early nineteenth century. Here the author challenges the still prevailing image of Newfoundland as a desolate outpost 'suffering under rough fishing admirals and a backward legal system,' the showcase of a retarded institutional evolution caused by 'callous neglect' on the part of the British Crown, the primitiveness of local society, and the exploitation of the fisherfolk. According to this image, the fishing admirals were 'the villains in the story of early Newfoundland' and the Royal Navy's governors who replaced them ruled according to 'quarter-deck despotism.' Luckily, this state of social and institutional anarchy was overcome in the 1820s when, thanks to the efforts of local and metropolitan reformers, Newfoundland was officially recognized as a colony, the governorship was transformed into a civil appointment, and a modern legal system was created. In short, according to traditional historiography, it was only then that Newfoundland finally joined the enlightened legal framework provided by the British Empire to most of its colonies.

Bannister's *Rule of the Admirals* is a detailed study of 'the basic frame of Newfoundland's early legal system,' something that had not been attempted before, largely on the assumption that there was little or no real legality on the island prior to the administration of naval governor George B. Rodney (1749–50), or to the *Palliser's Act* (1775), or even to the final repeal of the *King William's Act* (1699) in 1824. Through a thorough archival examination of the extant legal sources, mainly located at the Public Record Office in London and at the Public Archives of Newfoundland and Labrador, Bannister is able to provide the reader with 'a model of how the legal system operated in practice,' and with an explanation why 'the island's naval government eventually collapsed' after 130 years of unchallenged and rather uniform existence. If you, like this reviewer, have always been puzzled by the odd terminology of early Newfoundland history (servants and planters, let alone fishing admirals and surrogate judges and the like), and always wondered how the system actually worked, here is an exhaustive description that is likely to satisfy both the Atlantic historian and the legal specialist. (One should note here that the book is published for The Osgoode Society for Canadian Legal History.)

On a more methodological ground, Bannister's findings seem to confirm what is most innovative and original in early modern and Atlantic historiography, that is, first, that historical development does not follow any teleological trail; and, second, that there was no single model of colonial development against which to measure one's uniformity – New England being the perfect example, and Newfoundland the worst. In fact, Newfoundland's legal history did not follow a path from lawlessness to legitimacy, from local custom to written law, from inefficiency to effectiveness. Nor can its history be fully understood on the basis of statute law only, that being only one of the 'means through which state power was organized in eighteenth-century Newfoundland.' The system, on the contrary, was a confusing 'amalgam of four sources of law: common law, statute law, prerogative writ, and local custom,' in which the several forces at play, including London, continuously confronted themselves and pragmatically found whatever measure of compromise was necessary thanks to the 'malleable nature of common law and local custom.' The real wonder, Bannister argues, is not that Newfoundland was unique – as all colonies were – but that it found a way to function, and for such a long time, 'with such a limited range of formal institutions.'

The book is well written, splendidly produced, and almost devoid of typos (five detected, all insignificant). The bibliography is unfortunately limited to primary sources, the secondary sources being scattered in the otherwise very thorough endnotes. In sum, *Rule of the Admirals* is a model of historical scholarship, whose significance goes well beyond the Eastern Shore of Newfoundland and will be appreciated by all students of the early British Empire. (LUCA CODIGNOLA)

Gershon David Hundert. *Jews in Poland-Lithuania in the Eighteenth Century: A Genealogy of Modernity*  
University of California Press. xvii, 286. us \$50.00

Gershon David Hundert, Leonor Segal Professor of Jewish Studies and chair of the Department of Jewish Studies at McGill University, is one of the outstanding specialists on early modern Polish Jewish history worldwide. Each of his publications is an important contribution to our knowledge and understanding of the history of Polish Jews. Certainly, the same can be said about the marvellous book under review.

Hundert advocates 'a revision of the understanding of modernity in Jewish history,' since, as he believes, 'there are fundamental distortions in the way modernity in Jewish history has been described.' He claims that historians devoted too much attention to ideology, put too much emphasis on change, and concentrated too much on regions where few Jews lived and not on the Polish-Lithuanian Commonwealth where about 80 per cent of all the Jews resided in the eighteenth century. Hundert argues that several elements of the experience of East European Jewry 'strengthened and deepened a positive sense of Jewish identity' and, already in the eighteenth century, translated the traditional concept of chosenness into a modern East European Jewish *mentalité*.

Hundert's book is devoted to tracing these transforming elements of the East European Jewish experience. 'The Largest Jewish Community of the World' (chapter 1) is devoted to demography and proves that the term 'minority' is misleading when applied to eighteenth-century Polish Jews, who constituted a community of approximately 750,000 people and formed a majority in many towns of eastern Poland-Lithuania. In chapter 2, 'Economic Integration,' Hundert documents the indispensable role that the Jews played in Poland's economy. He describes the economic symbiosis between the Jews and the nobility. This symbiosis also existed between Jewry and the church (chapter 3, 'The Polish Church and Jews, Polish Jews and the Church'). Simultaneously, the church's onslaught against the Jews nurtured Jewish separatism. Hundert describes Jewish self-government in the Commonwealth (chapter 4, 'The Community') and argues that, contrary to the generally accepted interpretations, there was no deep crisis and no class warfare in Poland's Jewish communities (chapter 5, 'Was There a Communal "Crisis" in the Eighteenth Century?'), even though these communities did go through important changes (chapter 6, 'The Popularization of Kabbalah'; chapter 7, 'Mystic Ascetics and Religious Radicals'; chapter 8, 'The Context of Hasidism'; and chapter 9, 'Hasidism, a New Path'). The book closes with political history. Chapter 10, 'Jews and the Sejm,' depicts the attempts to change Jewish status in Poland in the eighteenth century, particularly at the last Polish parliament of 1788–91. In a short afterword, Hundert recapitulates his arguments: 'no other Jewish

population in the world was comparable, in terms of absolute numbers or proportions, to the Jewish community of Poland-Lithuania in the 18th century'; 'persecution did not contradict but rather confirmed Jewish distinctiveness'; 'Polish Jews were at once insular and integrated into the society in which they lived'; 'Kabbalah became part of the grammar of Jewish culture' and prepared the way for Hasidism; and 'self-affirmation and a feeling of Jewish superiority and solidarity dominated the spectrum of self-evaluation of eastern European Jews.'

A great number of books on Jewish history appear every year. Yet, among this multitude, there are usually only a few important publications. Hundert's book is most certainly one of them, and every person interested in Jewish history should study this meticulously researched, well-written, and fascinating work. (PIOTR WRÓBEL)

Nancy Christie and Michael Gauvreau, editors.

*Mapping the Margins: The Family and Social Discipline in Canada, 1700-1975*

McGill-Queen's University Press. 408. \$80.00, \$29.95

The twelve chapters in this collection are divided among three sections: 'Broken Families,' 'Bachelors and Spinsters,' and 'Institutions and Marginality.' Even then, as most good chapters are in most good collections, they cover widely different subject areas and times. Helpfully and skilfully, the editors provide not only a blanket introduction and conclusion to the book, but also an introduction to each section.

Of course, a volume on this topic assumes the centrality of the family in the construction of society, but there is plenty of admission that such centrality as exists is maintained only through great effort on the part of institutions and true dedication on the part of individuals. That those on the margins play a significant part in defining the centre is an ongoing theme in the volume, most notably in the chapter on rural Quebec by Ollivier Hubert. *En scène* in other chapters are such faded characters as not only the above-cited bachelors and spinsters, but 'old maids' and 'unmarried mothers,' the latter a term which could be but isn't applied to a large number of today's female procreators! The topic of same-sex couples and the families they create is only alluded to. If a margin is invisible, what is its effect on the centre? (I will return to this last point at the end.)

The chapters differ not only as to topic and era but as to genre and source. An enterprising instructor looking to teach not just the content of history but the creation of the literature of history will find plenty of discussion material between the covers. J.L. Little's excavation of one man's diary, for instance, could be nicely juxtaposed with Michele Stairs's use of the fiction of L.M. Montgomery. What makes one source 'fact' and another 'fiction'? Another comparison could be between Bettina Bradbury's use of

legal documents pertaining to marriage and widowhood and the use of statistics, for instance, in the article on institutionalization (for madness) by James Moran, David Wright, and Mat Savelli. What are the dangers of generalizing the experience of the individual? What are the dangers of assembling flesh and blood along a backbone of numbers?

I found this volume to be, in general, a very good read, certainly a factor of importance in the undergraduate classroom. I also found it thought-provoking, likely to generate good discussion in the graduate seminar. The article I found the most enlightening was Nancy Christie's examination of begging letters and their role in the economy of the family and the society at large. Those authors who do not find themselves mentioned individually here should look no farther than to the enforced brevity of this review format for explanation. Only one of the chapters appeared to me to have been rather tossed off and I suspect the author is fully aware of this.

I'll end with one suggestion and one complaint. The suggestion – a strongly urged suggestion – is that such volumes be properly indexed. Indexes help tremendously in seeing the development of themes across even the most disparate of contributions. The complaint has to do with the ambition of the subtitle. There is nothing here of the Canada that lies west of southern Ontario. (Okay, there *is* one reference to the historical Northwest Territories and there may be others I've missed.) The centre of this volume is what Suzanne Morton identifies in her article on bastardy in Nova Scotia as 'Old Canada.' We on the margins would find it more acceptable to be excluded specifically rather than included by specious implication. (JANICE DICKIN)

Françoise Noël. *Family Life and Sociability in Upper and Lower Canada, 1780-1870 : A View from Diaries and Family Correspondence*  
McGill-Queen's University Press 2003. xii, 372. \$49.95

In the historiography of the British North American middle class, with a few exceptions there has been little attempt to analyse the affective and subjective dimensions of this group of men and women or to explore those locations in colonial society where private and public intersected, where domesticity interacted with community, and where men, women, and children carved out interstitial spaces that provided much of British North America's social fabric. Thus Françoise Noël's *Family Life and Sociability in Upper and Lower Canada, 1780-1870* is a welcome addition to the field. Based on a careful reading of over thirty collections of family papers, the majority unpublished, Noël's book explores the meanings of family; courtship; the emotional ties that developed between husbands and wives, parents and children; and the family's relationship to the community. The subjects of this study were francophone and anglophone, rural and urban, Catholic

and Protestant (and of varying denominations within that latter category), and, in the case of Lower Canada's Abraham Joseph, Jewish.

In clearly written narratives that stay close to the letters and diaries, Noël gives us detailed pictures of how her subjects experienced daily, domestic life. Despite the larger structures and institutions that provided the formal framework for gender- and age-based inequalities within families, such frameworks do not appear to have dictated the tenor of familial relations. In Noël's book, with few exceptions, family life was governed by notions of companionate relationships between husbands and wives, nurturing concern for children's emotional well-being and future prospects, and care for aging, physically and mentally fragile parents. To be sure, her research turned up a few instances of marriages that seemed less affectionate than others, and a case where the ill-treatment of children by paid caregivers may have been tacitly condoned by their father; however, such examples are few and far between in this book. The third (and, for me, the most interesting) part of the book, 'Kinship and Community,' examines the extensive social networks, such as kinship and friendship ties, that, even over widely dispersed geographic areas, were crucial to families' surviving and thriving. Noël points out that 'family celebrations, visiting, acts of mutual assistance and reciprocity, and correspondence' helped create and maintain 'kinship and community links'; 'much of family life,' she observes, 'took place beyond the front door.' In contrast with the northeastern United States, though, she did not find that occasions such as Thanksgiving and Christmas had undergone a transformation into publicly observed markers of domesticity; along with birthdays and wedding anniversaries, these events tended to be observed quietly or hardly at all (New Year's, however, was a different matter). Funerals were less a means of allowing family members to express their grief publicly than social events, marked by religious ritual and community participation.

*Family Life and Sociability*, with its clear prose style and thoughtful use of illustrations, could well appeal to a readership outside of scholars of British North America. However, Noël's close focus on the diaries and letters is both a strength and a weakness: a strength because she takes great pains to respect the thoughts and subjectivities of her subjects as expressed in their pages but a weakness because the expression of those thoughts and subjectivities might not have been confined only to those sources. For example, Noël does not explore or even speculate if or how the wide range of cultural materials that was becoming integral to the middle-class cultured subject (which some, such as the Moodies, were actively engaged in producing) might have affected conceptions of domesticity or helped such people understand the meanings of affection and sentiment. While she notes that their diaries and letters are a better indicator of their

thoughts about family than prescriptive literature, novels, poetry, plays, songs, and other cultural genres may also have helped these men and women make sense of themselves as husbands, wives, fathers, mothers, and children, yet another place where 'family life' intersected with a wider – in this case transatlantic – world. (CECILIA MORGAN)

Juliette Merritt. *Beyond Spectacle: Eliza Haywood's Female Spectators*  
University of Toronto Press. 154. \$45.00

Juliette Merritt's study of Eliza Haywood's fiction is a valuable addition to the burgeoning field of Haywood studies. The first book-length study of Haywood by a single author since Mary Anne Schofield's largely biographical *Eliza Haywood* (1985), Merritt's book marks a turning point in the field. As Kirsten Saxton commented in her introduction to the first book-length collection of essays on Haywood, *The Passionate Fictions of Eliza Haywood* (2000), contemporary critical work on Haywood, in its wide 'range and depth,' testifies to her importance both to her age and ours. Merritt's study, in its careful attention to the nuances of Haywood's fiction, bears out Saxton's assertion. Merritt's book considers five of Haywood's novels in depth, as well as much of the rest of Haywood's enormous fictional, dramatic, and periodical oeuvre as counterpoint to her arguments about the novels. Chapters on *Love in Excess*, *Fantomina*, *The British Recluse*, and *The Invisible Spy* with *Bath Intrigues* give a comprehensive overview of Haywood's shifting articulations of the relationship between romance and spectacle, text and sex, over the course of her long and varied career. Merritt's central concern is to tease out Haywood's uses of the visual and spectacular to interrogate gendered power dynamics. To this end, she grounds her argument in contemporary theories of spectacle, coming, for the most part, out of psychoanalytic theory and its reinterpretation by film theorists. Haywood's representation of female agency, exemplified by her appropriation of spectatorship, Merritt argues, provides an important case study for feminist work in 'theoriz[ing] the woman's gaze.'

The real joy of this study is in Merritt's close readings. Her sensitive reading of the bed-trick in *Love in Excess*, for example, really pulls the text together thematically. I suddenly understood *Love in Excess* as a story about female voyeurism being recreated as female spectacle, and about Haywood's interrogation of both practices. Merritt's reading of mask and masquing in *Fantomina*, too, really struck a chord; *Fantomina*'s fundamental unavailability to masculine control is neatly summed up in Merritt's reading of the split identity of the masked woman. On the other hand, I found it puzzling that Merritt consistently read the sexualized display of masculinity as a display of male power, while the sexualized display of



femininity was also read as a display of male power, even when the descriptive language seemed to me to be very similar in both scenarios. And again, it seemed strange to me to describe a scene in *Love in Excess* that includes the phrase 'to feast their ravish'd Eyes with gazing on *each other's* Beauty' (emphasis mine) as an example of 'the irresistible power of the male gaze.' Merritt observes cleverly that Haywood's work claims a space for female authorship and thus for female authority through the manipulation of the spectatorial position; her argument would fit very nicely with an exploration of the transgressive ways in which agency might be conceived of by Haywood, ways that might, in the end, be less closely tied to occupying the position of spectator than Merritt argues.

Related to these objections is my feeling that I would have liked to see an examination of how subject-object relations, and how they map onto gender, might operate differently in the early modern period. I think, for example, of royal spectacle, and how, as Stephen Orgel observed, the sight-lines of court masques were set up, not simply so that the King might have the best view, but also that he might be at the centre of the courtiers' view. Or of Francis Bacon's cranky essay on love, in which he argues that to become a 'subject ... of the eye' in love is to become an idolater, and lose all reason. It seems to me, then, that a differently nuanced power might accrue to spectacle in the early modern period, and that some of that power might have a place in eighteenth-century theories of fiction, spectacle, and subjectivity. Quibbles and hobby-horses aside, however, Merritt has productively explored a crucial area of investigation in eighteenth-century novel studies; what her thorough and intelligent study has identified is that spectacle, within and well beyond the confines of Haywood's oeuvre, plays an absolutely central role in how the eighteenth century conceived of the relationship between language, fiction, and gender. (REBECCA TIERNEY-HYNES)

Sarah Fielding. *The History of Ophelia*. Edited by Peter Sabor  
Broadview. 320. \$18.95

Peter Sabor concludes his critical introduction to Sarah Fielding's *The History of Ophelia* (1760) with the observation that 'In the mid-eighteenth century, Sarah Fielding was the second most popular English woman novelist, behind only Eliza Haywood. And just as Haywood, in the first decade of the twenty-first century, has become a canonical author, more intensively studied than almost all of her contemporaries, male or female, Sarah Fielding's writings seem set to become widely read and vigorously debated once again.' That Sabor's prediction, supported by the very recent scholarship informing his introduction, convinces is in large part due to his

own leading role in bringing the work of this very accomplished Fielding out from the shadow of her brother Henry's reputation. Having previously edited two of Sarah Fielding's most important works – *The Adventures of David Simple*, her debut novel, together with its 1753 sequel *Volume the Last* (Kentucky 1998), and *Remarks on Clarissa, Addressed to the Author*, the first critical analysis of Richardson's novel to appear in print (Augustan Reprint Society 1985) – Sabor here continues to broaden the range of Fielding's publications accessible for wide reading and vigorous debate.

Fielding's final novel, *Ophelia* is the engaging first-person account of a female noble savage, raised in Welsh isolation, who is kidnapped and introduced to an insincere and dissipated London society by Lord Dorchester, a rakish nobleman who has fallen in love with her after stumbling upon the rural cottage she shares with her aunt. Dorchester is no Lovelace, however (a deliberate rewriting of Richardson, Sabor argues), treating Ophelia with generosity and affection while, it ultimately appears, awaiting a propitious moment to assault her virtue. And so the reader is at leisure to enjoy not only the exposure of high-society follies, but also two further abductions within the principal narrative, the first farcical in the manner of Henry Fielding, and the second a kind of early Gothic rewriting of Pamela's Lincolnshire captivity. *Ophelia* was in the long term one of Fielding's most popular novels; in the established pattern of Broadview editions, Sabor demonstrates the novel's reception through appendices of material added to the second Dublin edition, illustrations from the 1785 *Novelist's Magazine* reprinting, and, most intriguingly, an 1888 appraisal by the critic Clementina Black.

Sabor also presents considerable evidence for the novel's being woven into a complex tissue of influences or at least shared plot patterns, ranging from tales of the innocent traveller as social critic, to the use of Wales as primitive hinterland to England, to scenes of an ingénue's social faux pas and their comic, yet potentially tragic, repercussions (like those of Burney's *Evelina*). Such material, presented in a learned, but highly readable, introduction as well as through the appendices, should prove very useful to undergraduate readers in situating this novel in the landscape of eighteenth-century prose fiction. Notes identifying quotations and explaining eighteenth-century English places and manners are judicious and succinct.

I am left with one question: why *Ophelia* rather than the 1759 *The Countess of Dellwyn*, a novel which traces with considerable sympathy the descent of a not-unworthy heroine through an unfortunate marriage, adultery, and divorce? Like so much of Fielding's writing, this earlier work seems courageously experimental and probing in its anatomy of human foibles and their potentially disastrous consequences. This may be simply a matter of individual taste, but the novel's first reviewers imply a similar

assessment in their rather cursory dismissals of *Ophelia* as genre work, unlike their relatively respectful response to the Countess's story. Perhaps my either-or formulation is a false one: certainly, in these post-recovery times, theoretically sophisticated arguments can be marshalled for attending to the formerly popular just as effectively as for privileging the original or innovative. Sabor's detailed account of *Ophelia* editions and translations implies such an argument. Ideally, both of these novels – indeed, all of Fielding's accomplished and widely varied fiction – should be available to us in such fine and affordable modern editions. And then, let the reading and debate begin! (BETTY A. SCHELLENBERG)

Richard Greene and Ann Messenger, editors. *The Works of Mary Leapor*  
Oxford University Press 2003. xlii, 358. \$208.95

It is poignant to contemplate the difference between Mary Leapor's near-complete obscurity in life and the care with which her biography and works have been preserved over two hundred and fifty years after her death. The cook-maid of Brackley, as she was known to the readers of her first, posthumous volume, has metamorphosed into 'the most distinguished and the most significant poet' to emerge from late twentieth-century revisions of the eighteenth-century British poetic canon, as Richard Greene observes in his preface to her collected works.

Roger Lonsdale can justly claim to have rediscovered Leapor's poems. He included a substantial selection in two Oxford anthologies published in the 1980s. Donna Landry then captivated fellow scholars on Leapor's behalf in her groundbreaking study of labouring-class women poets, *The Muses of Resistance* (1990). Struck by Leapor's verve and precocity, succeeding scholars such as Betty Rizzo gently corrected Landry's less historical claims for Leapor as a proto-Marxist and began reconstructing her life and career. Richard Greene himself contributed a superb biography (*Mary Leapor: A Study in Eighteenth-Century Women's Poetry*, 1993), a masterpiece of archival research. But scholars wishing to write seriously about Leapor's poetry were still confined to rare book libraries and micro-reading rooms. Lonsdale's anthologies, while useful, contained too many emendations and omissions for scholarly purposes.

This volume amply fulfils scholarly needs, complementing Greene's biography with a meticulous record of Leapor's publications, including over one hundred poems. Leapor has been fortunate in her editors. The late Ann Messenger, whose *His and Hers* (1986) was among the first critical studies to recognize women's crucial role in eighteenth-century British literary culture, initiated the project. Her collaborator, Greene, completed this record of an intense young poet, including the history of her critical

rediscovery. Within the canon, Leapor's poems resemble Keats's in manifest appropriation of her models' styles and rapid progress towards maturity. Unfortunately, Leapor died of measles at twenty-four, never reaching Keats's degree of stylistic independence. And as Greene observes, it is difficult to track her precise growth because none of her manuscripts survive, only the works printed in her two posthumous collections.

But those writings amply demonstrate Leapor's facility with language, astounding in a marginally educated servant who was encouraged first by a benevolent female employer and later by another patroness who arranged for her publication by subscription. Leapor's poems, mostly in the heroic couplets of her beloved Alexander Pope, transfer his style and attitudes to her observations of local characters and society. It is fascinating to observe the patina of sophistication, the classical allusions and dry wit of her poems, gleaned from fairly narrow reading but absorbed into a recognizably distinctive style. 'You see I'm learned, and I shew't the more, / That none may wonder when they find me poor,' she joked in 'An Epistle to a Lady.'

Although it is impossible to follow Leapor's development by dating her poems, Greene and Messenger include Leapor's tragedy, *The Unhappy Father*, from the second volume published by Leapor's patrons to capitalize on the modest critical success of her first. Rejected by Colley Cibber and returned to its author stained with claret, *The Unhappy Father* is truly awful, a pastiche of plots, characters, and speeches from Shakespeare's time forward. The play's roster of deaths, worthy of a Jacobean revenge-tragedy, is capped by the apparent loss of its eponymous hero's youngest son, fallen off his ship and 'Made the Provision of a hungry Shark.' A fate so lugubrious might have provoked audiences' chuckles instead of tears. But *The Unhappy Father* allows us to glimpse Leapor learning her craft, absorbing available models and reassembling them into a crude but coherent play. Leapor's polished verses must at some point have resembled this tragedy in lack of finesse. We surmise from the comparison how swiftly and completely Leapor taught herself to write poetry, a mastery that likely inspired the self-confidence radiating from her letters as well as from her verse. As with Keats's, her astonishing precocity inspires sorrow for Leapor's death before her manifest gifts completely flowered. But thanks to Greene and Messenger, we can properly appreciate Leapor's achievement in this well-edited and helpfully annotated edition. (CLAUDIA THOMAS KAIROFF)

Paul Wood, editor. *The Correspondence of Thomas Reid*.

Volume 4 of the Edinburgh Edition of Thomas Reid

Pennsylvania State University Press 2002. xxvii, 356. US \$102.00

Like many thinkers of the eighteenth century, Thomas Reid (1710–96) suffered a loss of esteem in the nineteenth. His principal writings were available only in the *Works* somewhat tendentiously edited by Sir William Hamilton. His objections to the empiricist belief that the sole objects of thought are '*Ideas or Images of things in the mind*' fell victim to the bland irony of Leslie Stephen's history of eighteenth-century thought. The tide began to turn towards the end of the twentieth century. Growing interest in the Scottish enlightenment has directed fresh attention to Reid's work, and the Edinburgh Edition is now making the full corpus of his writings available in definitive texts with sound commentary. Reid may soon shed the terrible tag, earned by his inquiries into the way the mind processes data received from the senses, that has dogged his name for two centuries, 'the philosopher of common sense.' Unhappily for Reid, the English language was abandoning the old and respectable concept of '*sensus communis*' even as he wrote and switching over to the current meaning of the phrase 'common sense': the ability, as one of his contemporaries trenchantly put it, to tell chalk from cheese.

As it happens, neither chalk nor cheese appears under the letter c in the index of Paul Wood's meticulously edited collection of Reid's 131 surviving letters, but cambric, carrot (wild), and chalybeate do, testifying to the breadth of his interests. As professor of philosophy at King's College, Aberdeen (1751–64), Reid might in a single year be expected to teach optics, mathematics, philosophy of mind, logic, morals and politics. After he succeeded Adam Smith in the chair of moral philosophy at Glasgow in 1764 he continued to work in what modern academia regards as several different disciplines – to Reid, different aspects of philosophy. In a letter written shortly after his arrival he ranges from geology to chemistry to new optical instruments, and concludes with an Aberdonian's crisp characterization of the people of Glasgow: 'Boeotian in their Understandings, fanatical in their Religion, and clownish in their dress and Manners.' These letters, mostly from the last thirty years of Reid's long and industrious life, offer rich documentation of the Scottish enlightenment, both of its intellectual activity and of the social networks which sustained it and extended its influence on the national life.

They also reveal an uncommonly attractive personality. Reid was a gracious and kindly man, whose affection for his friends animates his beautifully lucid prose. Whether he is explaining key elements of his philosophy of sensation and perception, or explaining how to set up a scientific instrument, or describing how as a young man he freed himself from oppressive nightmares, he writes always to inform his correspondent, never to ride his own hobby-horses. The liveliness of mind that moved him to read Mary Wollstonecraft at age eighty-two, and to tease his future biographer Dugald Stewart on the subject, likewise shines through. When

his old friend Lord Kames wanted to publish an amateurish essay on the laws of motion, Reid headed him off in a letter that may stand as a model of tactful dissuasion. His letters of condolence retain the power to touch the reader. He knew sorrow in his own domestic life, living long enough to bury his wife and eight of their nine children; the youngest, 'sweet little Bess,' died in 1766 at one year of age from inoculation against the smallpox that had killed another Elizabeth twenty years earlier. Yet underlying all these letters is a serenity that carries complete conviction. When his wife died after half a century of marriage he felt himself 'brought into a kind of new world' to which he was ill-equipped to adapt. 'But every world is God's world, and I am thankful for the comforts he has left me.' These are the letters of a good man and a good writer. Specialists and general readers alike will find much to reward their interest in this well-produced volume. (JOHN D. BAIRD)

John B. Pierce. *The Wond'rous Art: William Blake and Writing*  
Fairleigh Dickinson University Press 2003. 188. US \$39.50

John B. Pierce's *The Wond'rous Art* takes an overtly deconstructive approach to the study of Blake's oeuvre. This impressive book may thus be seen as the latest instalment in a modern tradition previously mapped out by such critics as Donald Ault, David L. Clark, Peter Otto, Tilottama Rajan, and the Santa Cruz Blake Study Group. Like other modern-day modes of critical analysis, of course, poststructuralist critiques can risk conflating Blakean thought and poststructuralist theory, anachronistically constructing a Blake who seems more like Barthes, Derrida, or Foucault than a late eighteenth-century antinomian dissenter. By opening a productive dialogue between deconstructive theory and the historical contexts informing Blake's thought and material practice, Pierce deftly avoids this potential pitfall. Hence, rather than offering Blake's texts as exemplars of poststructuralism and its thoroughgoing critique of logocentrism (as some deconstructive critics have done), Pierce presents us with a Blake whose writing evinces *both* logocentric and deconstructive tendencies: a theological yearning, on the one hand, to articulate a coherent and unified truth; and a politically motivated desire, on the other hand, to unsettle modes of institutional authoritarianism that thrive on such univocal concepts of signification. By investigating the productive tensions that exist between these two tendencies in Blake's thought, *The Wond'rous Art* offers an admirably nuanced and illuminating account of Blake's philosophy of language.

In exemplary fashion, Pierce's book avoids another problem sometimes associated with poststructuralist criticism: its occasional tendency to seem like a mere linguistic game concerned to identify aporias in meaning

without considering the social, ethical, or political implications of these semiotic disruptions. As Pierce notes, however, 'Blake's theory of writing does not detach itself from historical and social concerns, as some strands of American deconstruction have appeared to do.' Although a concern to address the ethics of writing is implicit everywhere in *The Wond'rous Art*, the most outstanding parts of the text are those wherein Pierce emphasizes the relationship between Blake's philosophy of language and his famous critique of various forms of 'institutional authority and repressive ideology.'

In his opening chapter, Pierce examines figures of speech and writing as depicted in various Blakean texts, including the *Songs of Innocence and of Experience*. Contextualizing its analysis by way of reference to a wide array of primary texts (including Old Testament prophecy, Plato's *Phaedrus*, and Rousseau's *Essay on the Origin of Languages*), chapter 1 clarifies the basic outlines of Blake's ambivalent response to Western phonocentric tradition. Of particular importance in this chapter are Pierce's incisive discussions of 'London' and the 'Introduction' to *Innocence*, wherein he reveals how 'Blake's lyric practice assumes a fusion of the immediacy and spontaneity of speech with the permanence and wide audience available through writing.' In subsequent chapters, Pierce conducts similarly subtle analyses of *The [First] Book of Urizen*, *Vala or The Four Zoas*, *Milton*, and *The Marriage of Heaven and Hell*.

Owing to the sophistication of its concepts, *The Wond'rous Art* is not an easy book to read. Not only does it assume its reader's familiarity with Blake's complex literary mythology, but it also requires of its reader some understanding of poststructuralist theories of language. Moreover, because of his concern to examine the important differences that exist between various extant copies of the same Blakean texts, Pierce's prose is at times necessarily challenging to navigate. In chapter 3's remarkable discussion of the diverse orderings of plates in various copies of *The [First] Book of Urizen*, for example, Pierce's constant references to plate numbers and orderings, and his usage of numerous schematic diagrams, lend the critique a highly technical and schematic character. But the reader's patience at such points in Pierce's discussion pays rewarding dividends. Among other things, this chapter makes abundantly clear how problematic it is to speak of *Urizen* in the singular or to consider valid the 'ideal' copy adopted by most editors of the text.

Although the book's preface contains a lengthy endnote expressing the author's apparent anxiety concerning the recent notion that poststructuralism is, like Barthes's author, dead (or at least in the process of dying), *The Wond'rous Art* certainly proves the contrary, demonstrating the continuing relevance in Blake criticism of a carefully contextualized deconstructive practice. (KEVIN HUTCHINGS)

Julian Gwyn. *Frigates and Foremasts:*

*The North American Squadron in Nova Scotia Waters, 1745-1815*

University of British Columbia Press 2003. xiv, 208. \$75.00, \$27.95

This is a book for specialists: specialists in naval history, maritime history, and to a lesser extent imperial history and Nova Scotian history. It is not a book for the casual reader, even if that reader is a historian.

Julian Gwyn, who has a well-established reputation as a maritime historian and as an economic historian with a particular interest in Nova Scotia, has written an account of the involvement of the British navy in Nova Scotian and nearby North American waters essentially from the first fall of the Louisbourg fortress until the end of the War of 1812. This subject has not been treated systematically by previous writers, although according to Gwyn, referring to the navy, 'no other British institution so marked this formative period of Nova Scotia's history.' Thus he has provided the first connected narrative of British naval activity in the area surrounding Nova Scotia for the years 1745-1815.

The research is impressive, the mastery of both primary and secondary sources is evident, and the book has clearly been a labour of love. The story is complex, and some of the nautical terminology will be unfamiliar to many readers, who will find essential the glossary of terms that the author has provided. The organization of material is chronological, with much emphasis upon commanding officers and their idiosyncracies. The presentation is marred on occasion by a somewhat precious writing style.

The navy's role off Nova Scotia was military, economic, and regulatory: to attack and defend in wartime, to protect fishing interests at all times, and to enforce revenue legislation sometimes. It accomplished what it did despite the fact that the British Admiralty rarely took a serious interest in the region. Nova Scotia was simply not a priority. This was true from beginning to end. In the middle decades of the eighteenth century, New England and the Newfoundland fishery were more important in the eyes of London. But one of the most revealing examples occurred in the War of 1812. It was understandable that the British were preoccupied as long as there was a war of epic proportions raging on and around the continent of Europe, but once that was over and Napoleon was exiled to Elba, they withdrew ships from active service rather than turn the full naval might of the kingdom against the Americans; 'many in Britain considered [it] an unnatural war.'

A weakness of this book lies in its step-by-step chronicling of events, with an occasional digression such as the remarkable account of how, during the War of 1812, civil authorities in the exceptionally underdeveloped British colony of Cape Breton Island imprisoned for months a British naval officer who was the victim of an assault on a Sydney street. How



could this happen? There are many instances when the uninitiated reader is bound to be surprised at the role that the rule of law, or the lack of it, plays. Civilian hostility – intense and visceral – to the navy emerges time and again. A separate chapter on such matters, and some careful reflection on their broader significance, would have been welcome.

As a work of reference, this study will be valuable for maritime and naval historians, and for historians of early Nova Scotia generally. (IAN ROSS ROBERTSON)

Robert M. Galois, editor. *A Voyage to the North West Side of America: The Journals of James Colnett, 1786-89*  
University of British Columbia Press. xiv, 442. \$95.00

In 1786, James Colnett was hired by the London firm of Richard Cadman Etches to captain the *Prince of Wales* to the northwest coast of North America. There Colnett was to trade with the Natives for sea otter pelts, before proceeding to dispose of these furs on the Chinese market. The commercial success of Colnett's voyage was limited, and his travels culminated ignominiously in his being taken prisoner by the Spanish, in the Nootka crisis of 1789.

The current edition presents Colnett's personal journal from September 1786 to August 1788, during which time he traded with Natives at Nootka Sound, the Queen Charlotte Islands, Banks Island, and Prince William Sound, and wintered in the Hawaiian Islands. The text is supplemented by passages from a contemporary account kept by Andrew Bracey Taylor, the *Prince of Wales's* third mate, and by extracts from the ship's log. As such, the edition provides insight into an episode in European-Native contact on the northwest coast that falls between the more celebrated expeditions of James Cook and George Vancouver.

Colnett consciously writes in the shadow of Cook, on whose second voyage he served as midshipman, and who makes a kind of posthumous appearance when the inhabitants of Kauai taunt Colnett and his men with the gory shirt in which the navigator was murdered. But while the voyages of Cook (and that of Vancouver) were largely scientific enterprises, Colnett's has a mercantile cast, and decisions are determined purely by the likelihood of obtaining furs.

Colnett's prose is rather plodding, though there are occasional flashes of humour, as when a rooster falls overboard into the North Pacific: 'we now had an English forlorn hen.' Thus, the extracts from Taylor, possessed of superior narrative gifts and clarity of expression, not only allow for a double perspective on the voyage, but also provide some relief for the reader. Taylor offers deeper insights into the motives and actions of both crew members and Native peoples, and writes with greater frankness, for

example, about sexual relationships between members of the crew and the women of Hawaii.

When discussing Tsimshian narratives in his editor's introduction, Robert M. Galois notes that audience and politics determine how (and whether) stories are told. He extends the point to include British imperial narratives such as Colnett's, and the same point could be made of Galois's own edition, which is largely concerned with contemporary themes of cultural encounter and appropriation, and modes of discourse. While many of Colnett's comments about Natives are condescending – he compares the Tsimshian with whom he trades to 'Children at a fair,' capriciously wanting to change their purchases – Galois provides a nuanced and sensitive reading of European and Native attitudes and actions, which probes beyond such stereotypical expressions. Only occasionally does he overreach himself, as when he makes an unsupported assumption that sexual mores at Tolaga Bay in New Zealand are comparable to those on the northwest coast.

The breadth and reach of Galois's editorial work is impressive, and is obviously the fruit of years of painstaking research. Galois's description of the source manuscripts, and of the editorial principles employed in their presentation, is welcome, as is the selection of maps and plates. The annotations ably serve the primary texts, even if there are a few areas in which one would wish for more explication (for example, a note that a *promyshlennik* is a Russian fur trader would be helpful).

Galois's edition is a significant contribution to our understanding of the encounter between Natives and Europeans on the northwest coast, during a time in which contact between the two groups was becoming more regular and sustained. (BILL MOREAU)

Andrew O'Malley. *The Making of the Modern Child: Children's Literature and Childhood in the Late Eighteenth Century*  
Routledge 2003. x, 192. US \$90.95

Our notions of the child as educable and influenced by mentors and surroundings predate the theories of Jean Piaget or Maria Montessori or Jerome Bruner. Andrew O'Malley's richly detailed study assembles convincing evidence to argue that contemporary concepts of childhood have been shaped by and have responded to the middle-class ideology of the late eighteenth century.

The most impressive feature of *The Making of the Modern Child* is its wealth of textual examples and the dexterity with which O'Malley interprets and interlaces them. Not only is he familiar with the treasures of the Osborne Collection of the Toronto Public Library, the Fisher Library at the University of Toronto, and the Opie and Johnson Collections at the Bodleian, but he also distinguishes this ideologically precise account of

class relations, medical management, pedagogical discipline, and gender roles from the earlier descriptive narratives and Whig histories of F.J. Harvey Darton, Percy Muir, Geoffrey Summerfield, and Mary Jackson. More interested in tracing the rhizomes of ideological groundwork than sniffing approvingly a few spectacular plants, O'Malley declares his intellectual allegiances to Raymond Williams and Alan Richardson.

Because of this subterranean investigation his study offers several illuminating insights. John Newbery's success as a pioneering publisher of books for children is largely due to the adroit way he appropriated and muted potentially subversive plebeian elements from chapbooks for his publications. Less scrupulous and more entrepreneurial was John Marshall, who, in addition to marketing the acceptable pedagogy of Mary Ann Kilner's *Memoirs of a Peg-Top* (1785) and Lady Eleanor Fenn's *The Art of Teaching in Sport* (1785), managed to hoodwink some middle-class buyers by collecting chapbook and fairy-tale stories under the title *Nurse Dandlem's Little Repository of Great Instruction for all who Would be Good and Noble* (1784). Along with such easily recognized 'conservative' reformers as Sarah Trimmer and Hannah More, more 'radical' writers and theorists (Mary Wollstonecraft, Catherine Macaulay, Maria Edgeworth, and Anna Barbauld, among them) warned against the pernicious and demoralizing effects of children's close contact with domestic servants. Formulaic, didactic, and controlled by a middle-class authorship, eighteenth-century literature for children sought to regulate and control its readership, inculcating the values and social returns of hard, honest work as opposed to chance windfalls, characterizing animals as more appropriate recipients of middle-class bounty than the destitute, and indicating that upward mobility for servants was exceptional and unlikely.

The sobering factuality of this study means that, while we might detect some residual features of eighteenth-century precepts in contemporary practice, we can also be grateful for huge differences. For all of its frustrations and competing theories of learning, today's classroom is far removed from the experiments in mass, industrial, monitorial education undertaken by Andrew Bell in Madras and Joseph Lancaster in Southwark. Although, in *The Governess*, Sarah Fielding's peacemaker Jenny Peace is clearly being trained for the female duties of mother and pacifier, and in Richard Johnson's *Juvenile Trials, for Robbing Orchards, Telling Fibs, and Other Heinous Offences*, Master Meanwell, who hands down judgments, is being schooled in the masculine discourse of decision making, we can realize that those gendered roles and categories are much more interchangeable and osmotic in most contemporary cultures.

O'Malley's focus on the emergence of the child as a subject, albeit one defined within a state of deficiency and described by a surplus of negatives, and his alert reading of political, scientific, medical, and literary texts combines to produce a nuanced, complex exploration. The breadth of

textual sources is certainly impressive and valuable. However, despite his antipathy towards Hannah More and his agreement with Alan Richardson's criticism of Mitzi Myers's argument about the unacknowledged allegiances linking More and Wollstonecraft, O'Malley might have considered More's strong-minded *Strictures on the Modern System of Female Education* as, among other things, a bar-raising response to the emphasis on appearances in the Abbé D'Ancourt's *Lady's Preceptor*. As well, his informed discussion of Priscilla Wakefield as a science writer for children might have glanced ahead to the next decades to the hugely influential writing of Jane Marcet on chemistry, political economy, and natural philosophy. But these are not criticisms, only suggested enhancements. *The Making of the Modern Child* remains an important and a carefully argued study. (PATRICIA DEMERS)

Dawne McCance. *Medusa's Ear: University Foundings from Kant to Chora L*. State University of New York Press. xvi, 164. US \$55.00

This richly textured book offers inquiries into the history of ideas, art, and architecture, issues of the privileging of certain modes of sensory experience as related to conditions of subjectivity, and the assumptions structuring models of the modern Western university. It takes on works of Kant, Hegel, Heidegger, and Ricoeur, mainly as engaged through the readings of Derrida, and it thus covers an enormous amount of historical and conceptual material within a relatively short span. The underlying argument, elaborated through a series of focused engagements with these various figures, is that 'in foundational texts on the modern research university, the philosopher-subject recoils in fear from an othered object (body, woman) he defines as deaf and mute.' Dawne McCance refers to this as a 'Medusa effect' in which a petrified, defensive stance is erected to ward off this feared, multiform 'other.' The Medusa ear characterizes those forms of discourse that focus on hearing-themselves-speak, thereby closing down any movement and mediating interplay with the other.

To make this point, McCance illustrates the ways in which closed, controlling models of knowledge, of pedagogy, and of interpretation have conditioned major trends in Western thought and culture. For example, Kant's late work *The Conflict of the Faculties* argues for the privileged place of the faculty of philosophy as the instantiation of a pure reason untainted by the influences of non-rational cultural and political trends. Thus 'the border with which Kant encircles the university is supposed to withdraw the *logos*, logocentric speech, from contamination by body, gesture, ... and the figurative language of *mythos*.' This encircling, of course, problematically assumes that there is such a thing as a purely theoretical language untainted by political power. Parallel tendencies towards constructing a self-enclosed and exclusive space of reason or truth are discerned in a

variety of other guises. These include Hegel's family model and its crossing out, its making speechless, the middle figure of 'the woman'; Heidegger's reading of Van Gogh's shoes in terms of his own philosophical perspective and his closure to the uniqueness of the artwork; and Ricoeur's attempt to separate philosophy from poetry in his theory of metaphor.

On the constructive side, the book wants to make the case that forms of otherness are essential to meaningful, living, dynamic discourses that can reach out and be affected and altered by the new and different. That is, 'there can be no embodied hearing without spacing to an outside; and that spacing entails movement, vibrations, and an imprint of some sort.' This approach is very much in line with a wide range of postmodernist and deconstructionist theorizing. Thus, McCance concludes by offering some reflections on the *Chora L Works* of Derrida and the architect Peter Eisenman, and other ventures into postmodern architecture, as a way to disrupt 'the Enlightenment's same/different oppositions' and to help open 'multiple ways to hear.' The voice of Derrida is also especially prominent in the readings elaborated throughout the book. McCance, however, distils and concentrates many of Derrida's scattered comments on the various thinkers and issues explored, and with her elaboration of the imagery of the Medusa's ear she has enhanced and given substance to the now familiar critique of binary thinking.

Nevertheless, one major question comes to mind about this type of critique, and it is exemplified by the case of Kant with which McCance begins. She notes how Kant was officially prohibited from writing on the subject of religion by the king of Prussia, and how Kant's desire to protect open rational inquiry from such narrow-minded political interference was a major motivation in formulating *The Conflict of the Faculties*. McCance then notes that 'Kant walls off scholarly judgment of truth from the civic domain and from the reach of government control. His distinction [between reason and non-reason] inscribes an inside/outside border around the university.' The assumption seems to be that any such distinction is inherently problematic, but the case in point actually illustrates the opposite. In other words, might there not be instances where such protection of free rational discourse, and the corollary exclusion of government, or business, or religious authorities from the domain of scholarly inquiry, is necessary to the unfettered pursuit of knowledge? (JAMES DICESO)

Katharine Lochnan, curator. *Turner Whistler Monet: Impressionist Visions*  
Art Gallery of Ontario and Tate Publishing. 262. \$54.95

With its starting point the creation of an international exhibition, *Turner Whistler Monet: Impressionist Visions* offers the reader engaging ways of

interpreting artistic relationships across history. Each of the artists pursued his interest in capturing transient atmospheric effects in the context of cities as varied as London, Paris, and Venice. Curator Katharine Lochnan led a team of four essayists, with additional authors contributing to the 106 catalogue entries. The result is a study that sets a high standard, demonstrating the significance of moving beyond national borders that so often inform art writing and the importance of diversifying our understanding of artistic camaraderie and emulation.

In her essay 'Turner, Whistler, Monet: An Artistic Dialogue,' Lochnan reconsiders the term Impressionism and the interdependency of artists who form international relationships. She traces the growing friendship of Monet and Whistler from their first meeting in 1865–67 through their strengthened rapport in the 1880s. Monet followed Whistler's example and studied at the Paris studio of Gallery's Academy and each sought refuge in the other's city: Monet in London during the Franco-Prussian war (1870–71) and on several return trips through 1903, while Whistler transplanted himself to Paris first in 1859, retaining his connections to London art circles. Whistler's internationalism jeopardized his role as president of the Society of British Artists (appointed 1886), particularly after he invited Monet to be an honorary member at the Winter Exhibition of 1887, a gesture that ended his leadership. Lochnan emphasizes the parallel pursuits of Whistler, Monet, and Turner through their interest in series, although in different media: Turner in watercolour, Whistler in etching, and Monet in painting. In addition to parallels in artistic practice, Lochnan considers thematic and technical concerns, citing Monet's *Impression: Sunrise* (1872–73) as an evocation of Whistler's Nocturnes and Turner's sunscapes. Since Turner died in 1851, Monet and Whistler familiarized themselves with works in London collections, a practice facilitated by the increasing exposure of Turner's work into the early twentieth century. The accessibility of works and related tensions are thoroughly examined in Ian Warrell's essay 'Turner's Legacy: The Artist's Bequest and Its Influence.'

John House's contribution, 'Tinted Steam: Turner and Impressionism,' offers new avenues to understanding connections between Turner, Whistler, and Monet. He considers notions of an 'artistic dialogue,' examines the problematic language of artistic 'influence,' and evaluates the complexities involved when seeking to respond to challenges set by an earlier artist. House uses Harold Bloom's conception of influence as a manifestation of anxiety, demonstrating the difficulties of maintaining a sense of 'personal identity in the face of a more powerful predecessor or mentor.' Evaluating 'the Turner myth,' House considers how critics intuitively recognized parallels between contemporary artists and the past. He cites the examples of Chesneau's description of Monet's *Impression: Sunrise* in 1874 as a 'sunrise on the Thames,' rather than the view of Le Havre, and Kahn's

review from 1904 of Monet's London series including imaginings of the effect of hanging them next to Turner's work.

For Turner, Whistler, and Monet, studying the atmospheric effects of London and Venice enabled them to summarize what they discerned was its essential character. Jonathan Ribner's essay 'The Poetics of Pollution' successfully disabuses us of any romantic notions of the cityscapes as distant from the environmental concerns still plaguing world-class cities. Ribner traces pollutants, specifically in London, to the dense smoke-fed fogs brought on by coal burning (culminating in the 'great fog of 1886') and evaluates how Monet, Whistler, and Turner 'each wrought enduring art from tainted air.' Ribner's research reveals the waterways of London and Venice as vehicles for pollutants fulfilling specifically Whistler's 'curiosity regarding waterside landscapes in transition and decay.'

The study's focus on three artists creates a coherency, although House's examination of Pissarro's work offers an important tension to the structured dynamic, and further consideration would have diversified the international and transcultural approach. Born in St Thomas, Virgin Islands, Pissarro moved to France in 1855, yet as late as 1891 national boundaries reigned when the Société des peintres-graveurs added 'français' to its name, a move that estranged Pissarro, who viewed the change as discriminatory. Pissarro's cityscapes, with their unusual inclusion of the sources of pollutants, lend themselves to an inclusive study of nineteenth-century landscapes and environmental concerns. (ALISON MC QUEEN)

Alice Ormiston. *Love and Politics: Re-interpreting Hegel*  
State University of New York Press. ix, 164. US \$40.00

Love, it might seem, is not especially relevant as a category in terms of which to understand what is ultimately at stake in political life. However, in *Love and Politics: Re-interpreting Hegel*, Alice Ormiston argues, on the contrary, that the concrete experience of being in love is in fact a central underpinning of all legitimate political institutions, and that the fact that we tend to downplay its political relevance – for instance, by reducing it to a merely private phenomenon that is relevant only in the narrow sphere of intimate interpersonal relations, or by seeing it primarily as something that is simply opposed to sober, rational judgment – is in fact a symptom of a political order that has forgotten its own origins.

Ormiston makes this argument through a detailed interpretation and defence of Hegel's social philosophy: Ormiston argues that, though Hegel seems to move away from a privileging of love in some of his later and better-known texts (the *Phenomenology of Spirit* and the *Philosophy of Right*), a careful analysis of these texts reveals that a basic 'experience of unity' that

only love can provide continues to play a crucial role, and that Hegel never altogether abandoned his earlier conception of the primacy of love (as articulated in his early text 'The Spirit of Christianity and Its Fate'). Though one of Ormiston's main goals is to present and defend her reading of Hegel's work against the readings of other Hegel scholars, she nevertheless manages to write in a manner that makes Hegel's insights accessible and relevant to a wider audience that is not necessarily familiar with the intricacies of Hegel's philosophy or the scholarly controversies surrounding it.

Ormiston interprets love in essentially philosophical terms, as the concrete, lived experience of a primordial unity between self and other, between the finite and the infinite, and between rationality and emotion. This last form of unity is especially important for her, for one of the most basic problems we face in the modern world is the ascendancy of social institutions that are founded primarily on an 'abstract' notion of reflective rationality: rather than engaging us as whole persons who are essentially immersed in concrete, living involvements with others and who are motivated by deep, affectively grounded convictions, modern social institutions tend to operate as though our defining feature were simply our capacity to reflect on, and thereby distance ourselves from, our concrete involvements and commitments. Within these institutions, then, we tend to exist simply as generic, rights-bearing 'atoms' whose social bonds are, at best, rationally justified in conceptual terms, but do not have a living hold on us, thus leaving us without meaningful connections to each other and to the world. The principle of love, in contrast, provides the basis for a more concrete form of rationality – a more 'conscientious' form of thought that does not lose touch with the essentially *unreflective* character of our living commitments and affective involvements with others, but that, instead, sees its essential task as that of justifying and vindicating this concrete, unreflective experience by exploring its *immanent* rationality and by bringing this rationality into a communicable, conceptually compelling form.

On Ormiston's account, Hegel's own philosophy can be understood as a model of this kind of conscientious thinking, but, more importantly, we find in Hegel the development of a systematic method for interpreting and analysing social institutions as better or worse ways of nurturing, preserving, and elaborating this unreflective experience of love. Ormiston shows, for instance, that on Hegel's account the otherwise 'atomizing' and alienating character of modern economic life can be somewhat lessened by the development of officially recognized classes and economic co-operatives among members of the same trade. Such limited subgroups not only ensure that their members' particular interests attain adequate political representation, but also afford members the opportunity to develop a concrete and vital experience of unity with their fellow members, thus



enabling the principle of love to inform and mediate their very relation to their larger political community. (DAVID CIAVATTA)

Scott Masson. *Romanticism, Hermeneutics and the Crisis in the Human Sciences*  
Ashgate. x, 242. US \$94.95

It should be said at the outset of this review that the author of the book writes from a 'commitment to a Christian perspective' that the reviewer does not share. But it is a strength of Scott Masson's scholarship that his history of hermeneutics and analysis of a 'crisis' in literary and cultural studies can appeal even to readers who seek a different resolution. One need not favor a theological turn to concur that interpretive studies have lost authority and to learn from this argument how Romantic universalizing contributes to this condition.

Two chapters on interpretive philosophies from Kant, Schleiermacher, and Dilthey to Heidegger, Gadamer, and Arendt chart the gradual replacement of a 'two-world' way of thinking by a single, universal model. The two-world model authorizes human being, creativity, and communication by analogy with divine precedents revealed through scripture. Doubting the relation between the divine and human, the one-world model explains human activity with reference to organic processes, and lacking a 'real' basis for comparison, it projects an infinite number of imaginary worlds through which the human can be rendered relatively meaningful. Masson objects to the one-world model because it grounds humanity in biology and thus has no authority beyond itself to which to refer, no way to separate 'truth' from 'meaning.'

Highlights of the history of this transition include attention to how the '*sensus communis*,' which Arendt associates with the Greek *polis* and which Gadamer describes as operative in the non-Kantian 'moral sense' tradition, functions as a kind of two-world model, providing 'legitimate prejudices' by which human judgments can be governed. According to Masson, Romantic writers mistakenly substitute 'intimacy' or sympathy for the collective standards eroded by their universalizing. Masson's treatment of the *sensus communis* should make his work of particular interest to the many scholars now attempting to reconnect ethics and aesthetics. His presentation of the concept might be balanced with that by Karin Schutjer (whom he does not cite), whose *Narrating Community after Kant* (Wayne State University Press 2001) rehabilitates the *sensus communis* in Kant and explores adaptations of it in German literature.

Masson's last three chapters turn to English literature to illustrate how Wordsworth, Shelley, and Keats develop the one-world model while Coleridge reaffirms a two-world view. Masson is at his best in analysing

Coleridge as a religious thinker. His identification of theological differences as the basis for Coleridge's attack in *Biographia Literaria* on Wordsworth's claims about poetic language in the *Preface* to *Lyrical Ballads* is cogent. Logocentrism likewise provides the focus for Masson's treatment of Shelley's *Mont Blanc* and Keats's *Ode on a Grecian Urn*. The chapters centring on these poems and predominant interpretations of them point out how the poets and most of their critics stray from a linguistic 'orthodoxy' that would recognize the mountain and the urn as expressions of a creator to various 'heresies' that privilege human thinking about those objects. *Mont Blanc*, for example, reworks the theological 'argument by design' so as to make the thinking poet himself the designer. The *Ode on a Grecian Urn* presents the 'aporia' experienced when an advocate of ongoing processes of creation confronts the finished product of a creator. Masson's readings of Shelley and Keats are keen, impassioned, and polemically engaged with the reception history of their works, though the contextualization of the *Urn* with respect to its appearance in *The Annals of the Fine Arts* neglects the Elgin Marbles debates and Paul Magnuson's definitive explication of them in *Reading Public Romanticism* (Princeton University Press 1998).

On the whole, Masson's work should provoke much interest and many responses both from scholars who share his wish to revive logocentric authority and from those who have more confidence in humanistic alternatives. (REGINA HEWITT)

Joel Faflak and Julia M. Wright, editors. *Nervous Reactions: Victorian Recollections of Romanticism*  
State University of New York Press. vii, 288. US \$50.00

Victorian responses to Romantic writing could be complicated by the disparity between what Romanticism was and what 'proper' Victorian culture wanted from it. In addition to adopting their predecessors' ideas and practices, therefore, Victorian authors sometimes suppressed Romantic transgressiveness, and they sometimes emphasized Romantic self-indulgence in order to foreground their own conservative wisdom. Often, they did these things simultaneously, and in the process, as the editors of *Nervous Reactions* argue, they defined 'Romanticism' in ways that remain powerful. This collection of essays is organized around one significant aspect of the exchange. As the introduction contends, a medically derived language of 'nerves' was used by Victorians to criticize Romantic excess and to improve on Romanticism's nervous solipsism by 'cur[ing] or excis[ing]' it.

The first section of the book, 'Nervous Containments: Recollection and Influence,' opens with Joel Faflak's discussion of Thomas De Quincey. As

Faflak argues, De Quincey's lifelong project of editing his own work undoes the distinction between 'Romantic' and 'Victorian' – De Quincey's body of work is 'Romantically' amorphous while demanding for itself the 'Victorian' therapy of discipline and organization. Next, Lisa Vargo discusses Florence Marshall's late-Victorian biography of Mary Shelley. Marshall produces an incomplete portrait of Shelley as 'domestic, passive, and modest,' Vargo shows, but Marshall also manages to indicate the cultural constraints which her subject and she each had to negotiate. Investigating a different genre, Grace Kehler examines the construction of gender in George Eliot's *Armstrong* and its Romantic intertexts. Unlike opera, the verse-drama's multiplicity of voices allows Eliot to explore a range of perspectives on the 'open-ende[d] definition of significant life and meaningful love.' Finally, D.M.R. Bentley argues that, in the context of a 'therapeutic culture,' the iterations of Keatsian language by the Canadian poet Archibald Lampman mark a robust and self-aware 'celebrat[ion]' of Britishness in North America.

The second section, 'A Matter of Balance: Byronic Illness and Victorian Cure,' presents a more consistently agonistic version of the Romantic/Victorian encounter. In Timothy J. Wandling's essay on Byron and John Stuart Mill, Byron's 'transgressive eloquence' is opposed to Mill's elitist, nominally Wordsworthian quietism. However, Kristen Guest's examination of Byron and Thomas Carlyle shows how difficult it could be to execute this kind of rejection. While Carlyle opposes himself to Byronic self-indulgence, his own physical ailments and his hatred of a functioning consumer society lead him back to the paradoxical idea of the 'Byronic sufferer as social prophet.' Julia M. Wright's treatment of Elizabeth Gaskell's *Wives and Daughters* is also concerned with disease. As Wright argues, Romantic characters in Gaskell's novel are identified with weakness, while characters who resist or go beyond the diseased values of Romantic texts stand for 'a new national vigor.'

The third section, 'Hesitation and Inheritance: The Case of Sara Coleridge,' offers three perspectives on Samuel Taylor Coleridge's daughter. As Joanne Wilkes explains, Coleridge is among the first Victorian critics of Keats to accept Keats's work as mature and 'fully fledged,' although this view is suppressed at first by her editor at the *Quarterly Review*. Coleridge's editorial work on her father's behalf takes up the remainder of the section. According to Alan Vardy, her edition of her father's political writings follows the elder Coleridge's lead, subsuming the radical 'feelings' of his early career into the Tory 'consistency' that defined his later reputation. Finally, on Donelle Ruwe's account, Sara Coleridge develops a 'bodily' view of the imagination that opposes S.T.C.'s disembodied one. This is a critical innovation, and Sara Coleridge thus establishes a Victorian authorial identity that refers to yet distinguishes her from her Romantic father.

In the study of Romantic/Victorian relations, recent books about canonical figures (Elfenbein on Byron, Gill on Wordsworth, Najarian on Keats) and groups (Cronin on 'Romantic Victorians') have produced new conceptions of influence and reception and an extensive rethinking of the relevant cultural contexts. In its 'nervous' focus, its consideration of a range of genres and literary institutions (reviews, editions, biographies), and its combination of theoretical sophistication and empirical groundedness, *Nervous Reactions* is a strong contribution to the field. (BRIAN GOLDBERG)

C. Brad Faught. *The Oxford Movement:  
A Thematic History of the Tractarians and Their Times*  
Pennsylvania State University Press 2003. xii, 184.  
US \$22.50

So lively was the Oxford Movement in the public mind that a scant twelve years after John Henry Newman's secession to Rome, Trollope made it an ideological and comical pivot of *Barchester Towers*. The Reverend Obediah Slope 'trembles in agony at the iniquities of the Puseyites. ... His gall rises at a new church with a high pitched roof,' while Newman's disciple, the Reverend Francis Arabin, 'engaged [Slope] in a tremendous controversy respecting apostolic succession' that was 'extremely bitter in print.'

For most nineteenth- and twentieth-century historians, Newman's *Apologia Pro Vita Sua* (1864) established the received history of the Oxford Movement, a narrative canonized by R.W. Church's *Oxford Movement: Twelve Years* (1891). This orthodox narrative, however, increasingly has been challenged by archival, cultural, and sociological studies. It was a church-and-university revolution, from John Keble's 'Assize Sermon' of 1833 to Newman's conversion to Rome in 1845. Four names were applied to its phases: Tractarianism (alluding to the ninety *Tracts for the Times*), Puseyism (after Newman's successor, Edward Bouverie Pusey), Anglo-Catholicism (for its catholicizing theology), and Ritualism (reviving Catholic liturgical practices).

C. Brad Faught accepts this conventional narrative uncritically, interweaving a brief and readable synthesis using five themes: politics (church/state relations), religion and theology (Tory High Churchmanship and the patristic theology of the Movement's leaders, Newman, Keble, Hurrell, Froude, and Pusey), friendship (largely hagiographic biography), society (romantic Gothicism, new women's religious orders, sketches of Christina Rossetti and Charlotte Yonge, and Gothic revival architecture), and missions (chiefly the Society for the Propagation of the Gospel set against Evangelical missionary societies).

This thematic method makes historical chronology synchronous, and so necessitates retreading biographical and historical ground. It also draws

attention to omitted concerns and effects. First, Faught asserts that the Movement provoked 'firestorms' and 'floods' of controversy, but none is described or analysed: he neglects the widespread debate in periodicals, letters to the editors, published sermons and lectures, and pamphlet wars. Second, by restricting the Tractarians' political critique to attacks on Whiggish Erastianism, and by conflating political and religious liberalism, Faught gives too little weight to the Tractarians' theological and historical challenge to the Evangelicals, so amply demonstrated recently by Frank Turner on Newman, and by Grayson Carter, Martin Wellings, and James Wisenand. Third, although reformist, the Tractarians disregarded church abuses like absenteeism, nepotism, pluralism, and clerical poverty (none discussed here) in favour of historical theology and spirituality. Ironically, they opposed four major reform movements that Faught should have contextualized better: Parliament (after 1832 Dissenters helped control the Established Church), the universities (after the Test Acts' repeal), the abolition of slavery (bishops in the Lords supported slavery), and biblical Higher Criticism.

Synchronic treatments elicit examples, often open to questioning or elaboration. The chapter on society helpfully stresses women, but why not complement the women's religious orders with the men's, such as the revival of Benedictinism and the establishment of the Cowley Fathers? Why not mention that Christina Rossetti's sister Maria entered the All Saints Sisterhood in 1874? The account of John Strachan begs for his complement – the only Canadian Tractarian Bishop, John Medley, who contributed to Newman's *Lives of the Fathers*, carried the Ecclesiological Society to Canada, and built a Gothic revival cathedral in Fredericton that would make Slope's gall rise.

Faught rightly diagnoses the need for a thematic account of the Oxford Movement, as have others like Michael Chandler (2003) and George Herring (2002). Other recent work could qualify some of Faught's assertions, like Clive Dewey on the Hackney Phalanx (1991), Gary Graber on ritualism, and various recent studies on inner holiness, asceticism, and sexuality. Faught's research is based substantially on the last two decades of the twentieth century; more recent work doubtless appeared after his study was completed.

Slips and typos include: John the Baptist, not St Paul, ate locusts and wild honey in the wilderness; Newman's 'Lead Kindly Light' is formally titled 'The Pillar and (not of) the Cloud'; the 'dark black memorial' to Ridley and Latimer was by the Gothic revivalist architect Gilbert Scott; Keble, not Gladstone, published *National Apostasy*; and the dates are wrong for the two volumes of Newman's *Sermons*.

In sum, this study provides an accessible but conventional introduction to an important and still controversial episode in Victorian religion. (WILLIAM WHITLA)

Noel Salmond. *Hindu Iconoclasts: Rammohun Roy, Dayananda Sarasvati, and Nineteenth-Century Polemics against Idolatry*  
 Wilfrid Laurier University Press. x, 182. \$44.95

British colonial discourse identified religion, i.e., Hinduism, as one of the key factors that doomed India to colony status. Soon, revivalist leaders, indigenous literati, and nationalist ideologues attempted to reform their religion in order to establish their identity and construct a nation. Most scholarly work on 'neo-Hinduism' or 'revivalism' in nineteenth-century India see this as an example of 'Western' influence: Indian reformers judged their religion by the criteria established by the West and tried to reform their religion by adopting features from the West. *Hindu Iconoclasts* complicates this simplistic diffusion theory.

The book interrogates two Orientalist (and now commonsensical) premises: first, nineteenth-century Hindu iconoclasm is an anomaly, and second, nineteenth-century reformers argued against idolatry influenced by Semitic religions (Islam and Christianity). Salmond focuses on two famous nineteenth-century Hindu iconoclasts to make his case: Rammohun Roy, founder of the Brahmo Samaj, and Dayananda Sarasvati, founder of the Arya Samaj. He identifies image-worship as central to both Rammohun's and Dayananda's reform agenda. He engages in a nuanced analysis of their biographies and extant works paying detailed attention to social, historical, and political contexts.

In the first chapter, Noel Salmond establishes through wide-ranging research that a diversity of views and competing practices regarding image-worship have always coexisted in India. He draws attention to Orientalist generalizations of 'Western' versus 'Indian' religions (read Hinduism) and argues that aniconism is a religious universal. He gives a detailed history of image-worship in India (pre-Vedic, Vedic, and post-Vedic) and the impact of Buddhism and Jainism on Hindu image-worship. To refute the equation commonly drawn between Hinduism and image-worship, Salmond cites examples of iconoclasm in India prior to its contact with Semitic religions. In the chapters that follow, Salmond argues that Rammohun's and Dayananda's personal disillusionment with idols and conflict with a parent who stridently upheld the supremacy of idols (mother in the case of Rammohun and father in the case of Dayananda) were partially responsible for their iconoclasm. In spite of their differing class positions, sectarian Hindu upbringing, and sociohistorical contexts, for both Rammohun and Dayananda Hindu influence in their childhood and adolescence was primary. Their iconoclasm was not derived from foreign influences, but definitely reinforced or encouraged by Orientalist writings and their personal contact with Islam and Christianity.

This assertion that their image-rejection was indigenous in origin destabilizes the equation that modernization equals westernization. Both

Rammohun and Dayananda saw idol-worship as a marker of degenerated Hinduism and the Hindu civilization. Their iconoclasm was tied to their desire for the modernization and regeneration of India. Thus, the book interrogates the linear trajectory of Western modernity and draws attention to the West's refusal to accept other possibilities for emancipation.

The final chapter is a cross-cultural perspective on iconoclasm, which considers data from non-literate cultures and the polemics on idol-worship voiced by ancient Hebrew prophets and Protestant reformers. Max Weber's and Sigmund Freud's attacks on idolatry are linked to their thesis on the rise of the spirit of capitalism and industrialization/modernization. However, Freud and Weber in the last few pages stand out as loose appendages; a sustained linking of the theoretical to the historical is lacking.

One of the downsides of the book is the absence of a proper conclusion. In the final chapter Salmond notes Mahatma Gandhi's and Swami Vivekananda's defence of image-worship. Why did these two reformers differ from their predecessors? Rather than fleeting references, an explanation of the differing choices would have been useful. Similarly, Salmond gestures to contemporary Hindutva's selective appropriation of Rammohun and Dayananda. Hindutva's rejection of these two reformers' iconoclasm is noted without much analysis. A substantive conclusion analysing the impact of Rammohun's and Dayananda's iconoclastic call and the reasons for their constituting 'only a moment, a moment in Hindu religious history connected with the conditions of India under colonialism' would have expanded the canvas of this insightful and engaging work. (CHANDRIMA CHAKRABORTY)

Jordan Paper. *The Mystic Experience:  
A Descriptive and Comparative Analysis*  
State University of New York Press. xiv, 169. US \$54.50

The mystic experience remains a frontier that bewitches scholarly analysts; no matter how much ink flows, the more obscure it becomes. Jordan Paper has confronted many of the issues in this helpful, highly nuanced book, and you will surely come out of its reading with a new appreciation for the topic. Whether you will be satisfied with the 'descriptions' and 'comparisons,' could well be another matter.

Paper steps immediately into the fray by describing his own unitive experience, which he then uses as a benchmark for evaluating a wide range of mystical data, drawn from such disciplinary sources as world religions (the history of religions), shamanic studies, psychological and psychiatric analyses, and various ancillary explications. Deflating the 'mystical' industry that has grown world-wide (he rejects the word 'mysticism' for the

personally based 'mystic experience'), he cuts to the central contention: mystic experience cannot be bought, cannot be taught, cannot even be sought. It happens. What is it then? He points to 'a definable, human experience with multiple common characteristics, centering on the ecstasy of self-loss' as the phenomenon of the mystic experience.

The key is that so many people (probably 10 per cent according to his estimate) have the experience and they then integrate it into the language of their religious culture. Thus what we are dealing with are various cultural languages that become the operating metaphor for the experience, and these cultural languages arise in the first place from one's own religious or intellectual tradition. Then these traditional sources often turn the experience over to advanced seekers and institutional structures to husband it. This explains why religions take such a proprietary attitude to the experience.

The fact is, contends Paper, that the experience need not be conceived of as religious at all. It is first and foremost an experience of the human mind. It can be broken down into three elements: the loss of self mentioned above, personal effects that are totalizing in significance, and recognition of the limitations of the experience or its application. None of these segments need have religious content.

There may be ground for some scepticism about Paper's approach; after all, a social scientific *modus operandi* usually operates at arm's length from one's own perspective. Paper is uncowed by this criticism – he warns his reader to go no further in reading if the book's foundation on self-reference offends. Still, why should one's experience be seen to define the crucial parameters of such a world-wide phenomenon? Despite the powerful reality conveyed in his personal description, one wonders what series of losses converged to shape the basic experience as 'self-loss.' Why should self-loss be the bedrock of the mystic experience ... self being a conceptual construct itself? Perhaps self-loss is a social and cultural language that arises in certain circumstances, as he cites in the life of the shaman John-Paul and the writings of the Zhwangzi. Indeed, his analysis would seem to relegate the unitive experience that collectivities have – where the many are held to fuse into the one in the mystical moment – to the lesser level of an institutional form. This is doubtful, since not all such experiences are institutionally constructed. In short, it is unlikely that all practitioners will embrace either the book's singular model of the mystic experience, or its comparative conclusions.

Perhaps that does not matter. This is a necessary book, clear, direct, cautious, and cogent. It can be reliably recommended to a wide range of people, from the most fledgling seeker to the advanced scholar in the mystical tradition. All will be challenged by its insights, bedevilled by its conclusions. (EARLE WAUGH)



Patrick Brode. *Courted and Abandoned:  
Seduction in Canadian Law*  
Osgoode Society for Canadian Legal History and  
University of Toronto Press 2002. xi, 256. \$45.00

Velma Demerson. *Incorrigible*  
Wilfrid Laurier University Press. viii, 176. \$19.95

These two rather different volumes examine the connections among codes of sexual conduct, gender relations, and the law – civil and criminal. Patrick Brode's *Courted and Abandoned* is principally an academic study of seduction, as both a tort and, from the later nineteenth century, the name also given to a particular criminal offence. The early chapters concentrate on the development of the civil law of seduction and the patterns of litigation, largely in nineteenth-century Ontario. In its medieval origins, and as introduced to Upper Canada as part of the English common law, a seduction suit was an action that could be taken by a father against the man who impregnated his unmarried daughter, with damages payable for loss of services – the daughter's contribution to the household economy. Behind this formal notion of loss of services, however, the tort functioned effectively to make the father responsible for providing some support for his child born out of wedlock. In Upper Canada the requirement to prove loss of services was abolished by the 1834 Seduction Act.

In the early chapters Brode does a good job of taking us through the intricacies of the law and of establishing that seduction was a tort quite frequently resorted to. He is able to use the cases to throw considerable light on nineteenth-century courtship rituals and ideas about pre-marital sex – the latter was more accepted than one might think. He also demonstrates shifts in the level of that acceptance and a consistent difference in attitude between the middle and upper classes, often urban-based, and the subsistence farming communities of rural Ontario. And he usefully charts, as has Constance Backhouse before him, the actions of an activist judiciary, which sought to nullify the legislative intent behind the 1834 Seduction Act. That nullification is but one aspect of a consistent theme in this section of the book – the conflicts between judges and juries, which in turn reflected differing attitudes to courtship and the gendered division of responsibility for children born out of wedlock.

Later chapters offer a more varied fare. One takes us through the process whereby seduction became a criminal offence in the late nineteenth century, one aspect of the wave of legislation associated with the social purity movement. From 1886 a man could be prosecuted for seducing a girl under sixteen who was 'of previously chaste character,' and in the following years the scope of this original seduction provision was widened. Few prosecutions ensued, in contrast to the continued prevalence of civil suits.

Two chapters deal with other 'heartbalm torts' related to seduction – the action for breach of promise of marriage (actually a contract claim) and criminal conversation, an action that could be brought by a man against an adulterer. And two further chapters look at the west, with one devoted to a single seduction case brought against Alberta premier John Brownlee in 1933. These later chapters are a bit of a pot pourri, but they contain a good deal of useful original material by moving outside of Ontario and away from seduction per se.

Brode's study has many virtues, as noted. But it also has some contentious and unnecessary comments on the relations between law, gender relations, and sexuality, manifest in two particular aspects of his analysis. First, in a number of places in the chapters on the tort of seduction Brode suggests that the women were often scheming opportunists who exploited men for the damages. Seduction, he tells us, 'offered women several distinct advantages,' and 'cases could be brought on the most tenuous of evidence.' Yet the evidence he presents is generally at odds with this, even while he is persuasive in the argument that women were often willing partners in extra-marital sex. There may well have been some such woman, pregnant and willing to point the finger at someone in the hope of obtaining support for their illegitimate child. But there were also plenty of women who knew exactly who the father was – victims of sexual assault, or of the coercion of employers, or simply of men who promised marriage and reneged when consensual sex led to pregnancy. Moreover, the idea that seduction suits offered some sort of get-rich-quick scheme rather ignores the fact that a woman had to be pregnant to initiate one. It is surely unlikely – and Brode presents no real evidence to the contrary – that a woman would risk the social disapproval of unmarried motherhood and gamble on winning a seduction action which, even if successful, might result in a damage award far less than the cost of raising a child.

Second, the book ends with a conclusion which sounds off about what the author sees as a new puritanism in sexual relations, one which seeks to equate Victorian prudishness and its notion of women as passionless, vulnerable, and weak with more recent concerns about non-consensual sex and sexual harassment. Modern feminism, he tells us, stands for 'a new puritanism.' He argues that the *Ewanchuk* case, in which the Supreme Court of Canada rejected the idea that no does not necessarily mean no, shows that we are 'turning back to a more Victorian condemnation of attempted seductions,' and also asserts that 'there are many striking similarities between seduction and sexual harassment claims.' Both arguments are, to say the least, highly contentious. The tort of seduction allowed the parents of a woman made pregnant by consensual sex to claim damages; sexual harassment law prohibits, among other things, extorted sex. Moreover, the conclusion brings up issues not dealt with in the book. It is surprising that neither author nor editor saw the irrelevance of these observations to what

is otherwise a generally useful and well-researched volume, or the incongruity of ending a serious academic study with a commentary often better suited to the editorial pages of the *Toronto Sun*.

Velma Demerson's *Incorrigible* is a very different kind of book, but one that also contributes a good deal to our understanding of gender and the law – and to the connections among them and race. *Incorrigible* is a first-hand account of Demerson's life, a life largely defined by repressive social mores and the legal instruments they spawned. In 1939, then eighteen years old, pregnant, and living with a Chinese lover, Harry Yip, she was arrested and convicted of the offence of being incorrigible under the 1919 provincial Female Refuges Act. This statute allowed a girl under twenty-one to be apprehended, on the complaint of a parent or guardian, and charged with incorrigibility. Although sentenced to spend a year in the Belmont Home, an 'Industrial Refuge,' she was soon transferred to the Mercer Reformatory in Toronto.

Demerson's accounts of her arrest and conviction, and especially of her time in the Mercer, are the most valuable parts of the book for the historian. Others have written about the origins of legislation like the Female Refuges Act, about criminal court process at the lower levels of the system, and about the ideologies and routines of prisons and reformatories. But it is rare indeed to find material about any of these things written from unofficial sources and so unremittingly from the point of view of those subjected to the law. If her account of the court hearings (if they can be called that) is at all accurate, they represent a complete railroading of the defendant. The charge was never explained to her, she had no lawyer, she was given no opportunity to speak. She had no idea what she was supposed to have done wrong, and only later discovered that her real crime was living with and becoming pregnant by a Chinese man. In a series of chapters Demerson also gives us an excellent, and harrowing, description of life at the Mercer – long periods spent in solitary confinement, work in laundry and kitchen, the discipline of silence and marching from place to place in groups. It was certainly a far cry from the 'maternal' ideology of the Mercer enunciated by its founders in the late nineteenth century. Historians very rarely have access to such evidence, for even prisoner evidence in commissions of inquiry and the like is heavily filtered.

The subject which looms largest in Demerson's account of her time in the Mercer, and which unquestionably is most disturbing to the reader, is her account of the medical 'treatments' to which she was subjected. For months on end she had regularly to endure surgical removal of tissue from her genital areas, followed by painful cauterizing, and all without anaesthetic. The doctor responsible, one Edna Guest, never explained the purpose of the treatments, and in the atmosphere of complete subservience existing at the Mercer, Demerson was unable to ask about this or to refuse the doctor's ministrations. She assumed the problem was gonorrhea,

although this was never stated. Late in the book we are told that when Demerson researched her case much later in life she discovered that Guest was a eugenicist, vice-president of the Social Hygiene Council (later the Health League of Canada). She believed in the heredity of genetic 'defects,' in a racial hierarchy of degeneracy, and in the need to ensure the continuation of a strong white race by limiting those who procreated. Guest also believed, and wrote in an article published in the 1920s, that 'many unsocial acts among women were due to the abnormal functioning of glands associated with the sex instinct.' It thus seems highly likely that whatever Guest thought she was doing, it involved experimental surgery in the name of eugenics. Moreover, while Demerson never makes the connection, the fact that she was a rather dark-skinned girl (her father was Greek) makes it likely that Guest chose her for 'racial' reasons.

*Incorrigible* also deals with Demerson's troubled and difficult life after release, one which included the failure of her marriage to Harry Yip, long periods of separation from her son leading to eventual estrangement, and her son's death by drowning at the age of twenty-six. These later chapters are less easy to read than the earlier ones detailing life at the Mercer, largely because large swathes of time are left out and some strange decisions poorly explained – especially her decision to ship her ten-year old son to Hong Kong on his own to live with a relative of her landlord. I wished for a fuller and clearer sense of the connection between her treatment at the hands of the law in early life and her later floundering and missteps – there surely was one. But here too there are compelling anecdotes, not the least of which is her obtaining of a Canadian passport by saying she was not married. She could not otherwise obtain one, for on marriage to a Chinese man she lost her Canadian citizenship. Here the intersections between gender, race, and discriminatory law are laid as bare as at any place in the book. (JIM PHILLIPS)

Carol J. Williams. *Framing the West:  
Race, Gender, and the Photographic Frontier in the Pacific Northwest*  
Oxford University Press 2003. xvi, 216. \$113.95, \$29.95

We look at images every day, so much so that we take for granted the visual dimension of our lives. We expect to see as well as to read about events, whether they occur nearby or at a distance. By going back in time a century and a half, Carol Williams causes us to stop and reflect on how comparatively recently in historical time the visual has crept up on and, for many of us, overtaken words as a medium of communication, representation, and persuasion.

Through a very effective combination of words and images, *Framing the West* explores the early uses of commercial photography on Vancouver

Island and along the north coast of British Columbia. Given that colonization there corresponded with the emergence of photography as an instrument of dominance, the sites are apt, if considerably narrower in scope than the promise in the book's subtitle.

The first chapter of *Framing the West*, following the introduction, outlines the colonization of Vancouver Island to about 1875. Chapter 2 begins with survey photography as practised by the Royal Engineers sent out from Britain during the gold rush and by George Mercer Dawson in the 1870s on behalf of the Geological Survey of Canada. The chapter moves on to early commercial photographers, who were, not unexpectedly, distinctly entrepreneurial in speculating in images and in responding to whatever commissions came their way including the promotion of immigration and documentation of Aboriginal people for the federal Department of Indian Affairs. Chapter 3 homes in on missionaries' use of images as tools of conversion, both directly and via the 'magic lantern' and stereoscope. The next chapter explores the depiction of newcomer and Aboriginal women and newcomer children. The fifth chapter turns attention to Aboriginal peoples' use of photography for their own purposes, a point Paige Raibmon insightfully follows up in *Authentic Indians: Episodes of Encounter from the Late Nineteenth-Century Northwest Coast* (Duke University Press 2005). In the conclusion Williams reminds us of other aspects of early photography, including the growing popularity of personal cameras and the ethnographic gaze personified by Franz Boas.

*Framing the West* is innovative not just for its subject but for putting the emphasis on women, as well as men, as subjects and practitioners. *Framing the West's* images of Indigenous women have for the most part not been previously displayed. Williams is especially effective in explaining how Hannah Maynard, whom she considers 'one of the most successful commercial photographers in the Northwest,' manipulated images by combining negatives into a single end result presented as authentic and into extremely popular composites known as 'Gems.'

*Framing the West* also makes an important larger point, which is that gender history may finally have come of age. Whereas the thesis on which the book was based received, in 2000, the Lerner-Scott Prize for best PhD dissertation in United States women's history, four years later the book garnered the Norris and Carol Hundley Prize presented by the Pacific Coast branch of the American Historical Association for 'the most distinguished book on any historical subject' written by a resident of the western United States or Canada. Not longer, we can hope, is gender history reduced to women's history.

*Framing the West's* wealth of insights on early photography makes it essential reading for anyone interested in the topic or concerned more generally with the time period 1860–1910. (JEAN BARMAN)

Jackson W. Armstrong, editor. *Seven Eggs Today:  
The Diaries of Mary Armstrong, 1859 and 1869*  
Wilfrid Laurier University Press. xvi, 232. \$49.95

Wilfrid Laurier University Press's impressive collection of life-writing offers essential sources for scholars interested in the raw material of history or in the literary crafting of narratives about the self. The most recent addition is *Seven Eggs Today: The Diaries of Mary Armstrong, 1859 and 1869*, a well-edited, well-researched treasure from Victorian Ontario. The title suggests that Mary Armstrong's recorded life is one immersed in domestic detail, and to some degree this is true: she ends many of the entries in her 1859 diary with the number of eggs the hens laid (though I admit I missed the entry where they actually laid seven eggs), and she documents that the cows did not give much milk on the fourth of February, 1869, because it was too stormy to feed them turnips. She chronicles her husband's grumpiness ('his temper like old Wine,' she writes on 12 May 1859, 'gains strength from age, but unlike Old Wine does not improve by it'); her son's success as a doctor; the churning; the baking; the lectures; the streetcars that take her to Toronto; her sisters; and the death of her father on 3 August 1869.

The two diaries – one from 1859 and one from 1869 – take up only sixty-seven typescript pages. Both record the first half of those years, and the second diary amounts to only fourteen typescript pages with an additional few pages of household accounts which record Armstrong's sewing, cash on hand, bills payable, and bills receivable. Another account-book diary written at mid-century is the archived diary of Emma Chadwick Stretch, written in Prince Edward Island from 1859 to 1860 when she, like Armstrong, was about to turn forty. These kinds of diaries are an often overlooked source of information about women's lives and labours. Armstrong's diary is not as reticent as the Stretch diary – Armstrong is more expressive and reflective about her emotional life – but both contain a wealth of concrete information about the texture of women's lives. The editor thoughtfully includes seemingly unimportant household accounts in the published version. His approach to editing the diaries as a whole is commendable. He leaves in gaps, stricken mistakes, odd punctuation, underlining; in short, he has done as much as he can to transmit in printed text the idiosyncratic presentation of the diary manuscripts, and these are valuable inclusions. Maps, photographs, and sketches added in by the editor help to conjure up the texture of her life. Though neither diary is extensive, editor Jackson W. Armstrong, the great-great-grandson of the diarist, has wrung a wealth of information from them, showing that a focus on domestic details does not preclude using the diaries to 'speak to broader themes of life in Victorian English Canada,' as he says. These broader themes are addressed in his introduction.

The introduction is organized into two parts: the first, 'A Canadian's Study,' outlines for the reader the kind of world that Mary Armstrong inhabited. Armstrong's family sought more certain circumstances, as so many did, by emigrating to Canada in 1834. After her marriage in Toronto in 1837, she witnessed (and profited from) the growing prosperity of Toronto and area during the 1860s and then saw the country achieve Confederation, though political developments do not receive much attention in either diary. In the second section, 'A Diarist's World,' Jackson Armstrong summarizes critical approaches to life-writing and to diaries in particular, with attention to British, American, and Canadian scholarship. His substantial overview is enriched by his attention to historical and historiographical sources, and critical insights are applied to the diary with skill and attention. He explicates, for example, Armstrong's role in running the household in a subsection titled 'Women's Work and Household Management.' Her work, like her diary writing, had a daily and weekly rhythm that structured her everyday routines.

Jackson Armstrong is a meticulous editor of this diary, which is in his family's private possession, and he is adept at making its relevance clear in historical and literary contexts. It stands as a useful template to anyone else editing a nineteenth-century diary and offers its readers unusual insight into the life of a middle-class woman in mid-century Canada. (KATHRYN CARTER)

David Murphy. *The Arctic Fox: Francis Leopold McClintock*  
Dundurn. xiii, 202. \$30.00

David Murphy's book is a biography of Leopold McClintock, the man often credited with determining the fate of John Franklin and the missing crews of *Erebus* and *Terror*. McClintock enjoyed a lengthy career in the Royal Navy, although when he commanded the *Fox* to search for Franklin survivors, he did so aboard a vessel sponsored by Franklin's widow, Lady Jane Franklin. The *Fox* expedition led to the discovery of the most crucial document to have survived Franklin's ships, a tersely worded message scrawled in the margins of a standard printed form supplied to discovery ships in the nineteenth century. It revealed that, after two winters of being frozen in the icepack off King William Island, the ships had been abandoned and the surviving crew had walked south towards the Great Fish (now Back) River in hope of finding sustenance. The message itself was found by Lieutenant William Hobson, under McClintock's command, but McClintock himself located concrete evidence of that pitiful landward struggle – skeletons, an abandoned boat, discarded books, clothing, and silverware belonging to Franklin's officers. With the *Fox*'s return to Portsmouth in 1859 came some closure to the mystery that had haunted

Victorian Britain for nearly a decade and a half, although even today, investigations are still underway to learn more about the expedition's demise.

Previous to commanding the *Fox*, McClintock had been on three prior Franklin search expeditions under the aegis of the Royal Navy. During those expeditions, he evolved a method of travel that proved a useful innovation to British notions of Arctic exploration – the man-hauled sledge (or sled). Murphy outlines much of this evolution, celebrating McClintock's keen attentiveness to Inuit techniques of travel, his experiments with sled dogs, and his practice of establishing supply depots that enabled sled parties to travel hundreds of miles from ships that were frozen in for the winter. Indeed, the relics of Franklin's party were discovered using McClintock's methods, and McClintock was unquestionably Britain's leading proponent of the man-hauled sledge.

Murphy, however, never interrogates this brutal and perverse practice, which McClintock spearheaded and which really only enabled the British to perpetuate the notion that they should take everything with them. The sleds were huge, carrying massive loads of supplies that enabled the men to live much as they did on board ship. But in order to do so, they manually had to haul these several-ton loads over immense pressure ridges in the ice. If this was progress, it wasn't much progress. Murphy, nonetheless, is content to celebrate McClintock's role in developing the practice.

The author's failure to view critically the achievements he claims for McClintock is, in fact, symptomatic of the entire book. The *raison d'être* of *The Arctic Fox* is that 'despite having been a Victorian icon, McClintock is now virtually forgotten. Aside from a handful of polar-history enthusiasts, very few will have heard the name.' Yet this text does nothing to reassess and renew interest in the man. Instead, it merely celebrates McClintock according to the same heroic virtues by which his Victorian contemporaries measured him – his capability and perseverance, his commitment to personal and national ideals, and his sense of duty. Murphy's book turns a blind eye to any human foibles that might chip the gild from this piece of Victorian statuary, and sadly, such a dated approach to biography holds little interest for modern readers. Viewed from Murphy's perspective, McClintock will remain 'virtually forgotten,' which is regrettable, because his life was probably one of interest.

Like any biography, *The Arctic Fox* is constructed out of hundreds of facts about the subject's life, facts the reader can only assume are accurate. Accordingly, one must hope that a several-page description of John Franklin's two land expeditions is not typical of the book's overall precision. In a scant three pages of text, Murphy manages to move Fort Enterprise to 'the mouth of the Coppermine River,' equip the retreating 1819–22 expedition with 'hunting parties,' change Robert Hood's Christian name and Michel Teroahauté's surname, relocate Fort Franklin to the



'MacKenzie River' (which is not closer than a hundred kilometres from the site of the fort, and that is not how its name is spelled), and redirect the Mackenzie River so that it flows south.

*The Arctic Fox* will interest some readers, although none of them will be among that 'handful of polar-history enthusiasts' who have previously heard McClintock's name. But the book falls short of what good biography can be, even for lay readers. (RICHARD C. DAVIS)

Lynn McDonald, editor. *Florence Nightingale on Public Health Care*.  
Volume 6 of *Collected Works of Florence Nightingale*  
Wilfrid Laurier University Press. 702. \$95.00

Lynn McDonald, editor. *Florence Nightingale's European Travels*.  
Volume 7 of *Collected Works of Florence Nightingale*  
Wilfrid Laurier University Press. 802. \$100.00

In these latest offerings of the ambitious *Collected Works of Florence Nightingale* project, series editor Lynn McDonald demonstrates why one of the best-known women of the Victorian Era continues to fascinate, one hundred and fifty years after her initial rise to fame. Until now, the most widely available literature has been written *about* rather than *by* Florence Nightingale. Delivering on the promise of convenient access to all the available surviving writing of Florence Nightingale, McDonald offers readers a meticulously transcribed, categorized, and indexed record of Nightingale's major published books, articles, and pamphlets, as well as heretofore unpublished correspondence and notes. In *Florence Nightingale on Public Health Care* and *Florence Nightingale's European Travels*, Nightingale emerges as a brilliant and politically astute woman who, from her youth, was driven by intellectual mischief, unquenchable curiosity, stubborn resistance to the status quo, and an unrelenting desire to improve the living conditions of the sick poor.

Geared towards scholars, both *Public Health Care* and *European Travels* can best be thought of as conveniently organized primary data-sets. Lynn McDonald's extensive yet unobtrusive editorial analyses and comments are invaluable, and serve to contextualize and anchor the disparate documents that follow. *Public Health Care* includes a range of documents (loosely) associated with the development of a public health care system in England, such as Nightingale's *Notes on Nursing for the Labouring Classes*, documents related to the reform of workhouse infirmaries, public health issues, rural health, and Nightingale's 'caseload.' McDonald's decision to include care of the sick in a book on 'public health' (generally understood today as illness prevention and health promotion) may be explained by Nightingale's belief that health and illness care, particularly of the sick poor,

should be the responsibility of the state – that is, a ‘public’ responsibility. Readers with the fortitude to forge through Nightingale’s occasionally tedious and repetitive writing will be rewarded with a sense of being privy to Nightingale’s dreams, both frustrated and realized. For example, a thirty-three-page section on ‘Colonial Sanitary Statistics and Aboriginal Depopulation’ provides an unanticipated glimpse into the conditions of Native residential schools in Canada and elsewhere in 1863, since Nightingale was concerned about the steep morbidity and mortality rate of newly colonized Aboriginal populations. A lack of adequate statistics caused Nightingale to move on to other matters.

If *Public Health* traces Nightingale’s post-Crimea public service (1860–1901), *European Travels* traces her formative years as revealed through various trips abroad (1837–53). Interestingly, the trips correspond with significant milestones in Nightingale’s professional development. That is, Nightingale’s ‘call to service’ occurred a few months before her first European trip in 1837, and her first nursing appointment came after her last European trip, to Paris in 1853. More than a travelogue, *European Travels* reveals how Nightingale’s intellectual, political, aesthetic, and spiritual appetites stimulated opportunities for self-education during a time when her family stood in opposition to her increasing desire to be trained as a nurse. For example, visits to various Catholic cathedrals evoked meticulous descriptions of artwork and religious services, comparisons of Catholicism and Protestantism, comments on local politics, and reflections on her own unrequited desire to fulfil God’s intentions for her. Of particular interest is material from Nightingale’s 1850 visit to the Deaconess Institution at Kaiserswerth, Germany, including journal entries, letters, and Nightingale’s first publication, a substantial pamphlet meant to introduce Kaiserswerth to English Christians. The Kaiserswerth documents chronicle Nightingale’s earliest opportunity to study nursing and are essential to a full understanding of Florence Nightingale.

*Public Health Care* and *European Travels* are invaluable reference texts for scholars interested in Nightingale and her contemporaries, the Victorian era, and the evolution of health care, illness care, and professional nursing. By providing unprecedented access to Nightingale’s writings, Lynn McDonald offers readers a unique opportunity to understand Florence Nightingale, in her own words. (SONYA GRYPMA)

Raymond J.A. Huel. *Archbishop A.-A. Taché of St. Boniface:  
The ‘Good Fight’ and the Illusive Vision*

University of Alberta Press 2003. xxv, 430. \$39.95

Born in 1823 to a well-connected and pious French-Canadian family in Lower Canada, Alexandre-Antonin Taché felt called to the priesthood very early in life. While in seminary during the early 1840s, filled with the zeal

inspired by the Ultramontane religious revival promoted by Bishop Ignace Bourget of Montreal, he dedicated himself to mission work and joined the Oblates. In the summer of 1845 he began missionary work among the Aboriginal and Métis peoples in the Canadian Northwest. In 1851 he was appointed coadjutor for St Boniface and in 1852, when he was just thirty years old, succeeded to the bishopric. In 1871, Rome elevated him to become archbishop and metropolitan for the West, in which position he remained until his death in 1894. Taché's episcopacy spanned the formative years of Manitoba's settlement and the establishment of the Catholic church in that province. As a consequence, he played a major role in the developments and controversies of the time. At the request of the federal government, he negotiated a peace in 1870 to end the Red River Rebellion of 1869, and as a religious leader he played a formative role in securing legislation that established a dual confessional and linguistic system of education, the foundation, he hoped, of a French-speaking and Catholic sister province to Quebec. To this end, he also became involved in provincial politics, promoting politicians who would defend the linguistic and religious rights of the province's French-speaking Catholics together with the Métis' rights to land.

This was to be Taché's lifelong vision for the province, and the realization of this vision was something that was to elude him. Demographics, to be sure, defeated the vision. The Métis dispersed to continue hunting as settlers arrived, and these settlers were English-speaking Protestants, mainly from Ontario. Taché's long-hoped-for migration from the Quebec heartland never materialized. But as Raymond J.A. Huel shows in his definitive biography, Taché was often his own worst enemy. An adept financial administrator, whose expertise in such matters was drawn on by both fellow clergy and laymen, he had little understanding of human nature and was incapable of relating to other people. Not only was Taché emotionally aloof, he was also politically naïve, a fatal flaw in one who hoped to be a social leader. He was, moreover, a natural polemicist, one who could not resist dashing out vitriol, when soothing words might have won the hearts of his readers. It comes as no surprise, then, that Taché managed to alienate significant federal and provincial politicians as well as some of Quebec's foremost bishops, sometimes precisely when he needed their support the most. In declining health towards the end of his career, he led the fight against the Manitoba Schools Act of 1890. This act, passed by the English-speaking Protestant majority, eliminated confessional schools and abolished instruction in French, a betrayal, he believed, of the protections promised in the Manitoba Act of 1870, the federal legislation that established the province. Today, Taché is probably best known for his unsuccessful attempts to win for Louis Riel an amnesty for his role in the Red River Rebellion of 1869 and then later a reprieve from a death sentence for leading the North West Rebellion of 1885.

Huel's biography of Taché is the product of a lifetime of scholarship, and Huel has the rare gift of drawing his readers in and enabling them to see the world as Taché saw it. This perspective is this study's strength but also its one weak spot. The other players in the western drama – the Métis and the Anglo-Protestant settlers – remain cast as Taché's opponents rather than groups with their own hopes for status and aspirations to collective identity.

Huel's portrait is indeed a sympathetic one, but it is also an honest one which ably captures Taché's flaws. Taché's vision of a French-speaking Catholic society, based upon the paternalistic leadership of the clergy dutifully deferred to by the people, is wonderfully recaptured, no mean feat considering how foreign this vision is to us today. So compelling was this vision to Taché that it could be said that he remained throughout his life a dutiful son of Ultramontane Quebec. During his lifetime, Taché and his vision suffered many defeats. Even in death he was to suffer yet another defeat, this one fatal to his vision. In 1915 a new archdiocese was created, the archdiocese of Winnipeg, to be headed by an English-speaking prelate. (BRIAN CLARKE)

Martin Fichman. *An Elusive Victorian: The Evolution of Alfred Russel Wallace*  
University of Chicago Press. x, 382. US \$40.00

Alfred Russel Wallace has long posed a problem for scholars of Victorian science. Most widely known as the co-discoverer, along with Charles Darwin, of the principle of natural selection, he holds a secure place in the history of modern evolution theory. The paper he sent Darwin in June 1858, penned while he was in Malaysia collecting natural history specimens for commercial as well as scientific gain, presented a clear mechanism of species change and forced Darwin to go public with his decades-old evolutionary speculation, publishing *Origin of Species* the following year. However, Darwin's initial assessment that Wallace scooped him turned out to be premature. From the beginning, the two differed in their view of natural selection – Wallace demurring, for example, at the idea that selection operated on domestic as well as wild species – and these widened over time. Wallace never accepted, for example, the role Darwin envisioned for sexual selection, or that natural selection could explain the origin of human behavioural and physical traits or social and cultural advancement. Even trickier, however, has been trying to harmonize Wallace's scientific views with his avid support for spiritualism and his socialism.

It is this conundrum that Martin Fichman addresses in *An Elusive Victorian: The Evolution of Alfred Russel Wallace*. While not the first to attempt this, his approach – seeking to integrate Wallace's disparate scientific, social, and philosophical views into a holistic framework – is

arguably the most successful. Fichman claims that there 'is an underlying link – his evolutionary cosmology – that binds together Wallace's highly varied intellectual and practical pursuits,' and that a detailed examination of this link holds the key to making sense of 'how he understood the relations among science, politics, economics, and religion.' This strategy is laid out, after a brief introductory chapter, in the book's five central chapters, focused on Wallace the naturalist, evolutionary philosopher, spiritualist, socialist, and evolutionary teleologist, concluding with an epilogue that highlights the different themes and issues addressed topically.

Not surprisingly, attempting to identify unifying threads among the seemingly disparate concerns of Wallace's life is as complex as it is comprehensive. Yet this approach allows Fichman to accomplish more than simply explaining Wallace. He presents a richly textured map of the wider domain of science in Victorian culture that well complements current historiography focused on the scientific naturalists – those, like Thomas Henry Huxley, whose aims to 'professionalize' science sought to circumscribe the application of science to current social concerns, and marginalize those who transgressed these boundaries. Science, Fichman notes, had a more expansive impact on Victorian culture than we currently recognize, embracing a wide group beyond the elite, middle-class scientific community, including popularizers, women, working-class naturalists, Idealist philosophers, and religious thinkers. While Wallace's scientific work carried cachet among scientific naturalists, his lifelong, ardent defence of spiritualism did not. Yet Fichman presents a credible picture of the appeal spiritualism held among Victorian enthusiasts of science, both for the autodidact Wallace and for other, better-educated intellectuals. At a time when physicists were uncovering invisible, interacting forces like electromagnetism, it was not far fetched to suggest that similar forces might unite the psychical world of humans, even the living with the departed. Just how different, after all, might telepathy be from telegraphy? Yet theology also fuelled such convictions. As Fichman notes, Wallace increasingly developed his own brand of 'scientific theism,' one that 'completed his biological theory. It accounted for those human attributes that he considered inexplicable by natural selection. Spiritualism, he asserted, was a striking supplement to the doctrines of evolution.' This was precisely, however, what the scientific naturalists sought to avoid.

The book is long and not an easy read. While the author duly warns the reader that the non-chronological approach may result in repetition, it sometimes requires a commitment to explore all the nuances of Wallace's views. In the end, however, the effort pays off. Fichman's thesis – that viewing Wallace as a committed Victorian evolutionary cosmologist rather than an eccentric naturalist is the key to understanding his seemingly multiple personae – is thoroughly convincing, offering a satisfying

understanding of the life-work of an important figure whose career otherwise seems quixotic. (MARSHA L. RICHMOND)

H.A. Cody. *An Apostle of the North: Memoirs of the Right Reverend William Carpenter Bompas*. Introduction by William R. Morrison and Kenneth S. Coates  
University of Alberta Press 2002. LXXXV, xviii, 373.

*An Apostle of the North: Memoirs of the Right Reverend William Carpenter Bompas* is an exact reprint, including terrific photographs, of a 1908 memoir of Bishop William Carpenter Bompas, the first Anglican bishop of several successive territories in the Canadian Northwest. This new edition includes a valuable, lengthy introduction and a new index by historians William R. Morrison and Kenneth S. Coates. Biographer H.A. Cody was – so Morrison and Coates tell us – an Anglican clergyman who eventually became a minor early twentieth-century Canadian novelist, specializing in stirring yarns about muscular Christians in the Yukon. Bompas, who began his long career as a Church Missionary Society envoy to the Indigenous peoples of the North and ended it as Bishop of the Yukon, seems to have been as muscular a Christian as any. His staggeringly large territory at one point covered what are today the separate Anglican dioceses of Caledonia, Athabasca, Mackenzie River, and the Yukon, all of which he traversed on foot and by dog sled for over forty years. He was dependent on the support of the diverse northern peoples with whom he mostly lived, and he learned several local languages. He was one of the few people to leave written records about a number of areas of the mid-nineteenth-century Canadian North. At the end of his life he saw the advent of the gold rush. He complained vigorously to the Canadian government about the treatment of Indigenous peoples by miners and settlers. He also founded one of the region's first residential schools for Indigenous children. Morrison and Coates make a convincing case that Bompas is a significant but insufficiently known figure in the history of the Canadian North, whose life contained many ambiguities.

To reprint a period missionary memoir, even of such an important figure, is not, however, unproblematic. The limitations inherent in the classic Christian missionary biography, not least the occlusion of non-white voices, hardly need to be repeated here. Morrison and Coates contend, however, that this particular memoir deserves reprinting because it remains the best existing account of Bompas's life, given that Bompas left few personal papers. Indeed, the lack of private papers ultimately scuppered their own earlier attempt at a more extensive modern biography, they attest. This is a great shame. They further argue convincingly that Cody's work is in itself an illuminating period piece, shedding valuable light on Victorian attitudes, including Victorian racism.

Morrison and Coates might have added that *An Apostle of the North* does have considerable intrinsic interest, in addition to the light it sheds on the issue of Christianity and historical memory. The reader is constantly reminded of the importance of the environment and of natural hardship in the history of the North, for example. Even the bishop suffered scurvy and came close to starvation, while the memoir shows illness and hunger frequently ravaging northern communities. *An Apostle of the North* underscores the fact (possibly inadvertently) that missionaries themselves were scarcely alike and had their own demons. In Victorian terms, Bompas was an unconventional clergyman. Constantly on the move, he eschewed classic Victorian domesticity, spent very long periods away from his wife, and disliked towns intensely. Whatever he might have said in denigration of Indigenous cultures, he adopted aspects of a nomadic lifestyle and other material customs of his potential converts, if only for the sake of sheer survival in a harsh landscape. In one telling anecdote, Cody describes how the bishop refused to sleep in a bed on a rare visit to a fellow clergyman, claiming that he was unaccustomed to rooms and preferred to sleep on the floor. In a letter home to a supporter, Bompas compared sleeping in an Inuit home to sleeping in a pigsty. The negative imagery is obviously significant. It's also significant, however, that the bishop was in fact sleeping under skins in a row with the other inhabitants of the dwelling, according to Inuit custom, and that he spent several months travelling with the group, pushing household possessions on a sled (at one point men in the group considered having him killed because they thought he was bringing them bad luck). All this could be reconfigured, as Cody does, as heroic sacrifice. Nonetheless, this evangelical approach ran counter to more conservative Victorian missionary ideology, according to which missionaries should teach civilization, including domesticity and a sedentary lifestyle, hand in hand with Christianity. Bompas's nomadism and sparse lifestyle also suggest that nineteenth-century missionaries in the Canadian North had far less coercive power than would later be the case. It was in this context that the residential school system perhaps initially seemed more manageable than it would subsequently prove.

At the same time, *An Apostle of the North* clearly needs to be supplemented by more extensive historical work. There is obviously a lot more to the spread of Christianity in the North than the history of missionaries. Neither Cody's memoir nor Morrison and Coates's introduction reconstructs adequately why at least some Indigenous groups in the North were interested in Christianity in the first place, possibly because of ideological blinkers in the case of Cody and real limits to the surviving data in that of Morrison and Coates. What was the role of Native converts, preachers, and agents, particularly given that Bompas clearly rarely met with his parishioners for more than very brief, sporadic periods? Opposition to Christianity and splits within communities are also hard to read. In

addition, the memoir mentions Selina Bompas primarily as a domestic burden for the bishop, despite the fact that she appears to have kept base stations going during her husband's long absences and to have run schools. Was Selina possibly the more influential Bompas?

*Apostle of the North's* concentration on the figure of the solitary white male missionary ironically makes it hard to understand even own Bompas's work and life properly. In sum, this Edwardian memoir is a useful beginning but in no sense the final word on Bompas's life and wider significance. Fascinating as it is, and however skilfully edited the new edition, Cody's memoir hints at far more than it reveals of the many complexities in the history of the interaction between Indigenous peoples and Christianity in northern Canada. (ELIZABETH ELBOURNE)

Michael Millgate. *Thomas Hardy: A Biography Revisited*  
Oxford University Press. xii, 626. US \$45.00

Although at least sixteen biographies of Hardy have been published, since Michael Millgate's magisterial *Thomas Hardy: A Biography* appeared in 1982 there has been a consensus about its pre-eminence. Now Millgate has outdone himself by producing a thoroughgoing expanded revision that is in very large measure the fruit of his own research and reflection in the more than twenty-year interim between the original and the present volume – a time in which he critically edited Hardy's autobiography (1984) and *The Collected Letters of Thomas Hardy* (1978–88), as well as *Thomas Hardy's 'Studies, Specimens &c.' Notebook* (1994), *Letters of Emma and Florence Hardy* (1996), and *Thomas Hardy's Public Voice: The Essays, Speeches, and Miscellaneous Prose* (2001). The result of those studies – and of very much more meticulous scholarship of his own as well as that of many others – is scrupulously documented in over fifty pages of endnotes. But it is above all in Millgate's characteristic way of interpreting the products of his research that this biography earns special distinction.

In no way is Millgate's success more evident than in his even-handedness in treating complex human relationships – as in the remarkably balanced way he presents the strains between Hardy's family and his first wife, Emma. He quotes, for example, Emma's extraordinary letter to Mary Hardy, which ends, 'You are a witch-like creature. ... I can imagine you, & your mother & sister on your native heath raising a storm on a Walpurgis night.' But he then continues, 'The letter shows Emma at her paranoid worst, but it also generates sympathy for the difficulties of her situation – outnumbered by the Hardy family, excluded from its conclaves, and powerless in the face of its solidarity – and for the energy and independence with which she nevertheless sought to make her voice heard.' Such passages reflect some of the truly outstanding qualities of Millgate's



biography – his remarkable capacity to enter into the predicament of his subjects, his ability to render the complexities of their motives, his readiness to call attention to extenuating circumstances, and his insights into how humans caught in webs of trying relationships with others often behave in ways which can be illuminated by sympathetic attention to their own sense of their situations. It is precisely the absence of those qualities which has led many biographers – those less committed than Millgate to a circumspect and sympathetic view of human life – to reduce aspects of Hardy's biography to more simplistic and often thesis-driven judgments.

Equally circumspect are Millgate's comments on intellectual influences on Hardy's work. His discussion of Matthew Arnold's ideas on Hardy's fiction is characteristic both for what it flatly asserts and what it cautiously qualifies. After spelling out what is known of Hardy's readings of Arnold, Millgate comments: 'Although he found Arnold's idealism somewhat remote and rarefied and his specifically religious arguments tiresomely "hairsplitting," Hardy was deeply sympathetic to his ethical approach and found in his analyses of such phenomena as the "modern spirit" formulations which gave eloquent expression to some of his own deepest and most instinctive feelings about the great social and intellectual currents in which he was himself so ineluctably caught up. Arnoldian ideas are clearly apparent – which is by no means to say unambiguously endorsed – in novels as diverse as *The Return of the Native*, *A Laodicean*, and *Jude the Obscure*.' This short passage is characteristic of another major aspect of Millgate's style – the conjunction of clear assertions of well-established facts with judicious qualifications. In this case, there is an extended opening qualifying clause – 'Although he found ...' – followed by a firm assertion of Hardy's 'deeply sympathetic' approach to Arnold. That, in turn, is followed by a flat statement of how Arnold's ideas are 'clearly apparent' in certain specified novels – only to be followed by the monitory clause, 'which is by no means to say unambiguously endorsed.'

In short, Millgate's *A Biography Revisited* sets a new standard of excellence. Biographers who follow will certainly attempt to qualify it – and in part may succeed; but it is unlikely any will match the totality of Millgate's achievement. (ROBERT SCHWEIK)

Mary J. Anderson. *The Life Writings of Mary Baker McQuesten*  
Wilfrid Laurier University Press. xxii, 338. \$55.00

She gazes out at the world from page 235, an alert and candid-looking individual, natural face and hairstyle contrasting with the imposing lace collar and high-necked gown of the proper Victorian Canadian. Here, one suspects, is a witness who will give a straight and sensible, if perhaps acerbic, account of that period of dizzying change between when the

protagonist graduated from Toronto Ladies' Collegiate Institute in 1868 and her death in 1934. Away with the horses and corsets; bring on the motor-car and the Great War! What the hundred and fifty letters (hundreds more on a website) of Mary Baker McQuesten lack in style, they make up for in intelligent observation. McQuesten and her family followed the passage of the years, always interested in religion, reform, health, nature, culture, the Royals, education, and travel. While illuminating those topics, the book throws back the lace curtains of the Victorian mansion to show us how those big families actually got along. Husband Isaac died (a rumoured alcoholic and suicide) leaving six children under fifteen; Mary Baker McQuesten struggled for twenty years to restore the family finances and reputation. With most letters between the widow and two sons away at school or work, the collection is particularly revealing of that bond.

One might deal first with the business of high necks and stiff lace. M.B. McQuesten (as she signed her name) was a pillar of Hamilton's McNab Street Presbyterian Church and its female Missionary Society (later joining the provincial executive). She helped found Hamilton's YWCA, crusaded in the 1902 Ontario Temperance Referendum, and inspected the now infamous Residential Schools. Staunchly anti-Catholic, she repeated hoary myths (current since Maria Monk's lurid 1830s 'revelations') that Montreal nunneries existed to service priests sexually, Montreal orphanages to care for their bastards. M.B.M. was on the losing side of the 1920s battle for Union of the Methodist, Presbyterian, and Congregationalist churches and for acceptance of Higher Criticism of the Bible ('poisonous,' she called one preacher's advice that certain passages be taken literally only by children). The volume contains a few excerpts from McQuesten's speeches to missionary meetings lamenting members' preference to stay home with laundry. One can see why. Occasionally they liven up with impassioned pleas for widows buried alive and impressive statistics on how many could be saved – with more funding and less ironing! Involved in perennial battles of control of the substantial missionary funds raised by women, McQuesten protested 'the nonsense of government of the Church by men' – who skipped major meetings to play golf! She turned away at least one daughter's suitor because he drank (all six children remained single). This *was* a reflective Presbyterian conscience though: she later questioned her interference. Family appreciation of environmental influences on morality also underlay their commitment to the City Beautiful movement. Operating on a tier below other reformers such as suffragist Nellie McClung (a fellow critic of the Great War), parliamentarian Agnes McPhail, and WCTU leader Laetitia Youmans, Mary Baker McQuesten represents many a tireless local activist affected by maternal feminist convictions that women must clean up the mess men had made of society, for the sake of everybody's children.

The McQuestens knew that charity began at home. As a young widow M.B.M. carefully assessed the potential of each of her six offspring. The

eldest boy, Calvin, was mentally and physically frail. He received most of her twice-weekly missives, as he limped from a stalled journalism career to unsuccessful homesteading to a precarious ministry. One brilliant daughter, before dying of tuberculosis, taught and financed schooling for athletic young Tom. As a lawyer, Tom would eventually replenish the family fortunes. His mother called him 'Tomsie' and 'Dear Tomity.' He repaid her affection by attributing to her love of beauty his own work as parks commissioner to bring the Botanical Gardens, High Level Bridge, and other attractions to Hamilton. Her epistles dispensed advice on rooming arrangements, reading matter, and how to avoid picking up vermin from toilet seats. She even contacted Calvin's employers to ask that his exhausting duties as a Muskoka preacher be lightened. One moving letter informs him that he has been a model son, a crucial example for the other children, heroically labouring under infirmity. Siblings passed along all the family letters and wrote home weekly. At times there must have been a half-dozen McQuesten missives in the post. As author/editor Mary J. Anderson (who contributes a survey of Canadian letters and diaries and useful endnotes) correctly suggests, letters were an important part of the glue that held such a family together. Interested readers can visit the McQuesten homestead, left to the City of Hamilton with the family possessions and papers intact. (JAN NOEL)

Edward Bellamy. *Looking Backward 2000-1887*. Edited by Alex MacDonald  
Broadview 2003. 288. \$9.95

Edward Bellamy (1850-98) is famous for only one book, *Looking Backward* (1888). Before he wrote that book, he had been the writer of some rather unimpressive Hawthornesque romances. After the publication of *Looking Backward*, he produced an almost unreadable sequel, *Equality* (1897). After his death, a collection of his short stories was published, *The Blindman's World and Other Stories* (1898). Yet *Looking Backward* is an extraordinarily important and influential book, a work of true genius by an otherwise minor writer. It was a best-seller in its time (five hundred thousand copies were sold by 1935) and has never been out of print since it was first published. It led to the founding of the Nationalist movement. In 1935, it was cited by *Publishers' Weekly* as one of the four most influential works published since 1885. With hindsight, it is not hard to see why the novel matters, for it presents some genuinely radical ideas within the framework of an effective (if somewhat mawkish and clichéd) romance plot.

Whenever a new edition of a classic work comes out, I always ask two questions of it: Is it necessary? Is it well done? With this edition, the answers are both 'yes.'

Although *Looking Backward* has never been out of print, until now there have been only two modern editions of interest: the Signet Classic version (first published in 1960) and the 1967 critical edition edited by John L. Thomas and published by Harvard University Press. The first appeals to teachers looking for a reliable, cheap text; the second to scholars looking to understand the differences between the 1888 Ticknor edition and the 1889 Houghton Mifflin second edition. This Broadview version offers a third alternative: a reliable text with a wealth of background material in nine appendices. I used this Broadview edition in a course on utopianism that I taught last year. It worked well.

So, if the edition passes the utility test, what of the editorial matter supplied by Alex MacDonald? The introduction covers the place of the novel in the utopian tradition, the context for the writing of the novel, the influence of the novel, and the radicalism of Bellamy's vision. All of this is familiar territory to students of utopianism, but MacDonald does a fine job of summarizing the material in thirty-one pages. There are some matters of interpretation where I disagree with his reading of the novel, but the judgments he makes are sound ones. I was particularly taken with the simplicity of one of his concluding comments: 'The universal idea [in the novel] which speaks to us over a century later, and which will continue to speak to our descendants in centuries to come, is simply the idea that we should be concerned to relieve the sufferings of our fellow human beings.' Stripped of its particular ideas, the novel does indeed promote just such a concern. My sole complaint about the introductory material is that the note on the text should have been more substantial. The final statement, 'A few silent editorial changes have been made where spelling, capitalization or punctuation seemed incorrect, or where the first edition seemed preferable,' needs to be significantly amplified.

The appendices are well chosen, for they do provide some useful background material that is not collected in other editions of the novel. We can read in Bellamy's own words the history of how *Looking Backward* came to be written; we can trace the relation between the novel and his earlier testament, 'The Religion of Solidarity'; we are shown how Bellamy's ideas grew between the publication of *Looking Backward* and its sequel, *Equality*. There are also appendices that offer fictional and non-fictional antecedents and responses to the novel by Charlotte Perkins Gilman, Henry George, William Dean Howells, and William Morris. I would have liked longer excerpts, and I find one appendix (a contemporary description of Bellamy wife, Emma) not worthwhile. Overall, however, the appendices add considerably to the value of the Broadview edition, which should become the standard for teachers of American culture and of the utopian tradition. (TOBY WIDDICOMBE)

Ronald Bryden. *Shaw and His Contemporaries: Theatre Essays*  
 Mosaic and the Academy of the Shaw Festival 2002. xiv, 214. illus. \$20.00

Ron Bryden's foreword to his theatre essays begins '*Caveat emptor!*,' with a humorous warning that most of these pieces began life as program notes, and that those who seek the 'grand theoretic formulae' of the 'post-modern, post-colonial, neo-feminist or even palaeo-patriarchal' will be disappointed. But his playful modesty does little justice to this enjoyable and informative collection. Bryden, who died in 2004, was one of Canada's foremost theatre critics, and one of the most influential critics of his generation. His career as a journalist, critic, scholar, and dramaturge spanned five decades, beginning at the BBC in London in the 1950s. In 1971 he was appointed dramaturge at the Royal Shakespeare Company, before coming to the Graduate Centre for Study of Drama at the University of Toronto in 1976, where he served two terms as director of the Centre. He was literary adviser to the Shaw Festival from 1992, retiring finally in 2002.

*Theatre Essays* is a selection of Bryden's book reviews, performance reviews, and program notes, the latter written for the Shaw and Stratford festivals in Ontario, and for the National Theatre of Great Britain. Although the majority date from the 1990s onwards, there is a sprinkling of his earlier writings, including a 1964 review of Olivier's blackface *Othello*, and a 1977 review of the Toronto Art Theatre's production of Edward Bond's *The Sea*. In total there are more than thirty pieces on theatre, ten of them on George Bernard Shaw, four on Noel Coward, and three on Chekhov and Gorky, as well as reviews of books on Shaw, O'Neill, Wilde, and Kenneth Tynan.

Bryden's essays are disarmingly easy to read, but he compresses a wealth of historical, literary, and biographic research into each short piece. It was his great talent to present scholarly material in digestible slices, without ever patronizing his audience. These pieces have been cleverly edited so that each is complete in itself, but can also be read as part of a larger narrative. Thus the first section in the book, titled 'Bernard Shaw,' has ten program notes ordered by the date of Shaw's plays. The section begins with *Mrs. Warren's Profession*, where Bryden's essay focuses on Shaw's experiences as a rent collector in the slums, and on prostitution in Europe before the First World War. In the essay on *Arms and the Man*, the reader follows the author's progress, while Bryden's swashbuckling version of the Mountbatten family history gives the record of the Serbo-Bulgarian war a romantic sheen. But these pieces also incorporate insights into Shaw's dramaturgical technique. In the program note for *You Never Can Tell*, Bryden identifies this play as the point at which Shaw turned away from Ibsenite naturalism to develop his own conception of theatre.

The other two sections of the book are titled 'Shaw's Contemporaries' and 'Critic at Large.' The first of these offers a range of reviews and

program notes for plays by J.M. Barrie, Maksim Gorky, Anton Chekhov, Noel Coward, Anita Loos, Clifford Odets, and others. The program notes for *The Seagull*, *The Cherry Orchard*, and Gorky's *Summerfolk* provide a glimpse of Russian theatre history, incorporating Konstantin Stanislavsky, Olga Knipper, and Vasilii Ivanovich Nemirovich-Danchenko into the familiar world of the Shaw Festival. Two of the most intriguing pieces are Bryden's 2001 program notes for *Peter Pan* at Shaw, and his 1966 review of the same play for *The Observer*. These essays – printed in reverse chronological order – show that Bryden's ambivalent response to the play remained strong over the years. The 'Critic at Large' section includes a review of the Windmill Theatre, a London burlesque house, first published in 1962, and two sharply witty book reviews, of *The Life of Kenneth Tynan* and of Anthony Holden's *Olivier*, both originally published in the 1980s.

Bryden raises, in his introduction, the limitations of the program note as a form. But this selection shows its versatility, and its flexible accommodation of all kinds of information. These essays offer a wealth of material about the classic repertory and the key figures in the modern theatre, as well as glimpses into productions in different places and times. Throughout the collection, the author's apparently effortless writing style entertains, provokes, and enlightens. Though published before Bryden's death, this book is a fitting tribute to his life and work. (LISA FITZPATRICK)

Todd Dufresne. *Killing Freud:  
Twentieth-Century Culture and the Death of Psychoanalysis*  
Continuum 2003. xi, 212. US \$33.95, \$19.95

Theory is dead! Psychoanalysis is dead! Can we all go home now? Todd Dufresne is most certainly not in mourning: 'I now see much of post-structuralism as a handmaiden of psychoanalysis. And since I think psychoanalysis has been a terrible mistake, I cannot approve of another theoretical movement that advances this mistaken agenda.'

*Killing Freud* begins by reviewing previous studies of the case of Anna O (the book to look at here is Borch-Jacobsen's *Remembering Anna O: A Century of Mystification* – a surprising turn when read alongside his earlier, densely theoretical works). Freud and Breuer's original and founding case, we are told, was really a case of suggestion that they on some level recognized and did their best to deny. Dufresne depicts an unscientific and shamelessly ambitious Freud, eager to found psychoanalysis at anyone's expense. Chapter 2 recounts Breuer's misgivings concerning the Freudian project, and a short final chapter in this opening section touches on Seduction Theory and brings us up to date on critical Freud studies. Part 2 includes a disparate array of pieces: a strikingly weak chapter on Derrida

in which Dufresne faults Derrida for not doing archival work and tells him he needs to read more; an 'Open Letter' concerning Dufresne's own adventures with the Freud Archive and Sigmund Freud Copyrights; an account of the politics of the Library of Congress Freud Exhibit (we learn that Dufresne was one of forty-two critics who signed a petition against the exhibit); a curtailed reading of Leader and Groves's *Lacan for Beginners*; and a piece authored by a Torontonian analyst who was analysed by Freud and never got over it. Three more brief sections follow before we are finished *Killing Freud*. Part 3 includes a coauthored essay on Ernest Jones and ice-skating (it was in skating, and in writing about skating, apparently, that Jones negotiated his relationship to Freud and analytic theory), and an account of Freud's relationship to his dogs, perhaps the most intriguing and enjoyable chapter in the book. *Killing Freud* also includes an interview with Todd Dufresne himself! Finally, the book concludes with a 'Coda' in which Dufresne argues that the future of psychoanalysis, insofar as it has any, is history: 'People just don't care about psychoanalysis like they used to, and consequently have less at stake in its future.'

While *Killing Freud* is right to recognize a current cultural turn away from psychoanalysis, Dufresne tends towards overperformance, punctuating his writing with too much unfunny preaching about humour. Yet I only laughed out loud when reading a quotation from Lacan (indeed, it is the quotations from Freud, Lacan, and Derrida that kept me reading). On a more substantial level, Dufresne is oddly over-invested in the author-as-origin. Despite its theory-style trappings and its many disclaimers, *Killing Freud* is not a very textual work. Dufresne repeatedly invokes Freud as a historical figure who can be simply right or wrong and who must be blamed once and for all for the mistake that was psychoanalysis. In his chapters on suggestion and seduction, Dufresne reduces all complexity to the simple binary of suggestion *or* psychoanalysis (as far as I'm concerned this is almost equivalent to refusing to have any thoughts on psychoanalysis). A more complex reading of the set of problems raised by suggestion would mean thinking about the constitutive suggestiveness of language and subjectivity (recall that the toddler, first beginning to speak, refers to himself as 'you'), and the implications of this for an ethical relationship between self and other. To put this all another way, Dufresne's target is a far too easy one: psychoanalysis as science. And the cure, or answer, it would seem, is just as simple: history. The evidence suggests, however, that psychoanalysis is an irreducibly interdisciplinary discourse, one which necessarily raises particular problems for medical/therapeutic practitioners, but which thereby finds its critical value. Dufresne's desire to kill (or find dead) reduces his object. *Killing Freud* entirely ignores feminist psychoanalysis, and reduces literary psychoanalysis to a single reference to Stanley Fish (!) ('psychoanalytic literary criticism has come and gone').

Dufresne misses the fact that psychoanalytic literary criticism long ago moved beyond the simple model of application (see Felman's 1977 Introduction to *Literature and Psychoanalysis*).

And after all, who doesn't want to kill Freud (at least some of the time)? All you have to do is reread Freud's smug responses to the adolescent Dora, or his quips on the nature of Woman. Still, I found Dufresne's book less provocative than I would have liked – it is always good to have something to sink your teeth into (Freud's dogs come to mind again). Dufresne returns repeatedly to the idea that one can't just say 'no' to psychoanalysis without being read psychoanalytically (on the couch every 'no' is a 'yes' in disguise). While this is certainly annoying and brings back all the frustrations of childhood ('I'm rubber you are glue everything you say bounces off me and sticks to you'), surely such relentless interpretation deserves a more insightful analysis. (NAOMI MORGENSTERN)

Stephen Ross. *Conrad and Empire*  
University of Missouri Press. 208. US \$39.95

The Empire in the title of Stephen Ross's study of Conrad should properly be in quotation marks. It refers not to colonialism or even to neocolonialism but to Michael Hardt and Antonio Negri's book *Empire* and to their idiosyncratic use of the word to refer to globalizing capitalism. Ross's is thus not a study of a particular theme in Conrad but rather an application of a particular critical theory to Conrad, as though a monograph calling itself *Conrad and History* followed Francis Fukuyama in assuming there was an end to history and showed how Conrad had already foreseen that end. Ross's publisher colludes in the misrepresentation by featuring on the cover a map of Africa, the continent most associated with Conrad but the least integrated into the skeins of global capitalism. There is good news, however: what Ross's study does best – a close reading of Conrad's four greatest novels – it does very well.

Ross actually applies three distinct heuristics to Conrad, which in his desire for totalization he assumes are all related. The first is Hardt and Negri's dream-vision of the modern world, which has almost no reference to particulars on the ground and, at the same time, almost no analytical power. This is not Foucault or Jameson, not even close. Fortunately, Ross makes little actual use of this world model and uses the term 'Empire' merely as a shorthand to mean capitalist modernity, including secularism, instrumental reason, and science. Capitalist modernity (Empire) is distinguished from imperialism as usually understood by its indifference to the nation. In *Heart of Darkness*, for instance, Ross focuses on the anonymous 'Company,' which he takes as a metonym for global forces, rather



than on the equally anonymous imperial nation. He then foregrounds the devastating operations of the law (and not, as in a more common reading, the absence of the law).

The second heuristic Ross makes use of is Lacan. This, of course, is theory as powerful as any. Nevertheless it, too, has drawbacks, foremost among them its ahistorical nature. Again, Ross succeeds in redeeming what I would have thought to be an unpromising strategy because he does not use Conrad to prove Lacan but uses Lacanian vocabulary to describe what Conrad is doing. Ross reads Lacan as having more to say about the psyche under capitalism than about human psychology in general. The 'Law' that Ross believes the Company is bringing to Africa is the Lacanian Name of the Father that also prevents Kurtz's union with the Intended.

The third heuristic, to my mind the least promising of all, is Nietzsche's notions of slave morality and master morality. A tendentious binary where slave morality (which includes all suspension of desire, including religion and love) is always false and harmful, and master morality (identified as existential authenticity) is desirable but unattainable does lead to some critical misreadings and strange omissions, but I was pleased to find how much valuable insight Ross could nonetheless derive from these notions. Ross's application of the same heuristic to four texts clarifies, for instance, how much Kurtz, Jim, and Nostromo have in common. The closing of horizons performed by the application of these limited heuristics suggests a cynicism in Ross, but, if so, it proves a worthy complement to Conrad's own cynicism.

Ross believes that the ease with which he can apply his theoretical models to Conrad shows the novelist's prescience: he says Conrad was a 'proto-Lacanian' of 'uncanny accuracy.' One could make the opposite argument: that Conrad already contains the later theorists who would be used to interpret him because his theme is precisely the desire to see around the world and so escape one's place in it. Ross gives altogether too much credence to Vladimir and the Professor in *The Secret Agent*, characters who see the arbitrary and constructed nature of world but are deceived into thinking that their insight means they are superior to that world. Conrad's ironic conservatism allows him to return any critical model of the world to the world that it seeks to contain. It is tempting to imagine how the author of *The Secret Agent* would have depicted Hardt and Negri. (NEIL TEN KORTENAAR)

Richard Feist, editor. *Husserl and the Sciences: Selected Perspectives*  
University of Ottawa Press. x, 230. \$35.00

This collection of essays by Canadian and European philosophers sheds new and thoughtful light on the relation between Edmund Husserl (1859–

1938), founder of phenomenological philosophy, and the mathematical and natural sciences.

Once upon a time, Kant tried to enthrone philosophy as 'the queen of the sciences.' Now the situation seems quite the reverse, since contemporary natural science would claim to explain *everything* scientifically, including philosophy, natural science, knowing, and thinking, not to mention sexual preferences, ethics, etc – just open your morning paper for the latest. Granted its starting points, contemporary science would thus dethrone philosophy. Strangely enough, most philosophy of science, at least in the English-speaking world, is willing to grant this. Instead of asking how scientific knowledge first gets started in the world – the original question of epistemology – current philosophy of science pursues a subtly but drastically different question, namely, how, given knowledge already underway, scientists come to possess standards and methods for arriving at scientific truth. Instead of digging down past the roots of science, current philosophy offers to shore up knowledge as outlined by science.

For Husserl this shift marks nothing less than the crisis of the European sciences, a crisis in which the sciences, philosophy, and European culture dangerously lose sight of their starting point in what Husserl calls the life-world, in a pre-scientific engagement with a living human world. (Husserl is writing about this in 1933, and was himself persecuted by the Nazi regime.) As Husserl puts it, 'it is not always natural science that speaks when natural scientists are speaking.' Husserl thus adds his voice to those of recent figures such as Bruno Latour, Peter Galison, and Georges Canguilhem, who find something other than natural science – social processes, material cultures of image making, pre-scientific concepts – speaking in natural science. But Husserl has a different, more radical contribution to make, precisely because his work, which from the start is driven to root mathematics and science in the soil of experience, takes him to the most basic philosophical questions about the genesis of science.

Unfortunately, Husserl is not often studied as a philosopher of science, and his contributions to this area are often overlooked in light of his immense contributions to phenomenology and insights into areas such as cognition. (Husserl's star is currently rising among cognitive scientists, for example.) Richard Feist's collection is an important and welcome corrective, especially in the English-speaking world.

For those interested in the deep questions that philosophy and the humanities still pose to the natural sciences, part 3 of this collection, 'Phenomenology, the Sciences, and Community,' will be most important, with contributions tracing Husserl's views of the relation between the life-world and the natural sciences, and studying the roots of science in communal praxis. The most expansive part is part 2, 'Phenomenology, Mathematics, and Physics.' As Feist emphasizes in his helpful introduction,

Husserl not only carried out philosophical investigations into the foundations of mathematics and science, he knew and corresponded with several mathematicians and scientists, who were, as was characteristic of this period, preoccupied by foundational questions. The essays in this part give us enlightening glimpses of these connections. Especially fascinating are studies of Husserl's relation to and influence on the mathematician and physicist Herman Weyl, in which we learn about the connection between Husserl's phenomenology and Weyl's interpretation of relativity. Other essays canvass Husserl's relation to the geometry of David Hilbert and his views of multiplicities. The essays in part 1, 'Phenomenology, Epistemology, and the Sciences,' take up some now-classic questions of Husserlian phenomenology with special attention to issues of math and science.

Like Husserl's philosophy, Husserl scholarship is a notably rigorous discipline, and it is hard to leap into it unprepared. *Husserl and the Sciences* is not a book for the unprepared – it is hard work and presumes more than passing familiarity with Husserl. For those prepared, it will be rewarding and significant. It is very good to see a book on this topic being published here and now, for it, and Husserl's philosophy, can help us renew important questions about science and human life. (DAVID MORRIS)

Stephen Leacock. *On the Front Line of Life: Memories and Reflections, 1935-1944*.  
 Edited by Alan Bowker  
 Dundurn. 264. \$29.99

This anthology contains twenty-four essays penned by the Canadian humorist Stephen Leacock in the last decade of his life. Although he remained remarkably prolific in old age, Leacock's emotional outlook vacillated enormously between hope and disillusionment during this period. His essays are set against the background of the Depression and the inevitable conflict of the Second World War. To make matters worse, in 1936 Leacock was forced into retirement by McGill University, where he had been a professor of political economy for thirty-five years. 'Old age is the "Front Line" of life, moving into No Man's Land,' he quipped dismally in his essay 'Three Score and Ten: The Business of Growing Old' (1940). In the autumn of his life Leacock sought solace in humour but often found it wanting: 'All ends with a cancellation of forces and comes to nothing; and our universe ends thus with one vast, silent, unappreciated joke.'

Alan Bowker, the book's editor, has a doctorate in Canadian history. He has spent most of his career in the Canadian foreign service, including a position as high commissioner to Guyana. In 1973 he edited an interesting collection of Leacock's early serious essays entitled *The Social Criticism of Stephen Leacock* (reissued in 1996 with a postscript and supplementary bibliography). In his introduction to his first anthology, the youthful

Bowker maintained that Leacock's humour and social commentary became dated and increasingly irrelevant with advancing years. In the introduction to *On the Front Line of Life*, Bowker admits that his first judgment of the later Leacock was rash and mistaken. *On the Front Line of Life* can be regarded, therefore, as a gesture of editorial atonement and correction. In his introduction Bowker notes that as Leacock aged, his essays became informal in character. He adopted a conversational style, enlivened with wit and ripened with wisdom. On the one hand Bowker acknowledges that in the 1920s at the height of his fame, Leacock's humorous stories often appear hurried and sometimes lack pathos, subtlety, and irony. On the other hand Bowker states that by the 1930s Leacock tried to find a new voice as a social critic and sage. He addressed those issues that he cared about passionately in education, literature, economics, and Canada's place in the world. On the whole, Bowker's introduction is deftly crafted. He is quite aware that Leacock had his prejudices: his anti-feminism, his defence of the British Empire, and his interpretation of Canada built on two founding cultures to the exclusion of other nationalities. In spite of such character flaws, Bowker considers Leacock to be profoundly human and his views and sentiments still relevant to our contemporary age. In his role as editor, Bowker has added a useful chronology, some explanatory notes to the text, and a bibliographical checklist of the essays selected for inclusion.

The themes in *On the Front Line of Life* vary considerably. Many of Leacock's essays have an autobiographical element. There is an excerpt from *The Boy I Left behind Me* about his childhood on an Ontario farm, his rollicking account of E.P. Leacock ('My Remarkable Uncle: A Personal Document'), and a reminiscence of his schooling at Upper Canada College ('The Struggle to Make Us Gentlemen'). These are vintage pieces of Leacock's essay writing – touching, sometimes exaggerated, but always entertaining. The reminiscences extend to his character portrait of his friend and colleague Andrew Macphail and to his love of fishing on Lake Simcoe with the famous rower Jack Gaudaur. Many essays concern the conflicting patterns of modern education: Leacock's criticisms of classical languages, his scepticism of the soundness and utility of philosophy and economics, and his distrust of society's hankering for intellectual fads and of administrators who open up the curriculum to the commercial and practical arts. A number of essays are cranky or wistful in tone, reflecting Leacock's ambivalence towards old age and his resentment at McGill University for his forced retirement from academia. To offset these semi-embittered essays Bowker has included brighter, philosophical pieces about Leacock's decision to remain in Canada, the monarchy, internationalism, and common values. The concluding essay, 'To Every Child,' is a true gem of mature vision in which Leacock appeals to politicians and others to combat poverty and human misery. Read in combination, Leacock's lucid essays

from the last decade of his life reveal an inquiring mind of astonishing capacity and relentless intelligence, seemingly introspective and never dull or pedantic. (CARL SPADONI)

Mina Benson Hubbard. *A Woman's Way through Unknown Labrador*.

Edited by Sherrill Grace

McGill-Queen's University Press. lxxxvi, 272. \$39.95

This is a scholarly edition of Mina Hubbard's classic account published in 1908 and again in 1981. Well known to paddling and northern adventure enthusiasts, it has only recently been rediscovered by feminists. This reprint and other publications relating to the journey are appearing in time to commemorate the one hundredth anniversary of Hubbard's undertaking in 1905. What could be more compelling than a six-hundred-mile trek by canoe and foot from Hamilton Inlet on Labrador's east coast to Ungava on Hudson Strait by way of the Naskaupi and George Rivers by a respectable young Canadian-born widow accompanied by four gentlemanly northern Canadian guides? For feminists, Mina Benson Hubbard the adventurer represents a Canadian heroine of Mary Kingsley proportions.

This beautifully presented reprint of the 1908 London edition includes Mina Hubbard's account of her journey, a tribute to her husband Leonidas, an edition of the diary of his ill-fated attempt at the same crossing of Labrador in 1903, and George Elson's description of the last days of that expedition. Elson was the guide for both the expeditions, a man of Cree and Scottish extraction from James Bay who was not, unfortunately, acquainted with Labrador in 1903. The introduction to Mina Hubbard's original book, written by the contemporary 'expert' on Labrador, William B. Cabot, and tellingly omitted in the American edition, added greater legitimacy to Mina Hubbard's narrative. It also helped to buttress her avowed purpose, which was to finish the work of mapping that her husband had begun and not, as others would have it, further her dispute with the third member of Leonidas Hubbard's expedition, American Dillon Wallace, who had reputedly impugned the leader's reputation. Further substantiation of her motivation, included here, are two exclusive newspaper interviews given before and after her journey. For the reader, the contrast between the accounts of the 1903 expedition and Mina Hubbard's in 1905 is like night and day. The former exudes cold, hunger, loneliness, and despair; the latter is filled with warmth, rhapsody, and confidence.

Northern literary expert Sherrill Grace provides an intelligent, meticulously researched, and comfortably predictable introduction of sixty pages. She explores at length the decision to make the 1905 expedition and the disparagement of Mina Hubbard's achievement in contrast to the praise

heaped on Wallace's successful attempt, also in 1905. With respect to the more recent attempt to downplay Mina Hubbard's accomplishment by giving credit to her guides, Grace reminds us that 'really sensible whites listened to their guides, and Mina followed this tradition and completed her expedition in record time, with complete success and without serious mishap.' As part of her interpretation, Grace draws a distinction between the author's experience of the journey and her experience of talking and writing about it. The publication of the book marked a climax by which time Mina Hubbard had discovered herself through the exercise of narrating her story. Within the context of other expedition narratives, Grace emphasizes the differences of *A Woman's Way*, especially its 'hybrid' components. Interestingly, in the mix of voices of Mina, her husband, Elson, and Cabot, that of Leonidas appears far less resilient than his doting widow apparently intended. As for her own contribution, unlike many authors of travel accounts, Mina Hubbard does not demean the Native people she encountered in the North. Moreover her photography, an integral part of the narrative, minimizes the dehumanized wilderness in favour of celebrating the work of her Indian guides and her own various activities, as well as giving an unusually sensitive portrayal of Labrador's First Nations people. Grace suggests two literary influences which may have been at work in this production. One was the impact of Romanticism on Mina Hubbard's description of the landscape and, more speculatively, the other was acquaintance with women's travel writing of the period. She also discusses briefly some current perspectives on *A Woman's Way*, including the sexualization of relationships and impact of the erasure of the Labrador of the early twentieth century by the Churchill Falls development of the 1970s.

Within the wider historical context, Mina Hubbard's experiences provide a compelling example of the completion of a man's work by his wife, something which has happened so often in such fields as politics, the professions, and business. The determination to succeed on the dead spouse's behalf is an eloquent testimony to the power of conjugal partnership and evidence of the woman-behind-every-good-man in periods and in societies where a woman could not normally take a leading role. Mina Hubbard's audacious expedition could not have been an inexpensive undertaking, but we are not told what resources the courageous widow had. About her later life, Sherrill Grace is silent, leaving it to other scholars to fill in the details of the years between the publication of the book and Mina Hubbard's death in 1956. (JUDITH FINGARD)

L.M. Montgomery. *The Selected Journals of L.M. Montgomery*. Volume 5: 1935-1942. Edited by Mary Rubio and Elizabeth Waterston  
Oxford University Press. xxx, 410. \$37.95

L.M. Montgomery. *Anne of Green Gables*. Edited by Cecily Devereux  
Broadview. 400. \$12.95

'Since then my life has been hell, hell, hell. My mind is gone – everything in the world I lived for has gone – the world has gone mad. I shall be driven to end my life. Oh God, forgive me.' This journal entry of 23 March 1942 was the last and perhaps most dramatic penned by Canada's beloved literary icon L.M. Montgomery, author of *Anne of Green Gables*. When she died a month later, on 24 April 1942, the death certificate recorded laconically the primary cause of death: 'Coronary Thrombosis.' Did she actively commit suicide or did she will herself to die? The journal leaves the question open, but what is clear is how conscious the writer was of her impending death, as she inscribed her longing for the end into her journal like an epitaph.

Richly illustrated and annotated, the fifth and final volume of *The Selected Journals of L.M. Montgomery* marks the completion of the magnum opus prepared under the consummate editorship of Mary Rubio and Elizabeth Waterston – a landmark in Canadian life and letters and the capstone of three decades of groundbreaking scholarship. The journal's tone? Pathos and tragedy. Its subject matter: insomnia, sciatica, and nervous unrest; toxic family dynamics and the war. Finding little peace in her new home at 210A Riverside Drive, Toronto, Montgomery worries about her sons, in particular her first-born, Chester, a married man still living under his mother's roof, failing exams, and enjoying an extramarital affair. 'Ewan very dull' is her shorthand for the chronic ailments plaguing her husband, the Reverend Ewan Macdonald, who fails to be a true companion. Montgomery's bitterness is palpable. When she treats herself to a nice lunch, she cannot help but note: 'It was pleasant to sit there alone without Ewan's grim face opposite me.' When her former fiancé, Edwin Simpson, shows up with a new wife, she remarks testily: 'I liked her exceedingly and I can't imagine why she ever wanted to marry a broken-down invalid like Ed.' Yet through all of it, she continues to gain pleasure from writing fiction, *Anne of Windy Poplars*, *Jane of Lantern Hill*, *Anne of Ingleside*, and short stories. That these final novels were produced in a mood of despair is an ironic reminder that the writing of *Anne of Green Gables* was followed by a severe bout of depression. Volume 5 presents an important text that will stimulate further research and enrich the internationally expanding field of Montgomery studies.

In 1908, the quintessential novel of optimism and sunshine, *Anne of Green Gables*, propelled Montgomery into a world of international fame and has since spawned many reprints and editions. A new scholarly edition edited by Cecily Devereux based on the first edition and featuring the original illustrations by M.A. and W.A.J. Claus, Broadview's *Anne of Green Gables* also boasts many useful annotations, a compelling introduction with

a review of the scholarly literature, and an appendix with a wealth of supplementary texts, all of which make it a useful tool for university and high-school teaching. Devereux emphasizes the novel's engagement with political and social issues. By providing illuminating excerpts from the *Pansy* books by Isabella Macdonald Alden, Devereux also highlights the didactic, moral, and maternal elements of the novel. As Devereux argues, *Anne of Green Gables* presents not a departure but a maturation of Montgomery's style, which she had developed when writing for magazines. A 1908 school photograph of pupils and teacher graces the cover of this new edition, although some readers might have wished for a Prince Edward Island school scene.

In a fascinating essay published in *Everywoman's Magazine* and reprinted in the Broadview text, 'The Way to Make a Book,' Montgomery celebrates writing as the effort to say something 'that will bring a whiff of fragrance to a tired soul and to a weary heart, or a glint of sunshine to a clouded life.' This instruction was the motto of her life. In 1937, she noted in her journal, 'I can't go on. ... Life has me by the throat'; by 1940, she was physically and mentally so distraught that she was no longer able to write her journal or continue her correspondence – but she did continue to write the fiction that sustained her until the end. Taken together, these two books help set the stage for the centenary celebration of *Anne of Green Gables* in 2008. (IRENE GAMMEL)

Constance Backhouse and Nancy L. Backhouse. *The Heiress vs the Establishment: Mrs. Campbell's Campaign for Legal Justice*

Osgoode Society for Canadian Legal History.

University of British Columbia Press. xxii, 322. \$45.00, \$29.95

This book tells the story of Mrs Elizabeth Bethune Campbell, a Toronto-born socialite, untrained in the law, who in the 1920s carried the claim that her mother's estate was defrauded by its trustee, a prominent member of the Ontario legal community, up to the Privy Council, where, as the first woman to ever appear before them, she represented herself and won her case.

At the centre of this book, prepared by legal historian Constance Backhouse and her sister, Ontario Superior Court Justice Nancy L. Backhouse, is a reproduction – not a retelling – of Campbell's own account, *Where Angels Fear to Tread*, published by Campbell herself in 1940. This is a tract, breathless in style, eminently readable and enjoyable, in which Campbell names names, casts aspersions, and formulates conspiracies. Essentially, Campbell argues her case in the way that she never could in the fourteen-year-long litigation.

The prefatory materials tell us that the book was something of an 'underground' text, spoken of in hushed voices among members of the



Ontario legal profession and considered a censored text by University of Toronto law students. Many copies were available in Jamaica Plain, Boston, where Campbell lived most of her adult life. One of the notes reports that everyone a local historian spoke with said that 'their mother had a copy' and Campbell's grandson recalled 'many copies of the book lying around his childhood home; apparently a number were used to prop up the couch!'

The notes – there are eighty pages of them – are filled with colourful details like this. They also provide background on each person mentioned in the text and serve as a 'reality-check,' signalling, for instance, when a claim that Mrs Campbell made is confirmed by the Privy Council judgment.

The authors have clearly given a great deal of thought to the tricky issue of how to present Campbell's story in a way that piques interest and gives context without giving away too much, and, more importantly, without providing a pre-interpreted experience of the text. The primary strength of their presentation is that they allow Campbell to speak and readers to have their own reaction – alternately to laugh at her audacity, gasp at her brashness, and admire her persistence and fortitude.

A good example of this 'just the right touch' is the introduction, which says very little about what is to come beyond the facts. However, it includes a marvellous selection of photographs, which include Campbell as a Toronto debutante, a photo of her in her wedding dress, and pictures of her parents, including a long-dead lawyer father. Present here, though conspicuously absent in her own text, is her Boston clergyman husband, along with their spitting-image children.

The decision to refrain from providing an up-front analysis of Campbell also allows suspense to build, so that by the time the epilogue arrives, one is dying to hear what the author-editors think of the burning questions at the heart of the story: Was the trustee a crook? Was there really a conspiracy to cover for him?

Different perspectives are provided on these questions, along with reflection on Campbell's motives and speculation on why various members of the legal establishment reacted to her in the way that they did. Much of the Backhouses' presentation takes the form of a summary and accompanying photo of each participant in Campbell's legal ordeal, what they did and how that squared or did not square with what Campbell said about them. The author-editors clearly admire Campbell's spunk, as most readers will, but here is where they ask questions about the accuracy of some of her views, comment on some of her less positive personality traits, and compare her account of what happened to what others said.

No doubt readers of this text will each emerge with their own thoughts about it – the extent to which Campbell was punished for acting in a way that was considered 'unwomanly' for someone of her class and the 'reasonableness' of the reaction of individual members of the establishment

to her. The Backhouses have equipped us to think about these issues in an intelligent and fair way, finally pulling Mrs Campbell's side of the story from its hiding-place beneath the couch. (ANGELA FERNANDEZ)

Paul Bourassa, curator. *Picasso and Ceramics*

Éditions Hazan and the Gardiner Museum of Ceramic Art. xi, 288. \$79.99

*Picasso and Ceramics* is the catalogue for the 2004 exhibition of the same title organized by the Musée National des Beaux-Arts du Québec. The book contains five engaging and informative essays chronicling Pablo Picasso's turn to ceramics, the evolution of his prodigious body of work in the medium, and the details of his working relationship with the Atelier Madoura in the village of Vallauris, France. The book is well illustrated, containing over two hundred and fifty colour and black and white images documenting the exhibition and the evolution of Picasso's work as a ceramicist. In addition, there is a very useful, comprehensive bibliography of books, articles, and exhibition catalogues pertaining to Picasso's ceramic oeuvre.

As Paul Bourassa, curator of the exhibition 'Picasso and Ceramics' and lead author of the catalogue, notes, the aim of the exhibition and its accompanying catalogue is 'to demonstrate the importance of Picasso's contribution to the history of the discipline.' Bourassa means the history of the discipline of ceramics, in which Picasso's 'discovery' or turn to clay in 1947 has always been viewed with some suspicion. I would argue that the book makes a similar case for the importance of Picasso's work in ceramics to art historical scholarship about the artist. Despite the seriousness and intensity of Picasso's engagement with the medium of clay (his ceramic oeuvre is estimated to be as large as 4500 pieces), this body of work is still often neglected and dismissed as 'decorative' or a leisure-time pursuit in Picasso scholarship. *Picasso and Ceramics* works both to legitimize Picasso's work in clay as an important contribution to the discipline of ceramics and to redress the ignorance and prejudice towards ceramics as a medium of art that lie at the root of its marginalization and denigration in art history's treatment of Picasso's career.

Each of the essays contributes to this twin objective. Bourassa's lead essay 'Encounters with Ceramics,' demonstrates that Picasso's interest in pottery was not sudden but went back to his early encounters with and admiration for the work of Spanish and French artists such as Paco Durrio and Paul Gauguin, both of whom produced pivotal works in ceramics in the 1880s and 1890s. Under their influence Picasso produced sketches for vases in 1902 or 1903 and produced his first works in ceramics in 1906. Along with Bourassa's essay, which goes on to chronicle in detail the continuing evolution of Picasso's work in ceramics through 1969, Harald

Theil's essay, 'The Preliminary Drawings for Picasso's Ceramics,' makes the case that Picasso's works in clay are essentially that of a ceramist in the way they demonstrate a conscious adaptation of historical sources and the conventions of the discipline. Theil focuses on the anthropomorphic and zoomorphic works Picasso produced in the late 1940s, which were at once vessels and sculptures, to make his point. Readers interested in the history of ceramic workshop production will be delighted with Yves Peltier's essay, 'Madoura,' about the eponymous atelier founded by Suzanne Ramié in 1938 in the village of Vallauris, where Picasso worked from 1947 to 1971. Ramié played a central role in the revival of traditional French pottery from southern France as well as made a name for herself with innovative designs based on her reinterpretations of these traditional forms and their glazes. The repertoire of forms Picasso used for his anthropomorphic and zoomorphic works were those Ramié had revived. A related essay by Marie-Noëlle Delorme discusses the posters Picasso produced for the annual exhibition of the Association Vallaurienne d'Expansion Céramique from 1948 to 1964. The final essay, 'Ceramics: Sources and Resources,' co-authored by Léopold L. Foulem and Paul Bourassa, provides a wealth of information regarding Picasso's techniques and formal appropriations that, once again, makes the case for the artist as technical master and conceptual innovator in the field of ceramics and the history of art.

The aim of legitimizing the work of an artist is a delicate one that at times can devolve into exaggerated claims of significance. *Picasso and Ceramics* avoids this trap through the use of documentary evidence and a careful assessment of the artist's contribution to the field of ceramics that substantiates the exhibition's claim that Picasso is one of the greatest ceramists of the twentieth century. (ELISSA AUTHER)

Joseph L. Mangina. *Karl Barth: Theologian of Christian Witness*  
Ashgate. xiv, 208. \$89.95

In his autobiography, Sartre poked fun at the man who attempted to educate himself by reading through the library by starting with books whose titles began with 'A.' It is no exaggeration to say that Karl Barth wrote a library all by himself, and that only in time will future students begin to read him from a few familiar well-studied set pieces.

Until then, new readers of the last century's greatest Protestant theologian will want a guide to his huge corpus. Joseph Mangina succeeds where many others have failed in offering a readable yet comprehensive introduction to Barth's *magnum opus*, the eight-thousand-page *Church Dogmatics*. Mangina's succinct and clear prose reads like that of a seasoned lecturer who knows how to draw out the important distinctions and make

the relevant criticisms without making anything seem complex or convoluted.

Perhaps more importantly, at every point Mangina encourages his readers to read Barth for themselves. In this he admirably succeeds by producing an introduction to Barth's thought which avoids the common mistake of aiming for comprehensiveness by offering the background information and main arguments necessary to make the main themes of Barth's work accessible. This is a true reader's guide.

The book opens with a brief biography, which has the special merit of emphasizing the humour and sheer delight in God that pervaded Barth's life and work. It then proceeds through the main structures of Barth's thought framed in terms of the doctrines that focus the *Church Dogmatics*, revelation, God, creation, reconciliation, and ecclesiology/ethics. Each chapter compares what Barth says about these doctrines with one of his interpreters, casting helpful illumination on Barth's thought. These engagements (with George Lindbeck, Michael Wyschogrod, Stanley Hauerwas, Robert Jenson, and Henri de Lubac) will be of special interest to scholars already familiar with Barth.

Mangina's main question is ecumenical: What does Barth have to offer to the *whole* church? The final chapter succinctly answers the question by summarizing the book's chapters in the form of a set of prophetic challenges Barth offers to the church. First, Barth challenges all Christian churches to recall that Christianity is not adherence to a principle, but to a person, the crucified and risen Jesus. This implies an important second point, that this focus on the person of Christ sets Christians in a special relationship to the Jews. While Mangina thinks Barth should have spoken more clearly about this relationship, he is quite correct to point out that Barth continually stressed that Christians have a special relationship to Jews that must situate Christian ecumenical thinking.

Barth's third challenge to the ecumenical church is to understand itself as united in a collective listening to scripture. It is as the church submits itself to scripture that it will discover its unity. Here liberals are chastised for ignorance of scripture, and conservatives for their rigid and untheological exegetical practices. This submission to scripture must also, fourth, be open and attentive to the needs of the world. God is for humans, and so too must the church be for the world. True ecumenism is inwardly united by listening together to scripture, and outwardly by its love for the world.

These last points rest on a final challenge to the church, to understand that it is not our approach to God and others that matters, but his approach to us. Throughout his career Barth stressed that God's word in Jesus Christ comes from outside humanity, remaking it and opening eyes to realities never before grasped. This 'drawing near to creatures by becoming one of them has the most extraordinary consequences for the way we live our

lives, both in the church and in the world. The doubly eccentric existence of the church means that it is drawn off centre, first of all by the triune God who graciously invades and renews the lost creation, but secondly by the world God has loved.'

The book is occasionally marred by typographical errors, most glaringly in the welcome outline of the structure of the four massive parts of *Church Dogmatics* volume 4. Similar outlines of the other volumes would have been appreciated. These are minor criticisms of what deserves to become the definitive introduction to a theologian who rewards serious study. (BRIAN BROCK)

Irena R. Makaryk. *Shakespeare in the Undiscovered Bourn:  
Les Kurbas, Ukrainian Modernism and Early Soviet Cultural Politics*  
University of Toronto Press. xx, 257. \$58.00

Les Kurbas was a central figure in the modernist transformation of Ukrainian literature that took place in Soviet Ukraine in the first decade after the revolution. He was the founder and director of the Berezhil' Artistic Association, first in Kyiv and then, after 1926, in Kharkiv, where it moved. His impact on Ukrainian theatre and the literary climate of Ukraine in the 1920s was enormous. Almost single-handedly, he transformed Ukrainian theatre, which had been a simplistic ethnographic medium, restricted by tsarist edicts to a narrow register of quaint productions, into a powerful artistic force where modernism struggled with the new ideological restrictions imposed by a communist regime and European classics and competed with Ukrainian dramas in bold new productions that broke new theatrical ground. Kurbas brought the best of western European theatrical practice, melded it with the creative energies of Ukrainian and Russian modernism, and developed a theatrical style and repertoire that challenged both viewers and commissars to examine the function of art and ideology in a new age. Needless to say, such dramatic innovation did not always find a receptive audience. In Kurbas's case however, it was a hostile ideological and national reaction that doomed him. The Soviet authorities in Moscow had no sentiment for such free-spirited modernist expression. But since Kurbas was doing it in Ukrainian, not in Russian, both the theatre and its creator had to be destroyed. The genius that had helped transform Soviet and indeed European theatre became a victim of a regime that saw no benefit in Ukrainian modernist art.

Irena R. Makaryk's book tells the story of Kurbas's theatrical efforts from his earliest tentative steps as a student in Vienna through his major successes as the master of the Berezhil' Theatre in the capital of Ukraine and finally to his tragic conflicts with the thuggish arbiters of Soviet aesthetics. She organizes her narrative chronologically and structures it around a

series of Shakespearean presentations. Kurbas's own *Macbeth*, first in the Ukrainian countryside (Bila Tserkva and Uman' ) in 1919–20 and then in Kyiv in 1924, Saksahansky's *Othello* in 1926, and Yura's *Midsummer Night's Dream* in 1927. The subject of her monograph, however, is the complex interaction of modernist poetics, communist ideology, Ukrainian patriotism, and the peculiar vision of a political theatre developed by Les Kurbas.

The great strength of Makaryk's book lies in the blending of three very great virtues. First, she has done a very thorough job of researching the archives in Ukraine. This is no mean task, given the conditions that prevail there to this very day. Her study benefits enormously from the extraordinary level of detail that supports her analysis. Second, Makaryk is equally at home in west European theatrical history. Kurbas was not exclusively a Ukrainian figure. Although little known (largely as a result of his fate), his work put him in the vortex of European theatrical innovation in the decade following the First World War. Makaryk has the facts and the insight to make these interconnections come to life. Third, Makaryk is a Shakespeare scholar with deep roots in theory and the interpretation of theatrical productions. Her analyses and descriptions have the benefit of centuries of theatrical experience. Her only fault, if fault there must be in such an excellent book, is that she cannot divorce her feelings, both enthusiasm and anguish, from the story she is telling. (MAXIM TARNAWSKY)

Martha J. Nandorfy. *The Poetics of Apocalypse:  
Federico García Lorca's 'Poet in New York'*

Bucknell University Press 2003. 318. US \$60.00

In *The Poetics of Apocalypse: Federico García Lorca's 'Poet in New York'*, Martha J. Nandorfy provides a new spin on some of the Spanish writer's most daunting poetry. The posthumous collection reveals a poetic self in crisis, catalysed by a 1929 visit to a city Lorca found corrupt and dehumanizing. But where some readers consider their register unremittingly bleak, Nandorfy associates Lorca's poems with apocalyptic discourse, a move that attenuates the apparent hopelessness of titles like 'Landscape of a Vomiting Multitude,' 'Ruin,' and 'Dance of Death.' Along with an index and bibliography, the book includes drawings by Lorca and depictions of biblical apocalypse.

Nandorfy sees *Poet in New York* as an invitation to death and silence mediated by Lorca's conception of the *duende*, a dark spirit (not mentioned anywhere in *Poet in New York*) who calls the poet to creation, while tempting him to the brink of sanity and existence. In this iteration, however, death and silence do not evoke nothingness; rather, disintegration, in its destruction of form, represents the long-desired fusion with the other and, indeed, with everything in the universe. Consumed in a 'telluric banquet,' the body returns to its original (and future) state, where

'panmaterialism' erases individual identities in the ultimate bonding process. A 'resonant silence' survives, liberated from Logos, the symbolic order, and reason, yet creative in free association and glossolalia.

The study consists of five chapters bookended by an introduction and afterword. The first addresses the poet-seer's repudiation of a city whose alienated inhabitants have lost their connection to the earth and to each other. Chapter 2 examines how the New York poems install a mythic consciousness involving conflation of time and space and what Nandorfy, following Anton Ehrenzweig, calls 'dedifferentiation,' where 'the most antithetical realities, expressed in surrealistic images, are reconciled and understood.' The third chapter discusses apostrophe as the principal trope of apocalyptic poetics in its ability to question the limits between self and other and to evidence the poet's self-implication as a member of the dominant social group he decries. In chapter 4 the speaker offers himself as a sacrificial victim to atone for his class's wrongdoings; meanwhile, enigmatic images and contradiction enact the 'unsayableness' of silence. Chapter 5 turns to the 'ultimate breaking up of language on the other side of apocalypse' – the non-verbal expressions of music and dance in the volume's final poems and images of negated identity in Lorquian drawings recalling those of *Poet in New York*.

Nandorfy's argument is intriguing, but wobbles without a systematic overview of apocalyptic literature as a mode. The absence of specification up front regarding the basic make-up of the source material – biblical and non-biblical – results in scattered, off-hand comments such as, 'The order not to sleep is a traditional feature of apocalyptic discourse' and 'temporal indeterminacy ... is also an essential feature of apocalyptic.' More significant, the discussion vacillates on which elements are integral to the discourse and which optional. Is apocalypse predicated on a deity punishing the guilty and rewarding the righteous (or might it dispense with the divine and imply, as *Poet in New York* does, that salvation lies in union with nature)? Can the impassive force of 'matter unleashed' replace a purposeful God (or gods)? Is exclusionary rhetoric a sine qua non of apocalyptic, which 'absolutizes difference into two oppositional camps' (or can its language be indeterminate and convey apocalypse as the 'synchronic fusion of all')? Does apocalypse still apply when dissolution is not a means to an end (say, the promise of eternal life) but an end in itself ('the undifferentiated unity of all forms')?

Despite her theistic models (the Bible's Revelation, Egyptian and classical myth), Nandorfy concludes, 'While Lorca avails himself of apocalyptic discourse, intertextual references in *Poet in New York* are not limited to the last book of the Judeo-Christian Bible or even its objectives of apocalyptic narrative. God is conspicuously absent. ... Interpreted not as a set of religious belief but as a discourse of dissent, apocalyptic is reactivated by Lorca in the contemporary context.' In lieu of a definitive

outline of what apocalyptic literature entails, however, this provocative study leaves a nagging question: without its supernatural character – divine retribution and reconciliation – is the very concept of apocalypse defanged? (MARIA T. PAO)

Agnes Alfred. *Paddling to Where I Stand: Agnes Alfred, Qwiqwasutinuxw Noblewoman*. Edited by Martine J. Reid; translated by Daisy Sewid-Smith  
University of British Columbia Press. xxxix, 320. \$85.00, \$29.95

Any discussion of as-told-to autobiographies will probably evoke the example of John Neihardt's *Black Elk Speaks* (1932), which exemplifies the motives of ethnographers in recording the details of the past and also the problems inherent in translating, organizing, and editing oral performances into a continuous narrative. Most American Aboriginal narratives have been collected and published by non-Aboriginal editors, and few have been Aboriginal women's narratives. To make available the life experiences of Qwiqwasutinuxw noblewoman Agnes Alfred, a non-literate woman of Alert Bay, British Columbia, and to reduce as much as possible the complications inherent in translation and editing, cultural and aesthetic anthropologist Martine J. Reid collaborated with her subject's granddaughter, Daisy Sewid-Smith, a cultural historian and Qwiqwasutinuxw language instructor at the University of Victoria. Their primary objective, according to Reid, was also the primary objective of Agnes Alfred: 'to record everything she was willing to tell for the written record. ... to ensure the continuity of cultural identity and traditions.'

Born in about 1890, a generation after the practice of slavery among the Qwiqwasutinuxw had ended, two generations before oral storytelling began to give way to the written word, Agnes Alfred attended a missionary school for too short a time, according to Reid, 'to deprive her of her cultural and human identity.' Although they were baptized Christians, she and her husband, Moses Alfred, worked to keep alive their traditions of potlatch and winter dancing while making their transition into a money economy and experiencing the changes brought about by White technology and culture. Both were arrested for participating in potlatch, but Agnes Alfred lived to see the return, in 1978, of Qwiqwasutinuxw ceremonial paraphernalia from the National Museum of Man in Ottawa. She died in 1992, survived by seven of her thirteen children.

*Paddling to Where I Stand* (the title comes from a name meaning 'Many guests are paddling towards me;' i.e., to attend her family's potlatch) begins with sections that Agnes Alfred might call 'long ago'; that is, mythic and historical events which she conveyed to Sewid-Smith through songs, storytelling, and chants and which were transcribed by Reid, and continues through the 'not long ago,' or events she personally had witnessed, such



as her childhood, marriage, and memories of ceremonies and rituals. Although this arrangement of material suggests a loose chronology, in fact the text is associational and seemingly spontaneous, doubling back and repeating itself as memory serves it, only occasionally interrupted by questions from Sewid-Smith or Reid. The result is a strong sense of Agnes Alfred's voice and personality, strong and specific and peppered with humour.

*Paddling to Where I Stand* contains Agnes Alfred's family stories about disputed events, such as the Bella Coola massacre of a Qwiqwasutinuxw village in 1857 or 1858, which will help to fill out the historical record. As well as a trove of rescued detail about Qwiqwasutinuxw ceremonial and daily life, the book includes glossaries, aids to pronunciation, maps with place names, and copious appendices and a bibliography. Reid warns that readers who are not scholars of Pacific Northwest Coast Aboriginal culture may find the book difficult, what with the many names and words that require unfamiliar typesetting and pronunciation, and she is right to give this warning. The pleasure of *Paddling to Where I Stand* for non-specialists, however, will be found, first, in Reid's interrogation of autobiography and her strategies for ensuring that this story is Agnes Alfred's story, and second, in the successful outcome of these strategies. Agnes Alfred emerges, in her own words, the 'extraordinary woman with an extraordinary life' that her granddaughter describes in her funeral elegy. (MARY CLEARMAN BLEW)

Shelley McKellar. *Surgical Limits: The Life of Gordon Murray*  
University of Toronto Press 2003. x, 270. \$45.00

The author has compiled an extensive biography of Gordon Murray (1894–1976) and his accomplishments, and she also reviews and explains the multiple advances in surgery (cardiac, vascular, renal, spinal) in which Murray participated.

Murray, a son of a large family whose parents were farmers in Ontario, in the Stratford area, was raised in a Presbyterian atmosphere and was close to the wonders of nature. Murray entered the Medical School at the University of Toronto in 1914, then enlisted in the army in 1915 and went overseas. At that time the Toronto General Hospital was reorganizing the departments of Medicine and Surgery. Dr C.L. Starr was the first full-time professor in the Department of Surgery, and he acted as a mentor to Murray. Murray was able to have a private practice, give clinical and surgical instructions, and participate in surgical research. He was a poor communicator with other surgeons, and believed that they were jealous of his skills and innovative projects. He was basically a general surgeon, but had a wide range of expertise in abdominal surgery, chest surgery, and

orthopedic surgery. Murray was in the forefront of cardiac surgery, treating blue babies with appropriate vascular shunts, and also performing arterial and venous surgery, made possible by utilizing heparin. He was the first to develop a renal dialysis machine, and later performed renal transplant surgery.

Unable to get co-operation and funding from the University of Toronto, he got donations from the Caven Foundation and later from the Gardiner family to support his private research, seeking to cure cancer by utilizing cancer antiserum produced from horses.

He tried to seek a surgical treatment for paraplegics who had spinal-cord injuries. This involved first experimenting on rats, dividing their spinal cord and then approximating it with sutures. In the human paraplegics, he performed decompression laminectomies of the spinal cord and resection of fibrosis around the spinal cord. He gave the impression to the public that he had approximated the injured spinal cord. His technique did not stand up to scientific scrutiny, and this brought him much grief. He was ostracized by the surgical community, and in his later years he completely discontinued surgery.

Murray left a legacy of being an innovative surgeon, especially in the treatment of cardiac, vascular and renal disease. The accompanying photographs of his family and hospital personnel and diagrams give the reader a deeper appreciation of his surgical expertise. This book is recommended, especially to persons interested in Canadian surgical history and in the life of a surgeon who faced much opposition in his surgical research and yet generated much publicity via the news media for his accomplishments. (IHOR IVHEN MAYBA)

John R. Hinde. *When Coal Was King:*

*Ladysmith and the Coal-Mining Industry on Vancouver Island*

University of British Columbia Press 2003. ix, 277. \$85.00, \$24.95

This history of coal-mining in and around Ladysmith on Vancouver Island from the 1850s to the First World War is scholarly and well researched, sympathetic to the coal miners and their families and aware of the context and the times of their rough lives. It begins with biographies of the owners of the mines, continues with stories, well-documented, of workers' experience in the pits and in the townsites, and of their deaths in dangerous conditions. It concludes with 'the Great Strike' of 1912-14 when the impoverished miners finally caved in to the intransigence of the owners with the aid of strike-breakers on the eve of the First World War.

Coal-mining was *the* industry for Vancouver Island from the mid-1880s until the 1920s (with fluctuations along the way). John R. Hinde provides the essential statistics in his introduction: in 1911, before the Great Strike,

Vancouver Island's collieries employed over 4600 men and mined a record 1.8 million gross tons of coal. Markets in both Canada and the United States kept the mines operating. The important centres were at Nanaimo, owned by a San Francisco company after 1902, and the Dunsmuir family's operations at Cumberland, Wellington, and latterly at Ladysmith. The focus here is on Ladysmith, first occupied by Europeans in 1889. The mine here was owned by James Dunsmuir, son of the original Dunsmuir, Robert. As sketched by Hinde, James was a lesser man than his convivial and enterprising father; he is depicted as a dour Canadian Scot, arrogant, bigoted, stingy, greedy, and mean.

The book is also about theories of resource frontiers. Hinde discusses the concerns of theorists – their preoccupation with explaining the alleged radicalism and militancy of the province's industrial working class, otherwise called the theory of 'Western Exceptionalism' as propounded by, among others, David Bercuson, and in American versions the 'frontier thesis' by Frederick Jackson Turner, and the 'isolation theory' by Clark Kerr and Abraham Siegal. In different ways these theories treat a perceived radical tendency of western workers in resource industries during the early phases of European settlement of western regions as a product of geography, working at the frontier of a new continental society and the nature of resource industries and their isolated settlements. Hinde takes issue with these theories on the grounds that they ignore class-based economic conflict. Of Bercuson's approach he suggests that it 'reduces workers to the status of passive victims of largely impersonal forces, such as demography and isolation, rather than seeing them as active participants in the daily class struggles that shaped their experience of objective social reality.'

In contrast to the Western Exceptionalism approach, Hinde argues that the focus should be on the experiences of workers in the mines, in the political sphere, in the living conditions of the time and place. What appears as militancy was simply the growth of industrial trade unions and the development of labour political movements in response to the exploitative conditions of capitalist production and the collaboration in that by politicians of the period. Coal-miners in British Columbia and elsewhere, and later, forestry workers, were extremely vulnerable to exploitation. In a resource region, those workers were the industrial workforce, and they responded just as workers elsewhere did, by trying to improve their incomes, working conditions, living conditions, and political influence.

The book, then, becomes a documentation of the conditions these workers experienced and the meanness of the capitalist system that employed (and often dis-employed) them. But it is not a polemic by any means; rather, it is a solid and scholarly study of what happened at Ladysmith at the turn of the century. It notes how difficult it was for leaders of the working-class movements to bring everyone together: there were

always divisions within their ranks, whether by ethnicity or rank in the industrial ladder. Hinde explores these divisions and their consequences along the way to the final terrible two-year strike that virtually destroyed the spirit of the miners. Historians of the 'Western Exceptionalism' school seem to have damned them as violent anarchists. Hinde concludes: 'this was no storming of the Bastille.' It was a tragic dénouement to bitter conflict between those who had much wealth and those who had none. (PATRICIA MARCHAK)

Ian Radforth. *Royal Spectacle: The 1860 Visit of the Prince of Wales to Canada and the United States*

University of Toronto Press. xi, 470. \$75.00, \$39.95

Canadian historians of a certain generation used to point out with some disdain that in 1864 the local press in Charlottetown took a far greater interest in the arrival of the circus than in the deliberations of the colonial politicians who were constructing the Dominion of Canada. After reading *Royal Spectacle* and the growing number of studies that demonstrate the importance of celebrations, memorials, and other public spectacles in the formation of social, cultural, and national identities, one is now tempted to conclude that the local press made the right choice.

In this fine book Ian Radforth examines the visit of the Prince of Wales to Canada and the United States in 1860. Albert Edward came at the invitation of the colonial government to open the Victoria Bridge in Montreal, one of the true engineering marvels of the age. The politics of the visit, of course, ran far deeper. The colony had supported Britain in the Crimean War, and the visit was seen as suitable thanks from a grateful nation. Sending a prince to a colony (Prince Alfred was off to Cape Town at the same time) was also part of an imperial strategy – what Radforth calls 'royal populism' – in which the public display of a royal person was used to celebrate the direct link between the monarchy and the people. For their part the colonists responded to the visit with enthusiasm. Every village and town along the route – from St John's to Windsor – expressed its undying loyalty to Queen and Empire. The prince was processed through the streets and under elaborate arches; he was fêted at receptions, and enchanted with ornate and magical balls. Forced to maintain an exhausting, indeed often numbing, pace, the prince took some relief on the occasional free days when he could play the role of tourist, although when he gazed at the appropriate sites he usually found the locals gazing back. Even the American states seemed determined to welcome the prince (who became Baron Renfrew south of the line) with such fawning gestures that everyone seemed to forget that unfortunate war which had divided Anglosaxondom less than a century before. The popular press on both

sides of the Atlantic wrote up each episode of the trip in fulsome and at times ironic tones; the visit had indeed become a Royal Spectacle.

Drawing upon rich archival sources and the insights of scholars who have studied such public moments, Ian Radforth skilfully deconstructs the royal visit at several levels. Always mindful of the political narrative (both local and imperial) which defined and organized the tour, he presents several fascinating portraits of the leading characters, and embellishes the study with many incidents (fashions, menus, and a collapsing dance floor) which can intrigue and delight the reader. Although the book is very long, it is well organized, always accessible, and clearly written. At the centre of the study, however, is a single dominant concern. The book essentially is an elaborate identity story, intent on drawing out what the royal visit reveals about how these colonial communities were constructing their own identities. When the prince and his suite arrived, the British North Americans put themselves on public display, performing through all these elaborate ceremonies important rituals of citizenship. They set out to impress others with their unity of spirit and purpose; but as Radforth reveals time and again such harmony was often more apparent than real. Unity meant something very different in Catholic Quebec from what it meant in the British Protestant towns of Canada West. Women were almost entirely excluded from public roles in these celebrations, although they were able to display themselves at the many balls, which the young prince especially enjoyed. For his part, the colonial secretary, the Duke of Newcastle, excluded people of colour and members of the Orange Order from appearing in their corporate identities before the prince; and the demands of Orangemen to be seen publicly as Orangemen provoked the most serious incident on the tour, forcing the royal flotilla to bypass Kingston and Belleville. The relationship between the Aboriginal peoples of Canada and the royal visit was especially complex. As on many other occasions, the arrival of an important personage was taken as an opportunity to appropriate and display Native peoples; but it also provided an opportunity for Native peoples to claim public attention, affirm loyalty on their own terms, and demand redress of their grievances. The chapter on Native peoples is especially strong and should be required reading.

At the end of the tour, Prince Albert Edward sailed for home, leaving behind many a broken heart, as well as bills to be settled and once-royal goods to be sold (at a premium) to the highest bidder. Daily life in British North America seemed to return to normal. In the United States, however, Confederate guns soon opened fire on Fort Sumpter, quickly dissipating whatever magic the prince had bestowed on his American cousins. What then had been the impact of this event? The author is both judicious and moderately conservative. For all the tensions the tour revealed, for all those excluded or placed further down the list, the royal spectacle was in the end an affirmation of loyalty and identity. The royal person provided a focus

for these colonial communities to perform their own stories, telling each other and the world who they were. Outsiders (and especially the international press) may have found these performances a little strange. Certainly some of their reviews were less than complimentary. Nonetheless, the visit had brought colonials together in a common cause, and they found that they spoke the same language of loyalty. And celebrating such loyalty may well have helped to secure a British identity that in a few short years would help to draw those fathers to Charlottetown to practise in a much less public way the craft of nation building. (WILLIAM WESTFALL)

Ronald Rudin. *Founding Fathers: The Celebration of Champlain and Laval in the Streets of Quebec, 1878-1908*

University of Toronto Press 2003. xii, 290. \$60.00, \$27.95

Every year or so the media publish poll results showing that Canadians are ignorant of their country's history, and I always wonder why the pollsters consider that the name of the winning goal scorer in a Canada-USSR hockey tournament is essential historical knowledge. Ronald Rudin's latest book points towards an explanation. What's important for citizens to know about history is determined by prominent social, cultural, or political groups whose purposes are served by the celebration of particular elements from the past.

Rudin describes the planning and execution of public events honouring two historical figures: Samuel de Champlain, founder of Quebec and first governor of Canada; and François de Laval, the first Bishop of Quebec. Neither had attracted much public interest before the 1870s. But then, between 1878 and 1908, four great celebrations were organized in their honour: a lavish funeral for the bones of Laval, whose recently discovered coffin had been lost and forgotten since its 'temporary' burial in 1708; the dedication of monuments to both men; and the tercentenary of Quebec's founding.

Various groups struggled for control of those events: the form of celebration as well as the choice of historical figure to honour conveyed important messages to the citizens of Quebec as well as to tourists, invited dignitaries, and others who attended. Laval, a strictly Catholic hero, who had played a role in New France's civil as well as ecclesiastical government, could be used to remind French Canadians of the importance of religion in their national traditions and identity, and to bolster the claims of the ultramontane clergy to prominence in the social, cultural, and even political life of Quebec. The church that Laval had founded, proclaimed a prominent cleric at the Laval monument unveiling, 'ought to be involved today ... in public affairs.'

Champlain was a more ambivalent figure. As first governor of New France, he could be seen either as the father of the French-Canadian nation or as the first in a line of governors of all Canada, whose successors were the governors-general of modern times. Decisions about the Champlain monument or the tercentennial festivities were thus disputed among French-Canadian nationalists, federal politicians, and imperial officials, as well as clerics wanting to associate Champlain with the founding of a Catholic enterprise, and local businessmen wanting simply to promote tourism.

In the end, it was the people who could raise the money who got to shape the commemorative projects. The Champlain celebrations couldn't be carried off without donations from English-Canadian, federal, and imperialist sources. The tercentennial in particular was influenced by people like Governor-General Lord Grey, who saw the commemoration of Quebec's founding as a way 'to honour the ground where the foundation of Greater Britain was laid' (though Henri Bourassa thought that it rubbed French Canadians' noses in the conquest and the grandeur of British imperialism).

No wonder Rudin finds that French Canadians showed little enthusiasm for the tercentennial. They turned out instead for that summer's three-day festivities associated with the Laval monument unveiling. That monument, funded largely by donations from Catholic institutions, could be given a form and meaning more congenial to ultramontane clerics and French-Canadian nationalists.

Drawing on an abundant recent literature concerning parades, public celebrations, monuments, and historical pageants, Rudin attempts to understand the messages that organizers conveyed by the ordering and routes of processions, the designs and inscriptions of monuments, the decorations of parade floats, and so on. This is certainly an important and interesting part of his demonstration – though reading such visual elements is necessarily a speculative and risky enterprise, and Rudin hasn't always managed to avoid mistaken or doubtful interpretations.

This book is eminently readable and easily accessible to a broad readership as well as to specialists. It offers an often fascinating view of a form of historical and civic consciousness-raising which our own age has lost the capacity to enjoy. (A.I. SILVER)

D.M.R. Bentley. *The Confederation Group of Canadian Poets,  
1880-1897*

University of Toronto Press. xiv, 412. \$65.00

Modernist detractors – the most famous being F.R. Scott in 'The Canadian Authors Meet' – and respectful scholars from W.D. Lighthall to Malcolm

Ross have helped to create an entity known to scholars of Canadian literature as the Confederation poets; but ideas about that group have, D.M.R. Bentley argues, usually been 'assumed' rather than fully investigated. Therefore, Bentley begins at the beginning in this authoritative volume, seeking to establish whether there was a clearly defined group of poets in 1880–97, whether and how they understood their collective identity, and how best to characterize their points of affiliation and divergence. The result is what will surely prove the definitive work of scholarship on these poets and their times.

In three hundred pages of dense, rigorously researched, and meticulously presented detail, Bentley argues that six writers (Charles G.D. Roberts, Archibald Lampman, Bliss Carman, William Wilfred Campbell, Duncan Campbell Scott, and Frederick George Scott) formed a distinct group linked not only by birth in the early 1860s and subsequent literary stature but also by common 'concerns, themes, and techniques.' He considers and rejects other candidates for membership, including Pauline Johnson, demonstrating that these writers, with Roberts as their unofficial leader, shared a coherent identity based on an interest in Canadian nationhood, local landscapes, mythological themes, and spiritual questing as well as a late Victorian appreciation for the Romantic poets and a commitment to a high degree of technical and formal sophistication. They found international recognition and a 'shared energy, purpose and achievement' for well over a decade, until long-standing tensions between Campbell and the others led to the group's acrimonious and public disintegration. Drawing together much of his own previous scholarship as well as others,' and deepening it with a staggeringly extensive investigation of archival material, correspondence, and obscure periodicals, Bentley demonstrates the connections between group members and their active participation in the literary and cultural debates of their day.

This is an outstanding scholarly achievement, the culmination of an immense amount of primary research and an intimate knowledge of the subject. An undertaking of such magnitude will invariably invite some queries and criticisms, in this case rather minor ones. Disparities in the attention paid each poet are probably inevitable but nevertheless disappointing. Bentley focuses primarily on Roberts, Lampman, and Carman (in that order of emphasis) and has less to say about Campbell, outside of his role in the 'War among the Poets,' surprisingly little about D.C. Scott, and almost nothing about F.G. Scott, whose greater religious orthodoxy – he was the only member of the group not to reject his Christian faith – might have formed an instructive contrast to his better-known contemporaries.

Bentley states that he aims to 'cast fresh light on the Confederation poets' and, by implication, to rebut 'Modernists' self-serving stereotypes,' but his achievement is something different, if equally worthy. The lengthy sections on the Romantic nationalism of the Young Canada movement, on



therapeutic nature as solace for the over-taxed soul, and on the poets' various searches for solutions to religious crises are unlikely to prove F.R. Scott's caricature entirely wrong. Instead, Bentley gives flesh to both the modernist stereotype and the serious observations of earlier scholars, demonstrating the complexity with which the group, collectively and as individuals, navigated the cultural and aesthetic currents of the day; to that end, discussions of Roberts's poetic theories, Carman's unitrinian philosophy, Lampman's adventures in theosophy, D.C. Scott's *symbolisme*, Campbell's charges of puffery, and peripheral but relevant cultural and biographical matters such as the rage for mind-cure, 'meteorological determinism,' the nature movement, occultism, political disagreements, press controversies, illicit affairs, Bohemianism, opportunism, rivalries, loyalties, and personal failings, to take only a few examples, make for fascinating reading. Sometimes the detail is overwhelming and Bentley's prose rather clotted, making for a difficult, diffuse argument – but the sheer richness and quality of the material override any such criticism. What the study does most effectively is enable readers to appreciate the myriad contexts against which these poems can and should (indeed must) be read. Bentley's commitment to taking seriously both the craft and the philosophical influences of the poets does not so much cast fresh light on as significantly deepen and expand scholarly understanding of Canada's first national, and internationally recognized, poets. (JANICE FIAMENGO)

Timothy B. Smith. *Creating the Welfare State in France, 1880-1940*  
McGill-Queen's University Press 2003. viii, 241. \$75.00

Since the publication in 1963 of Stanley Hoffmann's important essay 'Paradoxes of the French Political Community,' historians have generally accepted the view that for much of the Third Republic France suffered from economic, political, and social paralysis and from an inability to formulate stable domestic programs. This carefully researched historical monograph takes issue with this perspective by focusing on the construction of the French welfare state in this period. Timothy Smith suggests that a welfare state did not emerge fully formed in the aftermath of the Second World War, as many postwar French politicians would have us believe. Rather, it was built on the prior creation of 'mini-welfare states' in the 1920s and 1930s in various cities throughout France. Smith examines the politics of health care and employment policy, in particular, in the cities of Lyon and Paris to support this argument, using a wealth of archival sources.

The impediments to welfare reform before the First World War were many. They included the resistance of entrenched local elites, the conflict between religious and secular authorities, and regional traditions. In 1914 France lagged far behind Britain in providing various forms of welfare,

which largely remained in private hands, but the war gave a new impetus to social reform. By 1920 most politicians had come to believe that France had to 'catch up' and assist its population or the nation risked falling into serious decline. In 1920, Dr Edouard Grinda encouraged the Chamber of Deputies to pass a health insurance system that would rival Britain's National Health Insurance Act of 1911 and went on to become the chief architect of France's 1928 medical insurance law. The most compelling argument for welfare creation was one that arose out of demographic concerns. France, whose birthrate was modest in comparison to other European countries for much of the nineteenth century, lost between 1.3 and 1.4 million soldiers during the First World War. Many more were maimed and wounded. In a country that could ill afford to lose so many men, pronatalist arguments, which already abounded in the aftermath of the Franco-Prussian war of 1871, became even more pressing. The depopulation crisis and concerns about social hygiene allowed the French to overcome many of the arguments against national reform, so that pronatalism became the driving force behind French social policy. Pensions were only a second priority. Smith explores health reform and measures to deal with unemployment in detail, showing that France began to formulate national standards, which were in many cases demanded at the local level. He concludes by suggesting that the beginnings of the welfare state were more the result of economic necessity than of political idealism and that by 1945 France was poised to consider the Conseil national de la résistance's call for a national system of social security.

Smith's comprehensive study of local welfare initiatives is both welcome and timely. While a bibliography would have been helpful to readers, the book is well organized and clearly written. It should be stressed, however, in light of the work of Kristin Stromberg Childers, Marie-Monique Huss, Susan Pedersen, Françoise Thébaud, and Richard Tomlinson, that Smith is not alone in finding the roots of the French welfare state in the interwar period. Smith has an important story to tell regarding the municipalization of social reform in France, even though the political context in which social reform took place is only hinted at. Indeed, given France's economic weakness and political disarray in the interwar years, the reader is still left asking how local politicians in Paris and Lyon actually managed 'to deliver the goods during times unfavourable to expensive new social ventures.'

(CAROLINE FORD)

James A. Flath. *The Cult of Happiness:*

*Nianhua, Art, and History in Rural North China*

University of British Columbia Press. xii, 195. \$85.00, \$27.95

*Nianhua*, 'New Year Picture' prints usually in bright colours, are or were, put up in virtually every Chinese peasant's house at the time of the

traditional lunar New Year. They commonly show various deities, such as 'The Jade Emperor' or the 'Stove God,' historical figures often taken directly from popular theatre, and assorted symbols of prosperity and good fortune for the coming year, prominently including male children and lots of money.

The Chinese Communist party favoured this 'art of the people' while trying to purge it of 'feudal superstition' and give it correct political content, i.e., pictures of model workers replacing the Stove God, tractors replacing 'the Spring Ox.' But this book is not mainly about Chinese communism, as its chronological scope is from the 1880s to 1950. In some ways the availability of visual materials dictates this time frame. Although produced in prodigious numbers, few examples of this ephemeral art (calendar art) survive from much more than a hundred years ago, and after 1949 the Communist government erased most of the authentic folk culture from these prints by taking over total control of their production, distribution, and content.

There can be no doubt that this short book, densely packed with new information and well illustrated in colour as well as black and white, is an original contribution to the well-worked field of Late Imperial–Republican era Chinese history. James A. Flath brings to the history new material and a seriously interdisciplinary approach, one which draws on anthropology, folklore studies, and politics, as well as combining history with art history.

In a sense, this is regional history, for he concentrates on the North China low plain (Shandong, Hebei, Henan), but it shows how national events, from the First Sino-Japanese War (1894–95) to the Communist Revolution, impinged on rural culture and rural consciousness. The prints themselves, notably those from the most famous centres of Yangliuqing and Yangjiabu, had a geographic distribution which, if not quite nationwide, went far beyond the Lower Yellow River valley.

Although roughly chronological, the book moves through six topically organized chapters: 'The Production of Print Culture,' 'Home and Domesticity' (how peasants actually used the prints as an integral part of family life and ritual), 'State and Society,' 'Retelling History,' 'Rural Print and Cosmopolitan Mystique' (urban images of modernity penetrating rural China and peasant consciousness), and a final chapter, 'The Politics of the Popular' attempts by reformers and revolutionaries to instil modern, nationalistic values in rural society.

It is expected that reviewers for specialized disciplinary or scholarly journals will at this point say how and why this is 'a contribution to the field.' *UTQ* readers will be more interested in knowing if there is anything here for the non-specialist.

There is, but. ... *the illustrations*. Forty-eight colour plates is lavish for an academic title. A pity the book's conventional size only allows for  $4\frac{1}{2} \times 2\frac{1}{4}$ " illustrations so that for detailed prints (and Chinese folk art abhors a

vacuum), sharp eyesight or a magnifying glass is essential. *The text*. In some deft passages Flath illuminates his textual research with first-hand observations in the North China countryside, but many more pages are devoted to situating that research in the 'China field's' discourses about modernity and tradition. *The Politics*. There is a succinct, well-crafted account of Communist manipulation of this traditional popular art from the late 1930s to 1950, but this is just the tail end of the book.

Of course, the relative scarcity of revolutionary politics is only a defect if the reader were expecting this to be a book about the Chinese revolution. The author cannot be faulted for writing on another, equally valid subject. But choosing for the dust jacket the very last illustration from the book, 'Looking at the Tractor,' by Li Qi, dated 1950, is somewhat misleading. It is a book more about 'Stove Gods' than tractors, and it is the reader with an interest in folk culture and folk art who is most likely to find it rewarding. (RALPH CROIZIER)

Joy Dixon. *Divine Feminine: Theosophy and Feminism in England*  
Johns Hopkins University Press 2001. xx, 294. US \$57.00

In 'Isis Unveiled: Personal Recollections of Madame Blavatsky' (*Occult Review*, November 1918), Edmund Russell described his friend, the mysterious spiritual founder of the Theosophical Society (TS): 'She suggested the *monsterism* of those strange forms Blake drew; whose clothes, hair, gestures, seem part of the rocks and trees which surround them; who walk girdled with the Zodiac and hold converse with the gods.' Born in the Ukraine in 1831, Helena Petrovna Blavatsky left her country and husband at seventeen and travelled the world, visiting Egypt, India, and the Americas, and spending years in a Tibetan monastery studying with the Masters of the Great White Lodge. The ancient wisdom of these Mahatmas formed the basis of the esoteric spirituality she exported to the West, co-founding the TS with the American lawyer Henry Steel Olcott in New York in 1875. The TS was committed to a 'Universal Brotherhood of Humanity without distinction of race, creed, sex, caste or color,' to the comparative study of world religions, philosophies, and science, and to the investigation of natural laws and humanity's dormant powers. Initially popular in England with men seeking greater scientific content in religion, theosophy also attracted thousands of women for whom spirituality was central to feminist action. This is the focus of Joy Dixon's groundbreaking study, *Divine Feminine*.

Dixon departs from historians of British feminism who minimize the role of spirituality in the lives of politically active women in the 1890s and early twentieth century. She observes insightfully that, as a 'modern' and progressive political formation, feminism is widely construed as a secular

movement – ‘any vestiges of an anachronistic religiosity will, many scholars still seem to assume, be discarded as the movement becomes more fully modern, and therefore secular’ – and, in contrast, takes seriously the spiritual rhetoric that often informs women’s feminist politics. Dixon shows how the ts influenced, directly and indirectly, cultural perceptions of disenfranchised womanhood, both in relation to disenfranchised spirituality in a capitalist, industrialized, secular society and as symptomatic of larger cosmic cycles. In her seminal work, *The Secret Doctrine* (1888), Blavatsky indicated that the end of the Hindu Kali yuga (or age) coincided with the end of the nineteenth century and that the Dwapara yuga would begin a new cycle of ascending consciousness. Dixon illuminates crucial connections between theosophy and the suffragette movement, showing how women’s full participation in public life was seen to signal a reversal of cosmic polarities and to constitute ‘a first step toward the literal redemption of the nation.’

Dixon reminds us that the first members of the British ts (established 1878) were Rosicrucians and Freemasons, who, belonging to the Hermetic tradition, already shared Blavatsky’s immanentism. Knowledge of God as inherent in humanity and the material world informed the theosophist vision of One Life, evolving in consciousness over vast cycles through diverse, reincarnating forms. Dixon is at her best when she unfolds the complex ‘political purchase’ of theosophical teaching, showing how the One Life vision challenged the modern liberal view of the state as an aggregate of autonomous individuals and authorized a range of political action from fascism to ethical socialism, vegetarianism, and a recognition of animal rights.

Dixon recovers theosophy’s relationship to conventions of ‘left’ and ‘right’ in British history and to New Age rhetoric. The chapter ‘Buggery and Humbugger’ focuses on spirituality and sexuality, handling the Leadbeater scandal with skill. Charles Webster Leadbeater, prominent in the ts, resigned following charges of sexual misconduct with boys, and his readmittance two years later under Annie Besant’s presidency compelled many to leave the society and others to consider whether reincarnation explained homosexuality; Blavatsky asserted in *The Secret Doctrine* that a ‘queer, intermediate sex’ would accompany the New Age. Dixon’s supple analysis, relating changing political contexts to theosophists’ ‘politics of transformation,’ is particularly effective in her discussion of the First World War, which witnessed dramatic growth of ts membership: ‘out of the destruction of war new forms would emerge, fit for the new spirit, in religion, politics, sociology, and education.’ *Divine Feminine* is a stimulating and original study. Clearly written and well researched (the book began as a Rutgers PhD thesis), it is required reading for anyone interested in nineteenth-century British feminism or the origins of esoteric philosophies in the West. (CAROLINE ROBERTS)

Kathryn Morse. *The Nature of Gold:  
An Environmental History of the Klondike Gold Rush*  
University of Washington Press 2003. xiii, 304. US \$29.95

There are few studies written about the environmental effects of mining, so this monograph makes an important contribution to this aspect of North American environmental history. This book is both American and Canadian history, since Kathryn Morse writes about mostly American miners who travelled to the Canadian Yukon in pursuit of gold. As a student of both William Cronon and Richard White, two prominent historians who helped create the field of environmental history, Morse is very qualified to contribute such a study.

For the first time, Morse provides us with names and motives of the prospectors, as she has combed the personal letters and diaries of individuals who struggled through the White and Chilkoot Pass trails. She also puts the Klondike Gold Rush in context. It occurred at a time when America was debating politically the basis of its monetary system, so that gold was on the American public's mind. The real passion behind the rush to the Yukon remained, as always, the pursuit of wealth; these men (and a few women) were willing to endure extreme hardship and physical obstacles to 'get rich quick.' This huge influx of people into an isolated region was part of the growing industrial system in America, as Morse points out, and had profound cultural and environmental impacts on the people, wildlife, and landscape of the Yukon area. After the initial rush to the Yukon, an impressive transportation and supply system developed, emanating mostly from Seattle, which portrayed itself as the 'gateway to the Klondike.'

This author writes little about the impact of the Americans on Canadian authorities, although she mentions that the Canadian government did collect modest royalties on gold and the RCMP was a presence. Relatively little is written about the newcomers' impact on the Indigenous peoples, who acted as packers, hunted with repeating rifles introduced in the 1890s, and sold food (salmon and game) to the miners. Natives partially adapted to a wage economy, became dependent on commodities brought in, and were made ill by imported diseases. Indeed these gold-chasers are treated sympathetically, and were apparently less brutal towards Natives than those Robin Fisher wrote about during the 1858 gold rush in British Columbia.

In the strongest part of the monograph, Morse describes graphically the immense environmental destruction that resulted. The surrounding forests were cut for fuel, shacks, and some mining shafts. The surface mining process heaped dirt and gravel into the water and transformed the gold creeks as the miners stripped vegetation, rerouted streams, altered stream valleys, and tore apart the ecosystem. The result was floods, soil erosion,

dried up riverbeds, and drought, which reduced the fish and wildlife populations that had been food sources for Native peoples for generations.

Morse concludes, without actually evaluating whether or not the Klondike Gold Rush was worth the environmental damage, that few found gold, which was scattered. In 1898, of the five thousand claims, two hundred were worth working, and the gold rush cost much more than the amount of gold extracted, but it did introduce capital and labour into the Yukon, open up the area's resources for future exploitation, and result in an improved transportation network, all of which was seen at the time as 'progress,' the triumph of capital and technology over nature, and the bringing of civilization to a frontier, famously analysed at the time by Frederick J. Turner. Though the gold miners in the 1890s never questioned the cultural or environmental consequences of their work, some North Americans today evaluate mining 'jobs' very differently as a result of the ideas of the modern environmental movement, and the reality of a planet which cannot sustain its current economies or lifestyles. (LAUREL SEFTON MACDOWELL)

Arthur Kroker. *The Will to Technology and the Culture of Nihilism: Heidegger, Nietzsche, and Marx*

University of Toronto Press. viii, 230. \$50.00, 24.95

*The Will to Technology and the Culture of Nihilism* is a lyrical, provocative, and strangely hopeful rumination on technology as the essence of (post) humanity. Describing our culture as suicidal and profoundly bored – we are sick of being human and on the verge of a 'third eugenics' – it takes as its fundamental premise Heidegger's assertion that technology cannot be understood technologically. Rather, we need metaphysics to comprehend our wireless future and new media as a (contaminated) survival strategy.

The book is structured around 'readings' of Heidegger, Nietzsche, and Marx that treat them as 'the true prophets of technological destining.' As prophets, they are 'simultaneously its fiercest critics and, most certainly against their own intentions, accurate guides to the unfolding technological future.' Marx is the theorist of streamed (or fully realized) capitalism because his emphasis on relation or value over the thing itself foreshadows the ways in which circulation currently takes precedence over production (circulation itself is now commodified). Nietzsche is the prophet of completed metaphysics: his writings encapsulate our digital culture's resentment and cruelty. His texts also historicize the defeated and humiliated subjectivity (our disparagement of the thing itself) out of which emerges the virtual will to self-destruction. Heidegger is the true metaphysician of our age because he understands that technology is the essence of humanity. This heralds both oblivion *and* revelation; technology both destroys *and*

carries with it the saving power of poesis. So, rather than mourn the loss of our old human shelters, we need to dwell attentively within 'the digital nervous system' so that the possibilities for overcoming the present abandonment of being can be revealed. According to Arthur Kroker, new media art, with its 'anti-codes' of digital dirt, technologies of otherness, and digital incommensurability, intensifies technology in order to intensify its saving power. And so, at the end of most chapters and in the last section of the book, Kroker explains how new media art, by exciting perception, can serve as an x-ray vision into the void.

If the writings of Marx, Nietzsche, and Heidegger put into place – tragically reinforce – what they appear only to be describing, so does Kroker's book. His arguments for streamed capitalism, completed metaphysics, and profound boredom are cases in point. By putting these into place, *The Will to Technology and the Culture of Nihilism* also covers over – puts into the shadows – important phenomena, such as the differences and specificities of global production and circulation; most crucially, the persistence of labour and production in the South. (This blindness to conditions in the South, though, is not particular to Kroker: Deleuze in his postscript to control societies famously dismisses the entire Third World in a couple of sentences.) Arguably, this blindness and reinforcement points to the impossibility of understanding technology non-technologically. Not only do technological terms seep into Kroker's ruminations (e.g., he describes Marx's, Nietzsche's, and Heidegger's writings as constituting 'the ruling code of the will to technology'), they grant technology far more power than it actually has (e.g., our situation is described as a 'digital nervous system,' a 'politics of perfect control'). A more direct engagement with technology would reveal the ways in which technological control is never perfect and technology constantly fails. This book is perhaps best read dialectically with other critiques, such as Matthew Fuller's and Florian Cramer's, which deal with codes more narrowly. Also, Kroker's assertion that new media 'art is the essential strategy of digitality today, and perhaps the basic survival strategy of human life itself' needs further development in order to be convincing, especially given new media art's limited audience and insularity. This insularity is also mirrored in Kroker's writing – *The Will to Technology and the Culture of Nihilism* is surprisingly unengaged with other critics of technology, Marx, Heidegger, and Nietzsche.

Having said this, I want to reiterate that this is an insightful and ambitious project, written in the tradition of Marshall McLuhan. It is filled with provocative insights, such as the diagnosis of digital media as a precursor for biogenetics (this argument resonates with the recent move in film studies to see cinema as a precursor to surveillance). Importantly, *the Will to Technology and the Culture of Nihilism* moves us towards an ethics of third-wave eugenics. (WENDY HUI KYONG CHUN)



William Baker and Ira B. Nadel, editors.

*Redefining the Modern:*

*Essays on Literature and Society in Honor of Joseph Wiesenfarth*

Fairleigh Dickinson University Press. 222. US \$47.50

*Redefining the Modern* is a miscellany. It includes eight scholarly essays, an interview with Margaret Drabble, twenty-eight letters written by George Eliot and George H. Lewes, a flippant essay on God and comedy, and information about Joseph Wiesenfarth, to whom this collection is dedicated. The introduction claims that modernists perpetrate 'redefinitions and realignments' of culture in response to Victorian predecessors. These essays do not demonstrate such redefinitions or realignments, except by happenstance. Most scholars writing in this volume simply take on an interpretive problem without any redefinition of 'the modern' per se.

The quality of the essays is uneven – an inherent problem in an edited collection but not a fatal one. James R. Kincaid's contribution, 'God's Disappeared,' slides into irrelevance, unscholarliness, and silliness. Like a self-important undergraduate, Kincaid writes, 'It is important first to secure a correct understanding (my understanding) of comedy.' Ironic grandiosity does not help this essay: 'Comedy doesn't live free or die; it lives free and lives.'

Superb essays by Joseph A. Kestner, Thomas Schaub, and Ira Nadel compensate for Kincaid's. Kestner supplements scholarship on New Women with a detailed analysis of Grant Allen's *Miss Cayley's Adventures* and 1890s magazine debates about women's adventures and women as adventuresses. Schaub's essay on Richard Wright's *Native Son* contrasts Bigger Thomas's private world of feeling with the public world of action, racism, and justice. By focusing on household space, Schaub demonstrates that race inflects domestic relations: African Americans sleep in the basement by the furnace; white folks bunk on the second floor. Ira Nadel expertly untangles intertextual connections between Charles Dickens's *Our Mutual Friend* and James Joyce's *Finnegans Wake*. Garbage heaps generate literature, as both Dickens's and Joyce's representations of refuse, bits of paper, and acronyms suggest. 'From the litter comes the letter as from the dump,' Joyce writes. Coincidentally, Nadel refers to texts as riddles, a notion that Schaub pursues in *Native Son*. This connection is probably accidental, but it confers some unity on a volume of otherwise disparate essays.

Affording another kind of unity, Jane Austen frames this volume. In his essay on comedy, Paul Goetsch manoeuvres through instances of satirical and corrective laughter in *Pride and Prejudice*. When Lydia elopes with Wickham, she claims that she can hardly write because she is laughing so hard. Laughter for Lydia brings no improvement; she remains committed to fun even when her marriage isolates and financially distresses her.

Goetsch cites conduct books that instruct women not to laugh aloud for fear of risking vulgarity. Writing about Margaret Oliphant's *Miss Marjoribanks* as a parody of George Eliot's *Romola*, Elizabeth Winston invokes Austen's *Emma* as a plot about absent mothers and mentors.

An illuminating interview with Margaret Drabble about Jane Austen concludes this volume. Originally broadcast on radio in 1998, this exchange between Drabble and Emily Auerbach is filled with insights about gender and influence. As the general editor of *The Oxford Companion to English Literature*, Drabble is ideally placed to comment on Austen's abiding impact on writers over the last two centuries. Drabble expresses anxiety about imitating Austen's marriage plots in her own narratives. She extols Austen's comedy: 'I think she's one of the funniest writers who ever wrote. I think there are sublime moments of comedy – some of them satiric comedy, some of them pure fun; moments of repartee, moments of comeback.' Drabble comments adroitly on the differences between men and women in their appreciation, or dismissal, of Austen. Charlotte Brontë and Mark Twain disliked Austen, yet Drabble herself has absorbed Austen's comic vision and technique into her world view.

Errors of syntax, spelling, and punctuation throughout *Redefining the Modern* escaped the editors' notice. 'Christabel LaMotte' in *Possession* is misspelled as 'Christable.' 'Homogenous' is used when 'homogeneous' is meant. 'Information concerning postmarks and watermarks have [sic] been excluded,' writes William Baker in his annotation of the Eliot-Lewes letters. Sentence fragments appear: 'Whereas Pound had little to say about Ford.' Some essays have notes but no 'Works Cited.' More care in editing and selecting essays would have made *Redefining the Modern* a better, more coherent volume. (ALLAN HEPBURN)

Luca Somigli and Mario Moroni, editors. *Italian Modernism:  
Italian Culture between Decadentism and Avant-Garde*  
University of Toronto Press. xxviii, 460. \$45.00

As the editors of this volume themselves say, 'in the Italian tradition modernism remains at best a vague and undetermined concept.' In fact, as in France, modernism was a term associated with movements in the Catholic church attempting to adapt religious dogma to changing times. This of course does not mean that Italian culture did not go through a modernist phase. However, Italian critics used categories, Decadentism and Avant-garde, the parameters of which frequently limited their capacity to grasp the ramifications of the phenomena in question as partaking of a broad and far-reaching shift in the social, cultural, economic, and epistemological landscapes. Decadentism was an extremely value-laden concept and was seen as embodying 'the most extreme aspects of Romantic

individualism and *superomismo*,’ while *Avant-garde* was used for movements which ‘sought to break openly with the conventions of literary traditions.’ These categories not only reflected the values and preoccupations of a critical discourse largely conditioned by Crocean aesthetics, but also failed to account for certain phenomena that did not fit into them. Artists and writers, as is frequently the case, were far more innovative and prescient than their critics and interpreters, and never received the full understanding they deserved.

These are the premises on which this very welcome and overdue volume rests. It attempts to remove the critical strait-jackets of Decadentism and *Avant-garde* and to examine writers of the period straddling approximately the years 1890–1930, from the perspective of the much broader, weaker, and more neutral category of modernism, capable of containing the contradictions and complexities of the period (for example, the essay on Futurism points out F.T. Marinetti’s own fascination with the past, notwithstanding his apparent wholesale rejection of it) and of illuminating the works from new angles, not only in their relation to European modernism but also in relation to each other. The editors identify four ‘thematic itineraries that cut across the volume’: a reconsideration of the historiographic and critical debates on the period; the relationship between modernism, the literary tradition, and memory; the gradual breaking down of the ‘universal subject’; the notion of modernism and its relationship to postmodernism. Nor is this project without its prestigious endorsements: a provocative foreword by Paolo Valesio and an essay by Remo Ceserani which attempts to contextualize and account for the specific characteristics of Italian modernity. Particularly interesting is Ceserani’s focus on the role of Giacomo Debenedetti as an important reader and interpreter of modernism in Italy. The section on Decadence and Aestheticism (Gabriele D’Annunzio, Antonio Fogazzaro, Aestheticism, Guido Gozzano) opens with an essay by Mario Moroni on the construction of Italian Decadentism, which suggests that decadentismo was constructed in the last decade of the nineteenth century as a concept which indicated a crisis of values rather than a critique of those values, in other words as a backward rather than forward-looking notion. The *Avant-garde* is represented by essays on Florentine Modernism: Marinetti, Giuseppe Ungaretti and Luigi Pirandello. ‘The Return to Order: Metafisica, Novecentismo’ contains essays on Massimo Bontempelli, Giorgio de Chirico, and Paola Masino, while the last section, ‘Towards the Postmodern’ returns to de Chirico as both subject and object of appropriation.

The volume does lack a treatment of Italian modernist novels, at least of the more significant writers, such as Italo Svevo, Pirandello, Federigo Tozzi, Giuseppe Antonio Borgese and even Alberto Moravia, all of whom are perhaps seen as compromised, to varying degrees, by their relationship to naturalism or realism. Also somewhat mystifying is the editors’ decision

to maintain the very divisions they are attempting to break down, in the sections entitled Decadentism and the Avant-garde. A third observation concerns its intended audience: this is more a volume for Italianists already familiar with these works than a real introduction to Italian modernism for non-Italianists, though the introductory essays by Valesio, Ceserani, and the editors themselves are valuable for any reader. This is nonetheless a ground-breaking project which finally brings the perspective of North American Italianists to this most fascinating period in Italian cultural history. Perhaps it will inaugurate a series of studies that will begin to move Italy from the periphery to the centre of debates and discussions on modernism. (LUCIENNE KROHA)

Penny Farfan. *Women, Modernism, and Performance*  
Cambridge University Press. xi, 182. US \$75.00

This enlightening study examines the intersection of modernism and feminism in the work of Elizabeth Robins, Ellen Terry, Virginia Woolf, Djuna Barnes, Edith Craig, Radclyffe Hall, and Isadora Duncan. For Penny Farfan, these artists comprise a 'feminist-modernist counter-public sphere' whose artist-intellectuals used theatre to explore new, transformative identities that could potentially transcend gender stereotypes and flout compulsory heterosexuality. Attempts to reconcile modernist artistry and feminist commitment fuelled ambivalence towards immediate precursors, however, for by pushing the envelope of acceptable female self-expression, each artist hit ideological and artistic barriers against which her successors, in turn, rebelled. Farfan's 'relay structure' connecting feminist artists is, therefore, less one of collaboration and coalition than of appropriation and critique.

A key precursor is Henrik Ibsen, and it is *Hedda Gabler* (rather than *A Doll's House*) that constitutes 'one of the definitive texts of feminist modernism.' Farfan's first case study charts playwright-actress Elizabeth Robins's relationship to Ibsen in the wake of playing Hedda in London in 1891. Farfan reads Robins's suffragist play *Votes for Women!* (1907) as a feminist critique of Ibsenite individualism, albeit one that sacrifices the very complexity of female characterization that had first drawn Robins, as an ambitious actress, to Ibsen's plays. Robins thus models what Farfan sees as 'an unresolved tension' between feminist vision and (male-derived) modernist practice.

Given actress Ellen Terry's importance for modernists like Woolf, how are we to interpret her stated distaste for Ibsen's 'foolish women'? Farfan recuperates Terry's antipathy by arguing that Terry found in Shakespeare's great comic heroines a 'transcendent idealism' more appropriate to a nas-

cent feminist vision than Ibsen's 'tragic realism.' Farfan shrewdly observes that Terry's lectures on Shakespeare rewrote her own performances for feminist-modernist ends. Moreover, Terry's controversially feminine Lady Macbeth '[contributed] to the challenging of contemporary gender ideology that made Ibsen's work so provocatively disturbing.'

Farfan's revisionist consideration of Terry leads her to Virginia Woolf, for whom the stage came to exemplify an androgynous creativity to which Terry herself pointed the way. Woolf's play *Freshwater* depicts Terry as a proto-Bloomsbury androgyne who implicitly rejects patriarchal authority. Recasting Terry in her own (embryonic) ideal image, 'Woolf represented Terry as historical proof of the necessity and value of her own feminist-modernist literary innovations.' Farfan's second Woolf chapter argues that Woolf's novel *Between the Acts* transcends the limitations of Terry's material stage presence by recasting 'the notion of feminist-modernist writing as a performative act.' Given this 'performative' reading of Woolf's fiction, Farfan's tantalizing discussion of Woolf's extraordinary blackface impersonation of an Abyssinian dignitary during the 1910 *Dreadnought* Hoax – what today might be called site-specific theatre – deserves more space.

Farfan's most theoretically ambitious chapter, 'Staging the Ob/scene,' claims that the very category of obscenity made modernist sexualities visible (as in the famous trial surrounding the notoriously 'lesbian' novel *The Well of Loneliness*). Djuna Barnes's one-act play *The Dove* (1923) redefines the truly 'obscene,' not as unspoken lesbian desire, but as the male representational frame itself – in this case, a literal frame canvas kept offstage (*ob-scaena*) until the play's climactic gunshot, which both parodies and literalizes *Hedda Gabler's* gender and sexual politics. But whereas Barnes and Ibsen depicted a patriarchal thwarting of women's sexual and creative autonomy, actress Edith Craig's impersonation of French painter Rosa Bonheur (in Craig's suffrage project *A Pageant of Great Women*) 'enacted [Craig's] sexual and cultural dissidence as a lesbian-feminist artist on the theatrical and political stage.' While holding female sexuality at arm's length, British suffragism tacitly staged and liberated sexual concerns.

Farfan's final chapter analyses how Duncan, strangled by a scarf caught in the wheels of her Bugatti, became 'an icon of the tragic female artist.' Deconstructing the Duncan *mythos*, Farfan cautions against interpreting Duncan's death as suicidal wish-fulfilment (surely a Plathological reading). Instead, Duncan must be reclaimed as a liberator of female bodies, as well as an object lesson in the dangers of 'a conservative master-narrative, underwritten by a drive to deny female subjectivity.' Farfan's judicious reappraisal of her modernist revolutionaries – we might think of them as General Gabler's daughters – makes an invaluable contribution to feminist theatre history. (ANDREW SOFER)

Jean Bobby Noble. *Masculinities without Men? Female Masculinity in Twentieth-Century Fictions*  
University of British Columbia Press. xlii, 182. \$85.00

Many readers will recognize immediately that the second half of Jean Bobby Noble's *Masculinities without Men? Female Masculinity in Twentieth-Century Fictions* refers to Judith Halberstam's earlier examination of 'female masculinity.' While Noble takes up Halberstam's challenge to the biologically based binary gender order, his account of female masculinity clearly departs by demarcating an interstitial space in the existing gender order. One cannot help but wonder if the first half of the title is an unacknowledged reference to Tania Modleski's study *Feminism without Women*, which examines the impact on women and on feminism when males fulfill roles traditionally gendered as feminine by virtue of an assumed biological correspondence. However, instead of categorizing female masculinity as a form of colonization – a critical commonplace for the reverse phenomenon – Noble stresses that the best sources for the study of masculinities need not be the (biologically) male practitioners of these gender formations, especially hegemonic masculinity. In other words, Noble argues that, since gender is contextual and contingent, the practices adopted by marginalized masculinities reveal the socially accepted effects not only of gender, but also of dominance. Here Noble echoes Eve Kosofsky Sedgwick by locating gender as a discourse of power. However, by situating the analysis outside the hetero/homosexual binary Sedgwick studies, Noble demonstrates that the very terms of the discipline – gender, sex, and sexuality – not only are separate and unstable categories, but should themselves be subjects of study. Rather than privileging these categories as signifiers of identity, Noble demonstrates that as ideological constructs they are imbricated with (the) other signifiers of identity, especially nationalism, race, ethnicity, and class. Indeed, a major contribution of the study is its consistent exposition of the tendency for white, male masculinity to maintain its appearance of immanence based on the strategic deployment of these formations.

The most frequent reminder and example of the ways in which gender is (re/de)constructed through pre-existing discursive categories occurs in Noble's own language. In every instance, when analysing a character's female masculinity, Noble lets the character decide which gender pronoun applies. For example, the infamous Brandon Teena, of *Boys Don't Cry*, and Stephen, from *The Well of Loneliness*, are both 'he.' Jess(e) from *Stone Butch Blues* has the intermediate 's/he.' Completing the spectrum is Mary/Martin of *Sacred Country*, who remains 'she' regardless of her contemporaneous state. Simply put, Noble's syntax destabilizes the act of reading and therefore the act of reading the subject. For each of the characters, 'country' then signifies not only a geographical space but also a lifestyle and an

identity, none of which is completely circumscribed by the discursive categories. Simultaneously, the language game subtly reinforces the attempts at self-articulation by the characters, the contingencies of gender as an everyday experience, and the dominant culture's attempts at incorporating the transgressive. In this last regard, Noble highlights the inherent contradiction of a culture which allegedly rewards individuality but which punishes purported transgressors. Nowhere is this more obvious than in the case of Brandon Teena, whose disputed fate – in real life and in the movie – suggests a radical individualization outside of gender.

Based on such a finding, Noble concludes that Halberstam's attempts to disavow the contingency between female masculinities and male masculinities are neither fruitful nor necessary. Instead of dismissing the effort, Noble asserts that both sets are derivative forms. Gender performance, then, depends on passing. Whereas male masculinities attempt to pass as the natural, essential form, female masculinities reveal the currently accepted, and therefore socially constructed, aspects of any such performance. Thus, Noble also defines a radical re-essentialization. However, where other considerations of marginalized masculinities typically fail to address a politics of the body, Noble reactivates the body as a locus of gender debate. Instead of the limits of the body providing the limits of the discourse, the body itself is a source of instability and is no more a guarantor of one's gender, sex, or sexuality than one's class, race, or nationality. The problematic pronouns, then, further symbolize what Noble calls 'corporeal instability,' for by century's end the differences defined by dominance no longer need apply. (MARC OUELLETTE)

Lorry Felske and Beverly Rasporich, editors. *Challenging Frontiers: The Canadian West*

University of Calgary Press. vii, 375. \$44.95

How are we to understand the concept of 'frontier'? The editors of this volume adopt a definition from Paul Voisey: 'the process of building communities in areas where none existed.' They understand that communities are constantly being constructed and reconstructed, so that 'making new connections and creating new understandings of western experience' become the theme which is intended to unite an otherwise disparate collection of essays. The eighteen authors, all but one from the University of Calgary, view the regional experience in widely differing ways. The focus of the book is mostly on the prairie provinces, often from the perspective of southern Alberta – although British Columbia occasionally intrudes.

R. Douglas Francis ably summarizes the standard ways of conceiving of regions – formal, functional, mythic (mental construct), and postmodern

– and illustrates them effectively for the prairies as a whole from the work of William Francis Butler. Yet the rest of the book affirms that western communities are, on the one hand, limited in scope, geographically, ethnically, and economically; and, on the other hand, so globally connected as to compromise regional identities. Given space limitations, only a few highlights can be mentioned.

One innovation is the attention paid to the fine arts and the ways in which artists are shaped by, and attempt to represent, region and specific locales. Ann Davis analyses the art of Paul Kane, Hoñgeeyesa, and Emily Carr, while Beverly Rasporich examines the rural folk art of Irene McCaugherty and the urban postmodernism of Esther Warkov. Brian Rusted demonstrates that Hank Snow's 'western music' had very little to do with western Canada, while Marcia Jenneth Epstein capably illustrates the regionally rooted nature of the interesting and listenable music of Allan Gordon Bell.

A second innovation in a collection of this nature is two articles addressing Asian immigration to western Canada (Madeline A. Kalback), and Chinese-language media in the West (Lloyd Sciban). Both articles cover the four western provinces and demonstrate a lively and growing Asian community which challenges traditional stereotypes of the region.

No myth is greater than the archetypal cowboy and ranching. Perhaps not surprisingly, given the location of most of the authors, the archetype sometimes seems to represent the essential West. Aritha van Herk wittily skewers westerners' fascination with the myth, but also outsiders for comprehending neither the intricacies of the chuckwagon race, nor the saskatoon. Robert Seiler and Tamara Seiler, in a strongly theorized article, show how the Calgary Stampede became 'a powerful vehicle for negotiating ... tensions' in the society: 'It has "mediated" the symbolic experience of the West and harmonized the discourses of progress and nostalgia, and it has done so largely via the commodification of an American icon: the cowboy on horseback, the very symbol of the American West.' Emma LaRocque, among other things, denounces the entire myth as an affront to Native peoples. Max Foran, the leading authority on the modern phase of the ranching industry in western Canada, shows how that industry has changed radically and modernized, while retaining its enormous value to the western economy.

Lorry W. Felske contends that the mining communities of Alberta have been largely missing from cowboy-and-ranching portrayals of its past, and that their stories have more to tell us about the origins of health care, multiculturalism, and environmentalism than we have previously believed.

David Taras argues that the Reform and Alliance parties succeeded in getting the federal Liberals to adopt a large part of their agenda, and that westerners need to decide whether they will continue to support a federal party that will press its interests from the outside, or elect more members



to the governing party to influence matters from the inside, or adopt a 'firewall' approach, seeking to acquire more power for the region.

Finally, Geoffrey Simmins writes sensibly about the disappearance and transformation of the iconic grain elevator, while Michael McMordie comments on the globalization of architecture, concluding that 'the nation made visible through its architecture has largely disappeared.'

Whence, then, the persistence of western regionalism, given all this change? This volume will not answer that question, but it will provoke much thought. (DAVID J. HALL)

Warren M. Elofson. *Frontier Cattle Ranching in the Land and Times of Charlie Russell*  
McGill-Queen's University Press. xiv, 248. \$34.95

In this book, Warren M. Elofson offers a new orientation to the subject of western ranching than has commonly been seen before: he undertakes a cross-border study. Because the industry was continental rather than national, in spite of the variations between the Canadian and American versions, his approach is sensible. He provides wonderful stories, which fascinate the reader (academic or otherwise), and undertakes his task objectively. Well written, the book is rich in details about individual settlers and their social dynamics, facts which bring the West and its people to life. Many illustrations enhance his stories as well. It might be noted that the title is somewhat misleading. The work and life of the well-known American painter Charles Russell is not highly relevant to the way the book unfolds.

Elofson believes that earlier studies on ranching overemphasize the Eastern/British influence on Canadian ranching as a differentiating factor between the American and Canadian versions. He argues that the Eastern/British influence was as strong on Montana ranching as on the occupation in Alberta. He does not suggest that the Canadian arm was an outgrowth of the American one. Rather he is convinced that the two shared patterns and likely influenced each other. He describes, for example, violence and guns as being evident on both sides, although noting as well that they were more common in Montana. Elofson found that the most dramatic difference with respect to crime rates was in Native/non-Native conflict. He thinks distinctly more of this problem existed in Montana than in Alberta, a fact he attributes to the presence of the North-West Mounted police, slower movement of white settlers into Alberta's Native lands, and the government surveying of reserves in order to keep whites out.

Elofson describes the impact of literature on European and Eastern continental attitudes to the West, and suggests that people were more interested in the romance and adventure the West offered than in its imperialistic potential. He also proposes that the large ranching systems

were not destroyed by the influx of small farmers. Elofson argues that the big ranches had died out before intensive settlement started. The practices of not laying in hay, year-round pasturing on native grasses, attempts to fatten without grain, and the shipping of cattle long distances under these conditions had proved unsustainable. Elofson provides a particularly good description of modern ranching with its mixed farming approach, and reveals the transitions by which it arose out of the old system. The ranches themselves, in other words, changed. They kept smaller herds, took in hay, practised mixed farming, timed calving, began feeding better, provided shelter, and built fences to control the movement of bulls – essential for planned breeding.

The cattle industry was global in its impact by 1870 and ranching can, therefore, be seen as a part of that broader story. In order to give his colourful stories larger historical significance and context, Elofson might have fitted Montana and Alberta ranching into their national, continental, and world framework in a more comprehensive fashion. Continental cattle issues, in fact, shaped the way ranching evolved in the West. The changing situation within the United States (both the eastern seaboard and the Midwest's corn-fattening areas) and within Canada (particularly Ontario) explains patterns in ranching. These developments in turn reflected a European environment which had made Britain the largest market for cattle in the world. The British demand for beef, and international quarantine structures that were designed to control the spread of rinderpest, pleuropneumonia, and foot-and-mouth, were major influences on how the entire cattle industry across North America developed. The way the breeder/feeder structure worked is also important to Elofson's story of ranching cattle production. More attention to the system would have given his arguments better dimension, if for no other reason than that the breeder/feeder structure was not the same in Canada as in the United States, a fact which reveals that the ranching arm of the industry worked differently in each country within its national framework.

All in all, however, this is a valuable book that is well worth reading and adds to our knowledge of ranching techniques, culture, and way of life in both Canada and the United States. (MARGARET E. DERRY)

Karen Buckley. *Danger, Death, and Disaster in the Crowsnest Pass Mines, 1902-1928*  
University of Calgary Press. xxvi, 190. \$34.95

I work at a job that I like to think has some hazards – eyestrain, backaches, repetitive strain injury, high levels of stress – but it requires the kind of enormous mental leap that Karen Buckley makes us take to imagine living with the fear of death on the job that faced coal-miners every day. From the turn of the century to the eve of the Great Depression, 451 men died in

mining accidents in the Crowsnest Pass region along the Alberta–British Columbia border. Two-thirds of these deaths occurred in three major explosions, one in 1914 at Hillcrest alone taking 189 lives, but the others were spread out through the period as persistent reminders of the occupational risks. A further 1500 men were seriously injured over these three decades. This is a staggering human cost for extracting one of the country's most important mineral resources. Yet no one, it seems, believed that such danger could be substantially reduced, and, as, Buckley argues, it permeated the consciousness of everyone at the coal face as well as in the miners' households and shaped a range of personal and institutional responses that were deeply etched in community life.

Working coal seams exposed wage-earners to particular natural dangers – notably the accumulation of highly inflammable methane gas and coal dust – but human practices often precipitated the disasters, especially the use of open-flame lighting and coal-face blasting. Both were eventually regulated to some degree by provincial legislation, but managerial pressure to take risks in order to maintain or increase production levels was relentless. Coal companies in this region seemed reluctant to make the mines safer – or sometimes even to respond to miners' predictions of 'bumps' or 'blowouts' – and dragged their heels in introducing mine rescue procedures and equipment. Learning about and anticipating these dangers was a key part of learning to be a miner, whether as a boy or as an adult recruited from the ranks of new European immigrants. Some soon left, but most stayed and developed a deep attachment to the occupational culture of mining, into which they wove a regular concern with workplace safety – for themselves and their workmates generally – and an acceptance of risk.

Buckley calls this 'fatalism,' but I wonder if that is the most appropriate label for a more watchful consciousness, collectively re-inforced among the men themselves. I wonder too if she might not have widened her lens and linked that attitude to danger to two other aspects of working-class life in the period – first, the cultivation of particular working-class masculinities that highlighted the abilities of proletarian males to confront risks to their bodies with skill and courage (these men loved to watch prize fights, for example); and, second, the central role of 'luck' in the consciousness of working-class families, which tried to cope with the unpredictabilities of disease or unemployment, and which made gambling such a fascination for working-class men.

Outside the mines, the author tells us, a dense array of institutions and practices were in place for handling the frequent deaths. The rituals of burial and mourning came to be controlled by professional undertakers, whose diverse business profiles in this region are outlined here. Mutual-aid organizations, especially fraternal societies and unions, played an important role in covering the costs of funerals and otherwise helping widows and their families (it would have been helpful to know more about the

impact of workers' compensation legislation on these families). Buckley takes us through other patterns of grieving – identifying the dead, organizing a funeral, choosing grave markers, and so on. She describes (and richly illustrates with photographs) the public signifiers of mourning, including the funeral processions and the language of gravestones.

Buckley's closing line encapsulates the passivity and fatalism that she claims predominated in coal towns: 'Men died and families grieved. Life continued.' That seems like an incomplete assessment, for two related reasons. First, by isolating deaths from the much more numerous non-fatal accidents, she misses a broader continuum of workplace issues that families and working-class communities had to deal with and were, arguably, upset about. Far more miners' wives had an incapacitated husband to nurse than a dead one to bury, and the causes of all this human carnage must have been discussed in the mines, along the bar in the saloons, and at the kitchen tables. How often did relatives and workmates of the dead (and the injured) curse the companies that had employed them? And, second, she fails to connect the workplace culture of solidarity among the miners, based on both their pride in their occupational skills and their commitment to mutual protection in the workplace, to larger struggles spearheaded by miners' unions for more effective state intervention and even for more radical alternatives. Buckley's study would have been more useful if she had engaged more directly with the large body of existing literature on western Canadian miners and their well-known militancy and radicalism in the period. Coal-miners everywhere in the industrialized world bred vigorous forms of political radicalism, and in Alberta and British Columbia they sometimes sent socialists and labourists to represent them in provincial legislatures before the First World War.

Buckley's study provides many valuable insights into how these mining towns coped with workplace tragedies, but it would have been more compelling if she had considered how death could make people angry as well as sad. It is certainly significant that so many miners' grave markers indicate that men did not simply die, but were 'killed.' (CRAIG HERON)

Anthony Rasporich and Max Foran, editors. *Harm's Way:  
Disasters in Western Canada*  
University of Calgary Press. viii, 291. \$24.95

Disasters are compelling, although generally not for historians, it seems. Largely interested in exploring the *longue durée* of social continuity or transformation, social historians have tended to drop apparently ephemeral and transitory events, like disasters, from the historical narrative. Even cultural history has tended to avoid such topics, focusing on practices and processes that have left a larger footprint on the historical landscape.

Saying something significant about apparently unique events is a challenge, as reflected by the trite comment on the back cover: 'It is the persistence of the human spirit and its adaptability to challenges that is the true story of a century of development in western Canada.'

Fortunately, such sentiments are not substantially reflected in the book. It is true, of course, that life goes on, but for the most part these stories are far from inspiring. And, they are far more interesting. The disasters examined here by ten well-established historians are wide ranging. Some, such as the epidemics of smallpox that ravaged Aboriginal populations in the fur-trading era and of Spanish influenza after the First World War, killed thousands. Others, such as the Turtle Mountain rock-slide that crushed much of the Crow's Nest mining town of Frank, Alberta, and the 'cyclone' or tornado that ripped through Regina in 1912, were sudden and deadly, but local. In many cases, the catastrophes were not immediately or widely life-threatening, but posed considerable challenges to those attempting to persist and make a living on the prairies. Brutal winters, drought, weeds, floods, and foot-and-mouth disease suggested that this was not a hospitable place for human habitation, particularly on the model of modern commercial agriculture. Indeed, in some cases such as Palliser's Triangle in southern Alberta, the main narrative is one of abandonment rather than persistence against all odds.

Despite the diversity of challenges, they do seem to be tied together by human error, short-sightedness, and greed, as much as steadfastness and courage. Smallpox was carried by traders who ignored the dangers of contagion; the Frank slide and the 'Atlantic No. 3' oil well blowout and inferno were the product of the rush to extract resources from the region. So too was the 'weed disaster' the product of the model of agricultural development that relied on extensive wheat monoculture on large, undercapitalized farms. In any case, the causes of these disasters quickly took a back seat to the problem of image. If anything ties these articles together it is the fear shared by those with a substantial stake in the region that skittish investors and settlers would be put off by catastrophes regardless of the cause. The veracity of stories of drought or of farm families freezing to death in the harsh winter of 1906–7 were secondary to public relations efforts to maintain the perception of the Prairies as a welcoming abode for newcomers. The Regina cyclone was quickly recast as an opportunity to snap up newly vacated land and vie for reconstruction contracts.

It is to be expected that many threats were not foreseen or were dramatically underestimated. Still, little historical memory should have been required to recognize that droughts would return to southern Alberta, or the Red River would overflow its banks from time to time. Not only did those who invested in the region downplay the risks, but also there was remarkably little preparation for the future perils. Indeed, very little was

expected of the state before, during, or after disasters. The Winnipeg flood and Regina cyclone cases are particularly revealing. Both the authorities and those affected by the disaster turned to volunteers. In fact, Regina had trouble finding takers for the emergency funds that it was willing to provide. For its part, the federal government was wary of establishing a precedent if it responded with more than token assistance. Readers will breathe a sigh of relief at the sense of entitlement that the emerging welfare state would eventually bring to those struck by catastrophe. (JAMES NAYLOR)

Paul Voisey. *High River and the 'Times':  
An Alberta Community and Its Weekly Newspaper*  
University of Alberta Press, xxxii, 272. \$45.00, 29.95

In this perceptive and well-researched study, historian Paul Voisey traces the sixty-year history of the *High River Times*, a weekly newspaper owned and operated by the Clark family – Joe Clark's grandfather and father. Two themes underpin the narrative. First is Voisey's very readable and informative account of the historical development of the High River area, one which draws on the author's extensive personal background and research. Second, Voisey shows the uniqueness of the weekly newspaper, and how and why its distinctive viewpoint unfolded through time. The results are insights into the travails of the rural press, the issue of small town homogeneity, and how editorial strategies reflected High River's changing priorities for its future.

Voisey shows how the *High River Times* was an agent of homogenization. The paper concentrated on presenting local news only, rather than reporting on outside events, or following critical journalistic practice for that matter. Mindful of the danger of antagonizing subscribers or advertisers, the weekly *Times* took the middle road, steering towards consensus whenever possible. The practice of avoiding controversial and partisan issues meant that its coverage both supported and reflected perceived community ideals. Thus it was acceptable to offer Nativist sentiments or to criticize big-city life. It was more risky to take a stand on Prohibition or on the issue of amalgamation of school districts. The reasons were as much practical as philosophical. Unable to compete with the dailies for current news but needing a healthy subscription list, the *Times* was forced to counter with purely local news written in a lively style and which tried to mention every subscriber at least twice a year. By focusing on the contributions of ordinary individuals, and by avoiding any reference to social inequities or internal divisiveness, the *Times* presented a misleading and roseate view of town life.

A second important theme was the role of the *Times* in boosting the town and area. In an excellent discussion, Voisey notes the barriers to success faced by small towns as they tried to promote themselves to the outside world. However, as Voisey shows, town promotion did not stop with the collapse of the settlement boom after 1914. Although agriculture and ranching remained the cornerstones of the town's economy, the *Times* reflected changing times by concentrating on other alternatives. It tried to market the town as an oil and gas centre. It seized upon High River's potential for tourists, and later was in the forefront of the move to cast the town as an enduring symbol of the Old West. Given the current frenzy of many small towns to promote themselves by fanciful allusions to their historic individuality, the ongoing efforts by the *Times* to redefine the town's uniqueness demonstrate a historical continuum hitherto unrecognized.

Considering the attention Voisey gives to ranching, it is surprising that he does not plumb the *Times*'s response to the cataclysmic period between 1921 and 1935 when plunging prices and high tariffs pushed the industry to the brink of survival on at least two occasions. Instead, Voisey deals with the *Times*'s promotion of dude ranches in the area. Maybe the *Times* was silent on the plight of the ranching industry. Either way, Voisey's failure to mention it seems an oversight. Though he deals with the *Times*'s strong stand against Aberhart's anti-press legislation, he may have missed an opportunity to integrate local sentiment even more meaningfully when he gives scarce comment to the attempt by the High River constituency to recall its MLA, who just happened to be William Aberhart. How did the *Times* cover the proceedings as they unfolded, and if it did not, then why?

Nevertheless, this is a fine book. Nominated for the Alberta Book Awards scholarly book of the year in 2005, *High River and the 'Times'* documents how two men, father and son, articulated their aspirations for the town they both loved so much. As such, the book is a tribute to human hope as much as an insightful study of a successful weekly newspaper. (MAX FORAN)

Mark Moss. *Manliness and Militarism:  
Educating Young Boys in Ontario for War*  
Oxford University Press 2001. viii, 222. \$21.95

The theme evident throughout Mark Moss's book is that 'manliness and militarism' are foreign to Canada. Specifically, the work argues that these constructs are products of the pernicious influence of the United States and Great Britain.

The work discusses the social conditioning of boys for war through youth organizations, drill practice, hunting, the Baden-Powell movement,

sports, and toys. In doing so, *Manliness and Militarism* attempts to fill a large gap in Canadian historiography. Although much has been written about the origins of the First World War and of Canada's initial response to it, the role of militarism in Canadian society in the years directly preceding the war has heretofore been ignored. The book features exhaustive research from wide-ranging primary sources and well-chosen quotations from international writers on the period. Yet there is a pervasive presentism that reduces much of the argument to hindsight, portraying Ontarians in the first decade of the 1900s as actively anticipating the coming of war.

Evidence does not bear this out. In his conclusion, Moss states, 'It is not too much to claim that, by 1914, most aspects of young men's lives were oriented towards the military.' Why, then, were so few serving before the outbreak of the war? In reality, the total August 1914 strength of the Canadian military surely speaks to a long tradition of neglect rather than a veneration of militarism. What about widespread opposition to national military service in Canada from 1867 to 1914? In fact, Colonel W.H. Merritt and other proponents of compulsory military service mentioned in the narrative were widely ignored. The conscription crisis surely reveals some dissent. Although beyond the chronological scope of the work, the analysis does not help explain the fact that there were more votes in the 1917 federal election against conscription in Ontario than anywhere else.

Furthermore, the writer provides no evidence to suggest why generalizations about Ontario are applicable to Canada as a whole. Indeed, contrasts and comparisons made between Ontario and the eastern United States or between Ontario and Great Britain, while ignoring the rest of Canada, are the norm. Certainly, the work's focus is Ontario, yet Moss's most common sentence is 'in Canada, especially in Ontario.' Ontario is not a synonym for English Canada, and as a result one might question whether the findings have relevance outside the province. There are areas where this need not be so; comparisons with other parts of Canada in the main narrative, as in references to the 'Loyalist Cult,' could strengthen the work while keeping the focus firmly set on Ontario.

By the same token, Moss's conclusion that, with 43 per cent of enlistments in the Canadian Expeditionary Force coming from Ontario, the province was a hotbed of militarism must be questioned. Even when taking into account the numbers of migrants from other provinces enlisting in Ontario, the British-born constituted 65 per cent of the First Canadian Contingent, and virtually half of the entire CEF. British birth was the single most important factor behind the decision to enlist. This point could certainly have been used to build the work's thesis that militarism was a foreign introduction to Canada. Yet any other factors besides manliness and militarism which might possibly have had a role in a young man's decision to enlist are de-emphasized.



Moss's argument has merit, but the evidence does not sustain the weight of the conclusions being built upon it. The work is a useful test case and will foster further interest; however, this reviewer remains unconvinced that manliness and militarism, foreign or otherwise, played such a large role in Canada's response to the Great War. (ANDREW THEOBALD)

Bohdan S. Kordan. *Enemy Aliens, Prisoners of War: Internment in Canada during the Great War*  
McGill-Queen's University Press 2002. 202. \$39.95

Bohdan S. Kordan and Craig Mahovsky. *A Bare and Impolitic Right: Internment and Ukrainian-Canadian Redress*  
McGill-Queen's University Press. 96. \$55.00, \$19.95

Between 1914 and 1920, during Canada's first national internment operations, thousands of Europeans were needlessly imprisoned as 'enemy aliens.' They suffered the confiscation of what little wealth they had and were forced to do heavy labour under trying conditions in the country's frontier hinterlands. Many more were disenfranchised or subjected to other state-sanctioned censures. These indignities were endured not because of anything they had done but only because of who these people were, where they came from. Most were Ukrainians, although, officially, they were registered not by nationality but according to their status as Austro-Hungarian citizens. As pedestrian accounts of the home front in Canada during the First World War still often misidentify these men, women, and children as 'Austrians,' the two books under review are especially welcome for treating what was, until recently, a relatively forgotten episode in Canadian history and for ensuring that the reality of who these people were, and what they went through, is fixed.

Although it is not readily discernible from a simple reading of either book, Bohdan Kordan is one of the initiators of the Ukrainian-Canadian redress movement, having coauthored a 28 October 1988 opinion-editorial, 'And Who Says that Time Heals All?' in the *Globe and Mail*, thus propelling this issue into a national forum. And Craig Mahovsky was, for a time, involved with the Ukrainian Canadian Civil Liberties Association, the group that has, for some two decades, called upon the government of Canada to negotiate acknowledgment and redress. While both writers have withdrawn from active involvement in that ongoing campaign, Kordan recently organized the installation of an impressive monument in rural Saskatchewan, near a work site where internees were transported in from adjacent Alberta. That plinth complements the nearly two dozen trilingual plaques and statues installed across Canada since 1994 by the UCCLA, at locations familiar to many Canadians for their natural beauty or historical

significance but unknown for what they also were – places of detention and hard labour for internees whose civil liberties were sacrificed on the altar of public order. Only in the past decade have Cave and Basin, in Banff National Park, or Kingston's Fort Henry, to name but two, been recognized as once having been concentration camps.

The coauthored book is, in essence, a reworked briefing paper prepared originally for the Ukrainian Canadian Congress, which has since joined the UCCLA in its ongoing negotiations with the federal government over redress. Those particularly interested in the legal issues arising out of the internment operations will certainly find Mahovsky's contribution informative. The more substantial book, authored by Kordan alone, comprises six thoughtful commentaries having to do with various aspects of this historical injustice, rather than being a coherent history of what happened during the internment operations. Thus Kordan's chapters deal with themes such as the responsibilities of the state to the 'enemy within' in times of domestic and international crisis, the exploitation of forced labour in the creation of many of western Canada's national parks, and a comparative assessment of how 'enemy aliens' and POWs were treated differently within the dominion and overseas. These reflections give evidence of the author's abiding interest in understanding the sociological and philosophical implications of what happened to people who were lured to this country with promises of free land and freedom only to find themselves suddenly branded as the enemy and then partly excised from the national project.

While welcome additions to a growing body of scholarly literature on this troubling episode in our country's ethnic and immigration history, neither book is up to date or entirely accurate when describing the Ukrainian-Canadian redress movement. Thus Inky Mark's *Bill C 331 – The Ukrainian Canadian Restitution Act* is barely referenced, even though it was tabled several years ago. The second reading of this private member's bill in the House of Commons, 24 March 2005, and the political support it has already received from three parties, the Conservatives, Bloc Québécois, and NDP, and even from some principled Liberals, bodes well for a resolution of the redress question soon, even should the existing minority government fall. Those wishing for a more complete appreciation of the Ukrainian-Canadian redress movement are invited to review the materials found at [www.uccla.ca](http://www.uccla.ca).

Surprisingly, the authors also take a somewhat defensive tone when reviewing how the Ukrainian-Canadian redress campaign has articulated its positions in the public domain. They implicitly sanction, for example, the odd view that anyone using the term 'concentration camp' in reference to the installations where internees were held is indulging in emotional chicanery. I confess to being 'guilty as charged' but it should be noted that this very descriptor was used by government officials, newspaper writers,

and even foreign observers at the time. My 2001 book, *In Fear of the Barbed Wire Fence: Canada's First National Internment Operations and the Ukrainian Canadians, 1914-1920*, reproduces a photograph with the words 'Vernon Concentration Camp – 1916' laid out in whitewashed stones by military police at that locale, at the time. Reserving use of the term 'concentration camps' only in reference to the Nazi-run centres of the Second World War may be fashionable but is foolish.

As these volumes are rather discursive, they will not appeal to the general reader. There is also considerable overlap between them. And the publisher must be criticized for the map included in Kordan's book. Intended to locate internment camps in western Canada's national parks, it instead represents a singularly unimpressive example of cartography and/or of printing technology, being rather blurry. More puzzling is the fact that these authors do not include any significant treatment of the War Time Elections Act (1917) despite the impact of what the *Daily British Whig* described as the 'national humiliation' the internees experienced when disenfranchised, a move against which the great Sir Wilfrid Laurier spiritedly protested, to no avail.

Nevertheless, these books do succeed in reminding readers of how civilian 'enemy aliens,' mostly immigrants – although some were Canadian-born or naturalized British subjects – were classified as prisoners of war but then, quite contrary to international precedents and understandings, were forced to do heavy labour, subjected to corporal punishment, and systematically exploited, quite deliberately by the federal government and other private concerns. In effect the captors were enriched at the expense of the captives, hence contemporary calls for restitution.

At least it seems agreed that these internal security measures, sanctioned by the now infamous War Measures Act (1914), had a long-lasting and negative impact on this country's Ukrainian community. Even the feminist historian Frances Swyripa, once publicly sceptical about the redress campaign, admitted in her entry on Ukrainians in the *Encyclopedia of Canada's Peoples* (1999) that the internment operations left 'the deepest scars on the Ukrainian Canadian psyche.' Given their shared focus on seeing justice done, these works by Kordan and Mahovsky certainly further a campaign that has always aimed at securing recognition. One can only hope that happens while the last known survivor, Mary Manko, Canadian-born and six years old when she was interned at Spirit Lake, Quebec, is able to bear witness to what should be an honourable, even if long overdue, reconciliation. (LUBOMYR LUCIUK)

Bruce Cane. *It Made You Think of Home: The Haunting Journal of Deward Barnes, Canadian Expeditionary Force: 1916-1919*  
Dundurn. 318. \$35.00

Over six hundred thousand Canadian men and women served in the Canadian Expeditionary Force (CEF) during the First World War. It was and remains one of the most important events in world history, as Margaret Macmillan demonstrates in her study of the peace-making process, *Paris 1919*. For Canada too, the war had a significant impact on the course of our national development, and while less than a handful of our First War veterans remain, the war continues to occupy a prominent place in our consciousness. The 'Canada Remembers' program, sponsored by Veterans Affairs Canada, ensures that the sacrifices and achievements of our veterans are recognized, battlefield tours are popular, and books on the war are published and republished in great numbers. Canadian literature on the First War is extensive – biographies, memoirs, histories of battles and regiments, novels and poetry, and, in recent years, community histories.

Throughout the war, soldiers were able to communicate with their families and loved ones by correspondence, but personal diaries and journals were strictly forbidden. Fortunately, a number of soldiers and nursing sisters chose to ignore the regulations and the historical record is better for the risks they took to leave us with first-hand accounts of their experiences. Many diaries were used as the basis for memoirs published soon after the war, while others were tucked away in drawers or trunks, forgotten and unread for several decades.

Deward Barnes was born in Toronto in September 1888. He never attended high school and for several years prior to the war, he was employed at National Casket. In February 1916, he answered the call to arms and volunteered with the 180th Battalion, CEF. He arrived in England in November of the same year, was drafted to the 19th Battalion, and moved to France with his unit in April 1917. He missed the battle for Vimy Ridge but, over the course of the next eighteen months, saw his share of the fighting at Hill 70, Passchendaele, and the Allied breakthrough in August 1918. In October 1918, he received a 'blighty' when he was wounded by machine-gun fire. Following weeks of hospitalization and convalescence in England, Barnes arrived home in Toronto in March 1919. He had experienced the gruesome realities of war: he counted friends among the dead and in March 1918, he was selected to take part in the execution of a fellow soldier who had been convicted of desertion.

Contrary to regulations, Deward Barnes kept a diary from the day he enlisted until he returned to Toronto in 1919. Like many soldier diarists, he recorded events, both large and small, of military life, but he often reflected on the war and on his own experiences in a way not always found in accounts of this nature. Seven years after the war, he transcribed his diaries in a series of notebooks, added some details, and then put his war story away for posterity. Now, in the capable hands of editor Bruce Cane, Barnes's story of the war is available to a wide audience for the first time.

Wartime diaries and letters are often published with few editorial enhancements, but Cane took a different approach and annotated the diary, providing the reader with the broad context by elaborating on events described by Barnes, filling in details about military life and operations that Barnes took for granted. In doing so, Cane has produced a very interesting account of one man's war, not to detract from the diary itself, but to place it firmly in the milieu in which it was written. This allows the reader fully to appreciate Barnes's experiences as a soldier in the CEF. This is an excellent addition to Canadian first-hand accounts of the Great War, and brings us close to the realities of a war that continues to capture our imagination almost ninety years after the guns went silent. (GLENN WRIGHT)

Peter Geller. *Northern Exposures:*

*Photographing and Filming the Canadian North, 1920-45*

University of British Columbia Press. xviii, 260. \$85.00, \$29.95

By 1880, the year Britain ceded sovereignty of the Arctic to Canada, the first photographs of the region had already been taken. As it happens, they were only the beginning of what turned out to be a visual onslaught. Peter Geller quotes John Amogolik, former president of Inuit Tapirisat of Canada: 'The Inuit are probably the most photographed race on earth. The first time I saw a white man, he had a camera and it seems that whenever government officials or tourists came North, they always had cameras.' In this study, Geller examines how this massive body of visual representation, including film as well as still photography, was used to realize southern Canadian investments and ambitions in the north in the period 1920 to 1945. Geller concentrates on the activities of three groups. In its attempt to demonstrate its authority and assert control over lands where it could barely maintain a physical presence, the federal government created what in retrospect appears to be a compensatory administrative approach that produced a visual record of the Arctic and its Indigenous inhabitants staggering in both its size and depth of detail. For their parts, both the Anglican church of Canada, through the photographic activities of Archibald Lang Fleming, first Bishop of the Canadian Arctic, and the Hudson's Bay Company, through the *Beaver*, a house journal that evolved, as Geller notes, into something like the *Life* magazine of the North, used the intrinsic visual fascination of the region to promote, respectively, their missionary/civilizing and economic interests there. Taken together, Geller argues, these projects were instrumental in shaping the myth of Canada as a northern country with all that connoted for national values of freedom, purity, vigour, and so forth.

As we now realize, the problem with photographs and related forms of visual representation is that however compelling they may be, they don't

necessarily coincide with reality. Rather, they become a part of and play an active role in forming the reality that they depict. This dynamic and its inherent powers of naturalization form the critical context for Geller's study. In the circumstances, it is not easy to think of a more appropriate subject than the Arctic. An easily romanticized place of extreme landscapes, severe climate, and exotic wildlife untouched except for the presence of a small, scattered population of 'primitive' but non-threatening Indigenous people, the Arctic was perceived as a void where southern narratives of order and progress could be played out. Not surprisingly, most of the action centres on or is viewed from supply ships, RCMP detachments, Christian missions, and HBC posts. Geller is particularly good at demonstrating the intimate relationship between the motives and administrative processes that produced this level of visualization on the one hand and the power and control it exerted on the other. Told from the perspective of its practices of visualization, his account and explanations of how the federal government, for example, sought to 'possess' through an accumulation of knowledge and use for the purposes of nation-building a place that was both an economic and logistical burden are both revealing and original. As Geller's description of the government's Eastern Arctic Patrol makes clear, it only took a single ship, making one trip a year, which counted as part of its payload a few still cameras and a filmmaker to project not just the vastness of the country but a sense of Canada's meaning and limitless potential.

Drawing on Foucauldian approaches to photography, progressive forms of anthropology, postcolonial theory, and current theories of representation, Geller makes it clear that the cameras of outsiders also played an instrumental role in positioning the Inuit in an impossible, essentially passive role in a losing power relationship with southern authority. In his conclusion he refers to contemporary Inuit and First Nations' efforts to take control of representation. However, perhaps because his emphasis is on the project of photography rather than its subjects, the violence of visual representation involved here never fully registers. More concern with the policies to which these photographs were tied and their devastating, often culture-shattering effects might have further strengthened this rich and pioneering book. (PETER WHITE)

Kathryn Brush. *Vastly More Than Brick and Mortar:  
Reinventing the Fogg Art Museum in the 1920s*

Harvard University Art Museums and Yale University Press. 232. US \$35.00

*Vastly More Than Brick and Mortar* describes how Harvard's Fogg Art Museum came into being. When officially opened with great ceremony on 20 June 1927 it was 'the largest purpose-built structure for the specialized

study of art' in the United States and would become the blueprint for many other such establishments throughout North America, not to mention London's fabled Courtauld.

The Fogg is such a successful institution, and has been around for so long, that it's hard to believe that it was ever quite different. But of course *someone* had to imagine it as it now is, and devise its means of implementation. Kathryn Brush tells the story of two men, Edward W. Forbes and Paul J. Sachs, whose combined vision, drive, and relentless energy transformed a dull and modest university gallery into the Fogg Art Museum we know today. Forbes was the Fogg's director from 1909 to 1944 and Sachs was first assistant, and later associate director from 1915 to 1944.

Forbes and Sachs accurately foresaw that the passion for collecting then gripping the American upper classes (think of Isabella Stewart Gardiner and J. Pierpont Morgan, both significant donors to the Fogg) would give rise across the United States to many new museums, both public and private. They also understood that a properly trained and fully professional cadre of museum directors, curators, and conservators would be needed to staff them. They wanted to see art history accepted as a serious, academic discipline with rigorously applied methods of research using the latest available technology; in short, to emulate the methods and achieve the status of *kunstwissenschaft*, or art history, as developed by German scholars and established in German universities since the 1880s. The new Fogg was conceived as the ideal site to implement such a training program. It brought together purpose-built galleries, seminar and lecture rooms, book, slide and photography collections, laboratories for conservation and x-radiography, and studios where students learned drawing and painting in order to understand specific techniques of creation. All were housed under one roof, which also sheltered the remarkable art collections, including outstanding Asian and other non-Western art – areas where, again, the Fogg led the pack. As Brush observes, 'in no other academic institution at that time could one attend lectures on such artists as Simone Martini and Fra Angelico, compare original paintings by their hand, consult the relevant scholarship, engage in technical study of the works, and explore new ideas by organizing an exhibition focusing on them.' As planned, the new facility also attracted brilliant faculty members – the great medievalist Arthur Kingsley Porter – and important visiting lecturers, notably Adolph Goldschmidt.

Forbes and Sachs were nothing if not systematic. They articulated a vision and set to work. Harvard was initially unenthusiastic. But Forbes and Sachs couched their descriptions of the future Fogg in terms familiar to the university hierarchy, emphasizing parallels with the sciences through descriptions of laboratories and technological breakthroughs. Having obtained the grudging approval of the university, they set about raising the two million dollars necessary to erect the desired building and

to create an endowment sufficient to insulate the museum against adverse financial conditions (especially farsighted, given the stock market crash of 1929). Their fundraising techniques remain a template for what universities now call 'advancement.' They produced brochures, wrote letters, wangled introductions, cultivated prospective donors, and created the Fogg Visiting Committee (a kind of 'Friends of the Fogg') to drum up support from those with deep pockets.

Brush underscores why the union of Forbes and Sachs was a match made in heaven: Forbes was a Boston Brahmin of old, East Coast stock. Sachs was the scion of an extremely cultured and wealthy New York German-Jewish family, founding partners of the Goldman-Sachs financial institution. Sachs would not have been accepted in the stuffy, provincial, and WASP environment of 1920s Harvard without Forbes as intermediary. Forbes needed Sachs to gain entrée to wealthy New York circles to find patrons. Apart from the Sachs, Goldman, and Loeb families, Sachs had connections with the very rich and equally cultured Warburg brothers. The support of Felix Warburg, in particular, became crucial to the enterprise. He joined the Fogg Visiting Committee in 1913, and acted as its chair from 1921 to 1931, except when serving as chair of its Building and Endowment Fund Committee. He personally donated time, money, and art to the Fogg. Amazing today is how quickly Forbes and Sachs reached their goal. They began fundraising in earnest in 1922 and had amassed the requisite two million by 1925. The building opened in 1927. Brush is quick to point out all the things in their favour; education, backgrounds, social circles, and of course, the economic environment in which they operated. Had the money not been raised before the crash of 1929, who knows how the story might have ended?

Brush was approached by the Fogg to write this book, in celebration of the Fogg's seventy-fifth anniversary. She had access to a great deal of fascinating archival material, and it shows. The book is meticulously researched and abundantly supplied with notes, appendices, and index. It is copiously illustrated with photographs and architectural renderings. The story is a reasonably brisk read, told in a straightforward fashion, with little repetition. It is suitably celebratory for an anniversary project, but subtle criticisms of the Fogg creep in, notably in chapter 4, where the elitism of the Fogg is contrasted with the University of Marburg Kunstinstitut's equally rigorous, but populist ethos. While both enjoyable and enlightening, lacking for me was any sense of the personalities involved. What made Forbes and Sachs tick? What drove them so relentlessly? What did they think of each other, let alone all the other characters in the book? We learn virtually nothing about them as people. But perhaps the sign of a good book is that it makes you want to know more about its subject. (NIAMH O'LAOGHAIRE)



Frank Milligan. *Eugene A. Forsey: An Intellectual Biography*  
University of Calgary Press. xiv, 318. \$34.95

Frank Milligan has provided a rich and enticing portrait of Eugene Forsey as a creative intellectual, as an engaged social reformer and constitutional expert, and, more questionably, as a transitional figure in a Canadian society that had become less Christian and more secular by the time of his death in 1991. As a former director of museums in Alberta and New Brunswick, and as director of the Nantucket Historical Association and its properties, Milligan drew heavily on primary sources – lecture notes, unpublished manuscripts, and correspondence. In addition, he used Forsey's published works and secondary materials to explore the interactions among ideas, personalities, and the institutions of civil society and parliamentary democracy. As the note on the paperback cover promises, in this study of Forsey's religious and political beliefs 'Milligan unearths the philosophical underpinnings of many of Canada's early twentieth-century political, economic, religious, and social reform movements.' He also identifies the personal background and social factors shaping the life of this incisive, argumentative constitutional expert whose 1980 publication, *How Canadians Govern Themselves*, has been reissued four times with the last printing in 2003.

Forsey was born in Newfoundland and raised in Ottawa in a British Methodist home. He remained grounded in the beliefs and values of Christianity as his religious affiliations shifted among the Methodism of his youth, the United Church (after church union in 1925, and for the last three decades of his life as an active member of Église Saint-Marc, a French-language United Church in Ottawa), and Quaker (at Oxford until the Spanish Civil War made pacifism no longer a viable option), plus frequent attendance at Anglican services in Montreal and at Oxford.

The nature of his liberal, social justice-oriented Christian faith is suggested by his affinities with John Macmurray, King Gordon, Gregory Vlastos and R.B.Y. Scott, and by his active membership in the Student Christian Movement, the Fellowship for a Christian Social Order, and committees of the United Church such as the Montreal Presbytery Committee on Social and Economic Research.

He remained faithful to 'the authentic tradition of Canadian conservatism' (as he recalled in his biography, *A Life on the Fringe*) as his political affiliations changed from Conservative to CCF (he refused to join the NDP over its 'two nations' policy) to Liberal (when he agreed to sit as a Liberal in the Senate), to a growing uncertainty about which political party provided the best vehicle for his political and religious convictions.

His ideas about social reform and economic planning, the relationships among civil society, organizations, and the state, civil liberties, and the role

of organized labour both contributed to and were shaped by his involvement with the League for Social Reconstruction, the Canadian Civil Liberties Union, and the Canadian Congress of Labour (later the Canadian Labour Congress), and his experience as a university instructor at McGill, Carleton, and Waterloo.

Milligan does a good job of discussing the importance of Forsey's Christian faith. However, by picturing him as a transitional figure in a Canada that became less Christian and more secular, Milligan reflects the assumptions of the secularization theory of mainstream social science. An alternative perspective would involve stressing Forsey's respect for other religious views throughout his life, and his emphasis on the role of reasoned, factually based arguments when churches participate in public debates. Whether or not Forsey used explicitly theological language depended more on the audience than on whether a speech was early or late in his career. When addressing church groups he used the theological language appropriate for the occasion as well as reasoned, factually based arguments. His insistence that 'the churches should support what labour wants because that is what is in the interests of the whole community' did not represent, as secularization theorists suggest, the reduction of religion to politics or the transition from a religious to secular orientation. It represented a foretaste of the way citizens in a pluralistic society deliberate with one another as citizens and as members of 'those associations which Edmund Burke called the "small platoons" of society' such as political parties, occupational groups, and religious organizations. (ROGER HUTCHINSON)

Jim Kanaris and Mark J. Doorley, editors. Foreword by John D. Caputo.  
*In Deference to the Other: Lonergan and Contemporary Continental Thought*  
 State University of New York Press. xiii, 187. US \$35.00

The editors create an inviting collaboration between critical theorists and specialists in the thought of Canadian philosopher and theologian Bernard Lonergan (1904–84). True, the 'dialogue' depends on the ability of eight Lonergan specialists to engage the challenges to intellectual and social authenticity posed by their own reading of the docents of continental theory, but a fair measure of their success is offered in a generous foreword to the slender volume by John D. Caputo, an astute commentator on the progeny of the masters of suspicion who himself is not predisposed to inhabit Lonergan's approach. The eight, Caputo observes, shun ready polemics on the 'quagmire of relativism and nihilism' to sound resonances between Lonergan and recent continental thought on 'ideas of God and subjectivity, of knowledge and desire.'

The attraction of the articles stems from their authors' ability not only to develop their exploration of subjectivity and the encounter with the other within the diffuse light of the general horizon of continental thought but also to engage on a specialist's level questions posed by specific theorists in their own terms. Constructive reading of both the experts of suspicion and their critics provides fertile ground on which the authors appreciate Lonergan's commitment to a spirit of inquiry. Nicholas Plants looks to Charles Taylor to clarify and develop the complementarity of the turn to interiority and decentring self-transcendence, reinventing the linkage between subjective engagement and the movement towards personal authenticity. Jim Kanaris draws lessons from Jacques Derrida's deconstruction and Michel Foucault's genealogy to advise Lonergan's critical return to the subject, refining the tools of discernment available to detect complacency before the press of legitimate suspicion. Jim Marsh integrates a Marxian critique of capitalism as he traces his own journey through the process of self-appropriation described by Lonergan to its seemingly inevitable expression in a radical political conversion. Michele Saracino finds Emmanuel Levinas's discussion of the other a helpful resource to develop Lonergan's consideration of the movement from dialectic between positions to dialogue among persons, from estrangement steeped in violence to the gradual infusion of love into friendship. Christine Jamieson synthesizes Julia Kristeva's dialectic of the semiotic and the symbolic with Lonergan's notion of emerging viewpoints as she probes women's experience of liberation and oppression. Frederick Lawrence reflects on the cognitional and metaphysical assumptions underlying the ontotheology criticized by Heidegger and explores Lonergan's notion of the self as other as an alternative corrective impetus. Mark Doorley addresses concerns expressed by Levinas and Derrida about singularity, 'es gibt,' and clôtural reading as he considers the role of wonder and transforming love in Lonergan's approach to ethics. Ronald McKinney completes the collection with a creative reading of the role of satire and humor in Lonergan and postmodern thinkers.

Repeated by several authors is the suggestion that some post-Heideggerian criticism of 'foundational thinkers' fails to appreciate the nuanced treatment of cognitional theory, epistemology, and metaphysics put forward by Lonergan. Those accustomed to presenting or puzzling over such criticisms may wish to trace this peripheral topic as they work through the text and be prepared to linger with Lawrence's reflections. But those expecting a developed apologia for foundationalism venture outside the editors' stated purpose and will be disappointed. Borrowing from McKinney, this text moves away from the crafted satire of entrenched dialectic and ventures towards the shared humour of a more transformative encounter. (GORDON RIXON)

John D. Dadosky. *The Structure of Religious Knowing:  
Encountering the Sacred in Eliade and Lonergan*  
State University of New York Press. xiv, 186. us \$50.00

In 1968, the great historian of religions Mircea Eliade offered a series of lectures on 'the sacred' as an intrinsic part of the 'structure of human consciousness.' In the audience sat the Canadian Jesuit Bernard Lonergan, who himself spent much of his career developing a theory of human consciousness as a foundation for Christian philosophy. John D. Dadosky calls this event a 'meeting of minds'; if so, it was a meeting of minds on the topic of the mind itself. Both Eliade and Lonergan appealed to some form of 'religious-mystical experience' as a universal component of all human knowing, and Dadosky sets out to illustrate that their disparate claims are, on a deep level, nicely complementary.

The study is, if nothing else, exceptionally well structured. In an oft-repeated image, Lonergan's theory of consciousness is employed as the "'upper blade'" of a pair of scissors,' ideally drawn together with a 'lower blade' of historical and religious data to yield 'authentic interpretation.' The first two chapters of the book offer a broad context, situating Eliade and Lonergan within the wider disciplines of religious phenomenology and history of religions. A third chapter then outlines Lonergan's cognitional theory, the four levels of which structure what emerges as the heart of Dadosky's study: an extended reflection on that fundamental 'experience of the sacred' (chapter 4) which, though always mediated through the symbols of particular religious traditions (chapter 5), can nevertheless be defended as an inextricable, intelligible, and transformative dimension of all human living (chapters 6–7). At each point, the discussion goes beyond comparison towards what Lonergan termed 'dialectic,' illustrating how Eliade's thought can be clarified and corrected by Lonergan's philosophy. The sixth chapter is truly outstanding in this regard, first offering an exposition of Eliade's claims about the sacred as 'the Real,' then giving voice to those who accused him of an incipient Platonism because of such claims, and finally showing how Lonergan's notions of unrestricted 'being-in-love' and 'differentiations of consciousness' together preserve Eliade's essential insights while also answering his critics. Throughout, Dadosky's analysis is consistently systematic, well-reasoned, and persuasive, albeit a bit repetitive from one chapter to the next.

In treating his sources, Dadosky is the very soul of care; nevertheless, his two primary subjects are not dealt with as equals, by design. While a short final chapter does suggest some ways in which Eliade's research can fill out areas Lonergan did not fully develop, the overall thrust of the volume goes in the opposite direction. Ironically, this means that the various treatments of Eliade, which admit internal inconsistencies in his

own thought and conflicts among his interpreters, render him the more interesting of the two thinkers. With a few notable exceptions – especially the account of his intellectual development in chapter 2 – Lonergan floats above the analysis, largely immune to serious challenge or critique. Thus, although Dadosky does a reasonably good job explaining Lonergan's technical language and arguments for a broad scholarly audience, his somewhat narrow methodological approach may limit the value of the study for those not already invested in the Lonergan project.

Perhaps more importantly than its treatment of these two figures, however, this book also sets out an agenda for future study. Dadosky lingers on Robley Whitson's vision of a 'convergence of world religions,' often cited by Lonergan, and argues that such a convergence can and should start by taking religious experience seriously, including the experience of 'traditional peoples.' Such an approach cannot remain content with theory and generalization; it requires close attention to the actual data of particular religious traditions and practices, as exemplified by Eliade himself. Dadosky gives readers good reason to hope that, with an 'upper blade' now established, deeper explorations of the requisite 'lower blade' may soon follow. (REID LOCKLIN)

Greg Donaghy and Stéphane Roussel, editors. *Escott Reid: Diplomat and Scholar*  
McGill-Queen's University Press. xi, 144. \$49.95

Escott Reid guaranteed that his place in the historical record would be well marked. He wrote memoirs, articles, memoranda, and letters all explaining his views, much of it conceived of with an eye to posterity. And yet the scholarly consensus, according to Greg Donaghy and Stéphane Roussel, is that Reid was 'a slightly naïve idealist in a hard-power world,' a middling figure with little lasting influence. He was overshadowed by contemporaries like Lester Pearson and Norman Robertson and marginalized because of his over-zealous and arrogant character. Reid himself was disappointed that he never landed the plum position – as under-secretary of state for external affairs – that he so coveted. But as Jack Granatstein observes in his chapter on the young Reid, he did well to get as far as he did in the Department of External Affairs, 'for no one loved him.' The contributors to *Escott Reid: Diplomat and Scholar* re-examine his record to see whether he might nonetheless have exerted a meaningful influence on the people, events, and institutions with which he was associated.

Three chapters on Reid's diplomatic career look at his role in the establishment of the United Nations in 1945–46, his involvement in the creation of the North Atlantic Treaty Organization 1947–49, and his time as high commissioner to India in the 1950s. The contributors all assert that he had a lasting impact of one kind or another: the UN was better than it

might have been as a result of Reid's labours; he entrenched the idea of institutional counterweights to balance the overwhelming power of the United States; and his energetic efforts gave India a higher profile in Ottawa. Reid himself often doubted his influence, as does the reader, primarily because influence is not easily proven. For example, David Haglund and Stéphane Roussel, who focus on the creation of NATO, are not able to prove that Reid instigated the counterweight idea or that he was responsible for entrenching it as an axiom of Canadian foreign policy after 1945. But if claims of influence are not wholly convincing, the various authors do show Reid to be occasionally brilliant, sometimes prescient, in his analyses of world affairs. They effectively counter the portrayal of Reid as ineffectual idealist, showing that he had a keen understanding of the realities of the world in which he lived.

The two final chapters in the volume examine Reid's career after he left the foreign service: he was appointed to the World Bank in 1962 and moved on to become principal of Glendon College in 1965. The stories told by Bruce Muirhead and Alyson King follow a similar pattern to the preceding diplomatic chapters: Reid approached his task with enthusiasm, commitment, and vision. He became frustrated but remained resolute when his views were obstructed. His superiors got annoyed with him, and he eventually departed, having made much less of an impression than he would have liked. For Reid, alas, it was a case of *plus ça change, plus c'est la même chose*.

*Escott Reid: Diplomat and Scholar* is a thin volume but far from lightweight. In addition to drawing a more nuanced portrait of Reid, it reveals the tension and dynamism of the Department of External Affairs in a proactive and confident era; it highlights overlooked aspects of other marquee members of the department (Pearson's callousness, Ritchie's gravitas, and Robertson's gentle nature). It is a highly readable and engaging book, particularly the chapters by Granatstein and Donaghy, which has benefited from clear editorial guidelines. Although the individual chapters uphold the view that Reid was not as influential as he had hoped to be, they also show the breadth and sophistication of his thinking on matters as far-ranging as Sino-Indian relations and the economic development of India. Reid deserved to be taken seriously by his colleagues in Ottawa, the World Bank, and Glendon. That he was not always was partly, but not entirely, his own fault: he was too centred on his own role and never stopped pushing. These ostensible faults could also be virtues, and it was Reid's misfortune that they more often worked against him. (FRANCINE MC KENZIE)

Gwenlyn Setterfield. *Niki Goldschmidt: A Life in Canadian Music*  
University of Toronto Press 2003. xv, 222. \$50.00

When Nicholas Goldschmidt died on 8 February 2004, two months after his ninety-fifth birthday, one of the most remarkable lives in Canadian music came to a close. In his early years he had been a singer of modest accomplishment who specialized in song recitals at which he accompanied himself at the piano. Throughout his long life he was an active conductor, especially of opera. But above all he was truly an *animateur*, someone who dreamed up big and impractical events and then breathed vibrant life into them, from the founding of the Canadian Opera Company and the Vancouver International Festival in the 1950s to a series of performances in the fall of 2003 that formed a *Celebration* of the composer Benjamin Britten. It was for a production of one of Britten's church operas that he made his last appearance as a conductor. Along the way there had been the Guelph Spring Festival, three spectacular choral festivals, brilliant celebrations for Canada's centennial in 1967 and for the arrival of the new millennium in 2000, and more.

The chronicle of Goldschmidt's life is a chronicle of a significant part of Canadian music for almost sixty years. In just under two hundred pages, Gwenlyn Setterfield manages to touch on virtually everything that Goldschmidt did in music without slighting anything. The danger is that such a book will become a mere list of events, but it is Setterfield's great success that she related details within a constantly moving narrative. Nevertheless, there is an inherent problem in the subject for the biographer. Through all the information about festivals and performances that Goldschmidt organized and conducted, Goldschmidt himself comes across as unfailingly optimistic and upbeat. That is how he did appear in real life, but a curious reader looks for more subtle and personal revelations. Did he never get depressed, have regrets, go to a hockey game, walk the dog? The riddle lies in the character of a man whose entire being seemed motivated by and dedicated to music, without time for or interest in anything else. Indeed, it is difficult to separate the person from his activities, and it is his accomplishments and influences that defined the man. The result is that personal shadings are missing from a portrait that in the end is a stunning collage of events that were inevitably external to the man himself.

The book is modest in size but it is packed with information. Those who knew Goldschmidt in his Canadian years will read with interest about his childhood and youth in a privileged Moravian family in the old Hapsburg empire. He spent almost a decade in the United States before his fortuitous arrival in Toronto in 1946, and Setterfield is especially good at weaving the contacts and experiences that Goldschmidt had in Europe and the USA into her account of his later life, something that he himself was immensely skilled at doing. The book is carefully researched and annotated and the author was able to draw on extensive interviews with Niki and Shelagh, husband and wife for fifty-five years, as well as with many people who knew them.

Gwenlyn Setterfield is a notable administrator in the arts. With her book on Nicholas Goldschmidt she proves herself an equally able researcher and a writer of clarity and style. *Niki Goldschmidt* is both an entertaining read and a valuable record of a vital chapter in Canadian musical life. (CARL MOREY)

Northrop Frye. *Fearful Symmetry: A Study of William Blake*. Edited by Nicholas Halmi. Volume 14 of *The Collected Edition of the Works of Northrop Frye*. University of Toronto Press. l, 515. \$95.00

Northrop Frye. *Notebooks on Romance*. Edited by Michael Dolzani. Volume 15 of *The Collected Edition of the Works of Northrop Frye*. University of Toronto Press. lxii, 503. \$95.00

This year sees the publication of two volumes in the *Collected Edition of the Works of Northrop Frye*. The first is Frye's magisterial *Fearful Symmetry*, a book that revolutionized our understanding of William Blake and almost single-handedly brought the poet from the margin of English literature and criticism to its centre. For Frye, Blake was not the half-mad painter inhabiting his own private mythology that had been the popular nineteenth-century image of the poet, but instead the archetypal poet whose fictional universe spoke to the fundamental needs of the imagination. As Ian Singer suggests in his introduction, Frye's great ambition in this study was to see Blake as 'a microcosm of the universal Human Imagination.' In Blake, Frye found a poet who spoke most powerfully to his own understanding of what the imagination is and how it should function in the world. Both shared a deep suspicion of religious institutions that smother creativity and spirit. So profoundly did Blake speak to Frye's own need to recover a more vital religious imagination and literary tradition that it has often been difficult to distinguish Blake the poet from Frye the critic, each having in many senses been brought into being by *Fearful Symmetry*. There, Frye developed a unique form of cultural criticism, built upon the willingness of the critic to surrender completely to the language, images, and ideas of a poet, this being the precondition for finding the ground of the imagination from which one could then see the universal mythic elements of all literature, the symbolic code that is the language of the Western literary imagination. The publication of this new edition of *Fearful Symmetry*, Frye's debut as a critic, is thus a welcome event. Singer has provided a useful introduction, which stresses the importance of the book in Romantic studies and in Frye's career as a literary critic. The editorial activity in this edition is minimal and non-intrusive. Apart from occasional notes of clarification and an expanded index, Nicholas Halmi, in accordance with the principles of the Collected



Works, has introduced Canadian spellings and corrected misprints, solecisms, or factual errors.

Frye was deeply interested in romance throughout his life, and everything that he wrote can be seen, in the widest sense, as relating to what the imagination desires and plots to achieve. Yet readers who open the *Notebooks on Romance* thinking that they will find there a clear or extensive discussion of 'romance' will be disappointed. Composed of notebooks and notes drawn from different periods in Frye's life, this volume has a title that is something of a misnomer, little more than an editorial fiction (or perhaps an editorial romance) aimed at giving ostensible unity to a miscellaneous assortment of writings that did not obviously belong anywhere else in the series. Part 1 brings together seven notebooks roughly written sometime between 1944 and 1950, after Frye had completed *Fearful Symmetry*. Part 2 includes a notebook written sometime between 1964 and 1972; a notebook and notes written while Frye was working towards publishing *Secular Scripture* (1972-77); and three sets of notes written in 1987. In the index, 'romance' appears incidentally on less than fifty pages. In fact, the only place where there is any major discussion of romance is in the editor's wonderfully erudite introduction, which provides a thorough account of the changing meaning of 'romance' in Frye's thought. That being said, this is nevertheless a very engaging book, which provides the reader with the pleasure of seeing Frye's ideas in a raw state, still coloured by the excitement of intellectual discovery.

Even more interesting to me was the opportunity of seeing Frye starting on intellectual paths that he ultimately did not follow. Michael Dolzani, indirectly admitting that the book is not about 'romance,' quite rightly observes that 'the word "romance" is only the tip of a vast and largely sunken Atlantis,' as he encourages the reader to dive into this sunken wreck in order to discover what treasures remain. Most of these notes were written as an intellectual diary. There are ideas that would be developed more substantially elsewhere. They also provide evidence, however, of aspects of Frye's thought and personality that do not appear in his more public writings. Often one encounters the comfortable language of informal conversation, as when Frye declares that the Spartans are 'the most overrated bunch of boobs in history.' There is also, especially in the early notebooks, a good deal of preoccupation with class and race stereotypes and gender and sexual differences (oddly, these comments have been left out of the index). Among these is an evocative comment about minority masking: 'a minority responding to an external pressure to unusual effort often uses myths about them as protective coloring ... as for the Scotch, they're a superb example of how to go to Dunsinane as Birnam Wood.' Frye also has some choice comments about the Canadian middle class (also not indexed), probably the best one being the following: 'So many people show a curious tendency to live up to their own caricatures; one would

swear of many middle-class Canadian families that they had taken pains to make every remark typical of the Canadian middle-class. Not only caricatures either, but simply types; a man sells a story & buys a pipe & a dog; a man gets to be a professor & lets his hair grow & his pants go out of press, like me.' Here we see another source for Frye's interest in typology. Also in his willingness, at the end of this comment, to turn cultural critique back upon himself, we see another quality of this volume: its capacity to document not only the revisionary process by which Frye developed his ideas, but also the ways in which these efforts were never far removed from his effort to understand his place in the world. (ALAN BEWELL)

Robert D. Denham. *Northrop Frye:  
Religious Visionary and Architect of the Spiritual World*  
University of Virginia Press. 320. US \$45.00

Frye writes in one of the notebooks for *The Great Code*: 'I'm a Xn [Christian] partly *faute de mieux*: I see no better faith, & certainly couldn't invent one of my own except out of Xn assumptions.' Robert Denham comments: 'If Frye's "Christian position" is partly *faute de mieux*, it is partly not, and it would be possible to give an account of Frye's theology, which is often quite explicit.' Subtitled 'Religious Visionary and Architect of the Spiritual World,' Denham's new book on Frye does not attempt to give an account of his theology. 'Frye wrote a great deal about the Christian religion ... and a part of the Christian religion is Christian theology. He would doubtless not have much interest in having his "theology" discussed.' (Why would Frye 'not have much interest in having his "theology" discussed'? And why is the word 'theology' in inverted commas?)

Denham 'seeks to make clear the religious ideas found in Frye' (ideas Frye gleaned from books on occultism, theosophy, alchemy, mysticism, kabbalism, cosmic consciousness, Tarot, Hinduism, shamanism, synchronicity, and so on). Denham also sets out to explore Frye's 'visionary religious views.' In the event someone understands those 'religious views' in terms of 'a theological statement ... it represents a theology founded not on history or argument but on the language of myth and metaphor.'

'My Christian position is that of Blake reinforced by Emily Dickinson,' Frye writes in one of the notebooks. According to Denham, Frye 'means that he, like she, has managed to escape from the clutches of priestly authority. Such an escape meant that she was free to make her business circumference ... and able at least to hope that the Nobodaddy-Jehovah of the Old Testament, whom she strongly distrusted, might "refund us finally / Our confiscated gods," as she says in one of her poems.' Ignoring the business of Dickinson's 'escape from the clutches of priestly authority,' we should focus on the phrase Denham quotes (inaccurately) from Poem 1260

(Johnson's numbering), 'Our confiscated gods.' The last line of Dickinson's poem reads, 'Our confiscated Gods.'

Frye uses the phrase 'confiscated gods' (lower case) at least seven times. In his notebooks, 'the four confiscated gods' are the gods of pagan antiquity, Hermes, Eros, Adonis, and Prometheus. 'Nowadays,' he writes in another notebook, 'we have a stronger feeling about the reality of polytheism, or what Emily Dickinson calls refunding our confiscated gods.' Language, we read, 'seems to be refunding our confiscated gods.' And: 'Sooner or later God must refund us our confiscated gods.' And: 'The doctrine that if we have one God we can't possibly have many gods is a construct of the finite human mind, and God probably regards it as horseshit. Sooner or later God must refund us our confiscated gods.'

As a close reading of Poem 1260 will confirm, Dickinson is not writing about the death of the pagan gods; she's writing about the death of people she adores. She wants them back. I have looked carefully at Johnson's *and* at Franklin's three-volume editions of Dickinson's poems, and they agree: the two fair copies of Poem 1260 (numbered 1314 by Franklin) read, 'He will refund us finally / Our confiscated Gods.' Dickinson tended to lean on etymology and on her 'lexicon': as she certainly knew, the Latin word *confiscare* means 'to lay up in a chest'; 'to seize upon for the public treasury, to confiscate' (Lewis and Short). God has appropriated the poet's friends and family (her 'Gods,' whom she worshipped) to his treasury; the poet wants her treasures returned, refunded. Frye, convinced that Dickinson's poem alludes to the 'reality' of polytheism, has turned her upper-case 'Gods' into gods.

According to Denham, Dickinson 'strongly distrusted' 'the Nobodaddy-Jehovah of the Old Testament.' Used in that context, the verb 'distrusted' echoes (by way of Frye, I suspect) a letter of condolence Dickinson wrote about 1884: 'When Jesus tells us about his Father, we distrust him. When he shows us his Home, we turn away, but when he confides to us that he is "acquainted with Grief" we listen, for that also is an Acquaintance of our own' (letter 932; see Isaiah 53:3). It is not the Father 'we distrust' in Dickinson's letter; we 'distrust' Jesus when he 'tells us about his Father.' When Frye and his apologists tell us about 'the Nobodaddy-Jehovah of the Old Testament,' I distrust them. (LINDA MUNK)

Jeffery Donaldson and Alan Mendelson, editors. *Frye and the Word: Religious Contexts in the Writings of Northrop Frye*  
University of Toronto Press. xx, 386. \$75.00, \$48.00

*Frye and the Word* is the second product of a May 2000 conference at McMaster University; a previous collection, overlapping with this one, has

already appeared as *Northrop Frye and the Afterlife of the Word* (Semeia 2002). The essays included belong to two fields, religious studies and what one would have to call 'Frye studies,' over which Robert Denham presides as doyen, where Frye's texts are approached as literature and Frye himself as a canonical author and, at times, almost a literary character.

Jeffery Donaldson's introduction takes this tack as it situates Frye himself as an *ieron*, 'the reluctant hero and benevolent trickster who looked on the disciplines of religious and literary studies from an ironic perspective with the kind of critical detachment that gave him a unique view of whatever principles and assumptions operated within them.' Donaldson views Frye as in a 'marginalized' position relative to both fields, and there may be some truth to that today. But of course marginalized figures don't usually become the object of 'studies,' including festschriften, conferences, and uniform editions. Those educated as I was in the 1960s rather than the 1980s are more likely to view Frye as an *alazon* than an *ieron*: a magisterial figure whose *Anatomy of Criticism* served as the 'key to all mythologies.' That literature was an ideal order, T.S. Eliot had assured us, but it was Frye whose array of modes, symbols, myths, and genres allowed us to envision that order. And if the New Criticism provided the hermeneutics, it was Frye who gave us a transcendent rationale for the study of literature as Western society's 'secular scripture.'

This also explains why *The Great Code* and its successor volumes on the Bible were so much less influential than Frye's *Anatomy*: Frye was much better at explaining Everything than at explaining any individual thing. And the Bible, despite Frye's insistence on its overarching unity, stubbornly remains an anthology of wildly disparate items, created over more than a millennium, and transmitted over two more with unpredictable vagaries of editing and translation. Frye understood William Blake's Bible without any more Hebrew or Greek than Blake himself knew, and perhaps thought no more could be needed. He did not set himself to learn its languages and condemned its scholarly and critical tools, which may seem strange in a man whose ambition it had once been to make literary study more scientific.

With the exception of Robert Alter's informed critique, the essays in *Frye and the Word* do not generally evaluate Frye's project, but neither do they adopt it, using his methods to analyse individual biblical texts. The authors find a great deal to say about Frye's texts and very little about the Bible. Those who find it dispiriting to contemplate a failed system may find most successful the essays that apply Frye's ideas to works like Breton's *L'Amour fou* or Wilde's *De Profundis*, which he might only fancifully call 'religious,' or those that explore other typologists, like the Gnostic Marcion. (DAVID RICHTER)

Al Purdy. *Yours, Al: The Collected Letters of Al Purdy*. Edited by Sam Solecki  
Harbour. 560. \$44.95

Al Purdy once remarked of Northrop Frye, 'when I read him or think about him or see his name, I can still hear the voice and see the face, the twinkle in his eye. Doesn't seem as if he is dead, for a moment anyway.' Such is the feeling one may experience about Purdy after reading Sam Solecki's carefully compiled collection.

*Yours, Al* consists of 323 letters written to over eighty correspondents and a few newspapers between 1947 and 2000. Interspersed among these are 50 letters and a postcard written to Purdy and one letter to his widowed wife, Eurithe. A score of Purdy's letters also contain drafts of poems, some previously unpublished. Editorial apparatus is minimal and includes a helpful introduction, a brief chronology of Purdy's life, headnotes succinctly identifying each new correspondent, appropriate explanatory notes, and an accessible index.

The letters are arranged chronologically, with no chapters or breaks, a format that tumbles the reader into a roistering half-century of poetry, politics, and personalities alongside Canada's trademark poet. The many correspondents include poets, novelists, intellectuals, critics, academics, and publishers like Earle Birney, Irving Layton, Margaret Laurence, Margaret Atwood, George Woodcock, Fraser Sutherland, Elspeth Cameron, and Jack McClelland, to name but a few. There are also letters to Pierre Trudeau, Darryl Sittler, and Revenue Canada, and the text of a postcard from literary groupies. Aside from some correspondence with Charles Bukowski and a few letters to William Golding, however, there is little communication with anyone outside Canada.

These letters are best read in their entirety but will not disappoint the reader who wants to dip in randomly. Purdy's earthiness is ubiquitous but seldom gratuitous, although Solecki may well qualify for the most deadpan interpolation award for his editing of a letter wherein Purdy describes to Bukowski the effects of his homemade wine on the digestive system – and apparently provides a sample. But that same impulse towards candour also results in some very poignant passages, as in his letter to Margaret Atwood on the death of Margaret Laurence, wherein Purdy's sorrow is almost palpable.

Taken together, the letters provide a fascinating study in the development of Purdy's mind and career, from self-conscious fan letters to Birney in the 1940s to retrospective impressions of his life as a poet in the 1990s. They reveal a complex figure, a man driven by conflicting ambitions and desires, a man whose insistence on poetic authenticity was the driving force behind the dominant figure he became. For those who know Purdy through his poetry and other works, this collection may not hold many

surprises, for the simple reason that Purdy was Purdy. Nevertheless, the letters reinforce through their interesting and intimate details a deep and impressive picture of his multifaceted character. We read his rants against the Black Mountain school of poetry, his bemused frustrations with Milton Acorn's obtuseness, his stubborn fights with McClelland over shared royalties for an eventually stillborn book, his weariness over Layton's 'imitations of himself,' his respect for men like Trudeau and F.R. Scott whom he deemed truly accomplished Canadians, his generous help and advice to friends and acquaintances, and, through it all, a hammering out with fellow writers of his thoughts and practices on the essentials of poetry. What ultimately emerges is a portrait of a big-hearted figure who, despite the rough edges, embodied much love and compassion for friends and country.

Purdy's expansive empathy was reciprocated by many, perhaps most fittingly in a 1999 tribute by Michael Ondaatje upon receiving the news of Purdy's cancer diagnosis:

We never get to tell our favourite poets that they are our favourite poets. So I will now. You are the best and most important poet Canada has given the world. *And* the most enjoyable. And the least complaisant. You brought your voice alongside poetry and you changed it.

And as a person you were genuinely generous to all of us who were starting up.

The evidence of Purdy's poetic accomplishments needs no elaboration. The evidence of his stature as a human being is reinforced by the present collection of letters.

Incidentally, in only half a dozen letters does Purdy actually sign just the two words on the book's title page. By far his most preferred closing is – appropriately – 'Best.' (NEIL QUERENGESSER)

Gail Dixon. *The Music of Harry Freedman*  
University of Toronto Press. viii, 190. \$45.00

Harry Freedman was an industrious and gifted composer who wrote over two hundred works during his nearly sixty-year-long career. His initial professional training was as an artist (at the Winnipeg School of Art) and his first love in music was jazz. After serving in the RCAF during the Second World War (he played clarinet in the Central Silver Band), he used his rehabilitation grant to study music at the Toronto Conservatory of Music, where his teachers included John Weinzweig. He soon landed a job playing the English horn with the Toronto Symphony, a position he held from 1946

until 1970. For the past thirty-five years he has been a full-time composer, writing up to ten commissioned works a year.

Gail Dixon has been studying the music of Freedman for twenty-five years. She notes that the present book 'is designed primarily as a study of [Freedman's] music, and only secondarily as a biography.' The biographical information offered is indeed slim. Freedman's wife, the outstanding soprano and pedagogue Mary Morrison, is mentioned in passing, but there is no mention of their daughter, the multitalented musician Lori Freedman. We get no sense of Freedman's relationship to the musical world around him, which is sad, given that he is one of the most *engagé* composers of his generation.

Dixon discusses fifty or so of Freedman's compositions in detail here, outlining his career chronologically in five chapters, framed by an introduction and conclusion. Nearly every work from his early career is discussed in detail, but only eight representative works from the past twenty-five years are chosen for analysis. Her rationale is that his style and technique as a composer evolved rapidly early in his career, but by the 1970s he had reached a consistent approach, and so a few works give an accurate idea of the rest.

Dixon makes much use of set theory in this book, as advanced by Allen Forte of Yale University. It is a method of analysing non-tonal music that groups the pitch content of a composition into collections of between three and nine elements each, in order to calibrate recurring or related pitch structures, both harmonically and melodically. Other musical features (rhythm, timbre, dynamics, articulation, etc) receive much less attention, and broader contextual issues (significance, performance, reception, social/cultural influences, etc) are almost entirely ignored. This kind of analysis had its day in the sun about thirty years ago, but the practical value of set-theoretical analysis is widely questioned today. It is frankly unsuited to the job of casting light on Freedman's work as a composer, because (as Dixon mentions several times) Freedman himself regards timbre as more important than pitch in his work; he often uses graphic notation, aleatoric and improvisatory sections, and other types of indeterminate pitch structures.

Even when Dixon's set-theoretical approach works best, much of the time what it offers is detailed and complex description masquerading as analysis. Her methodology is simply wrong-headed and deliberately obscure. In 1976, Freedman wrote a work titled *The Explainer*, in which he pokes fun at pretentiousness and the excessive use of jargon in descriptions of contemporary music. Alas, much of this book reads like just the kind of writing that Freedman lampoons in *The Explainer*.

Dixon has expended considerable intellectual effort here, but achieves little real musical insight. The concluding chapter, though, provides an engrossing description of Freedman's compositional process, and offers an

excellent summary of his styles and techniques. It is a great pity that the rest of the book is nowhere near as good. (ROBIN ELLIOTT)

Mark Rappolt and Robert Violette, editors. *Gehry Draws*  
MIT Press. 544. US \$50.00

Ian Thom and Alan Elder, editors. *A Modern Life:  
Art and Design in British Columbia, 1945-1960*  
Vancouver Art Gallery and Arsenal Pulp. 176. \$32.95

These two very different books, *Gehry Draws* and *A Modern Life: Art and Design in British Columbia, 1945-1960*, both relate to the artist, architect, or artisan as a designer. In *Gehry Draws*, an association is made with Gehry's sketches, which are an integral part of his creative process, and the Renaissance notion of *disegno*, the concept drawing produced for a project, whether a painting, sculpture, decorative object, or building. *A Modern Life* is not concerned so much with practice as with documenting the integration among different design disciplines that occurred in Vancouver during the 1950s. In a unified effort to promote modernism, Vancouver designers dispensed with the visual arts hierarchy, which was in part the result of the increased value the Renaissance placed on concept versus craft.

Vancouver appeared to be fertile ground for the spread of modernism. The arts community was small, and the authors credit the Vancouver School of Art, the University of British Columbia, and the Vancouver Art Gallery (organizer of the exhibition *A Modern Life* and associated catalogue) with fostering relationships among practitioners in what were elsewhere separate fields. In particular, painting and architecture experienced an unusual degree of cross-fertilization. Mural painting, for example, was a feature of many downtown buildings and directly connected art and architecture. As well, painters such as B.C. Binning and Jack Shadbolt designed their own homes and architects such as Douglas C. Simpson and Ron Thom designed furniture or incorporated the arts and crafts into their architectural designs.

The middle-class domestic environment is key to understanding Vancouver's brief efflorescence of modern arts. The catalogue includes a reprint of a 1955 article written for *Canadian Art* by Robert H. Hubbard, then the curator of Canadian art at the National Gallery of Canada, who attributed to the West Coast's mild climate, rapid postwar urban expansion, and economic prosperity people's easy acceptance of the new, particularly modern domestic architecture. Scott Watson, in his essay on painting in Vancouver during this period, notes that the modern urban or suburban home created the principal context for contemporary art and design. As essays by Alan C. Elder and Sherry McKay relate, the consideration of the home's design, decoration, and furnishings as a unified



ensemble was encouraged by important exhibitions of modern design and through the illustrations of prominent local artists' and architects' home interiors in the popular shelter magazine, *Western Homes and Living*. The photograph of the John C.H. Porter house from the October/November 1950 issue shows Mrs Porter knitting in her living room, wearing spectator pumps and pearls. The text states that her husband's modern house design allows her more easily to perform all the housework and supervise their four children, and so gives her the leisure to indulge her hobby of cultivating exotic house-plants. This domestication of modernism made it into merely a style rather than a change in lifestyle. And, although the work of a number of important Canadian artists and architects can be found in Vancouver during this period, what the catalogue *A Modern Life* describes is ultimately an environment that could not support the innovation or experimentation necessary for a radical modernism.

It is precisely this aspect of modernism that makes Frank Gehry's architecture so appealing: it breaks the rules. Despite the fact that the rules that Gehry breaks are the tenets of modern design, he is a self-described modernist and eschews his critical appellation as a postmodernist or deconstructivist. In any case, *Gehry Draws*, with essays by art historian Horst Bredekamp, experimental filmmaker Rene Daalder, and art critic Mark Rappolt, as well as commentary by Gehry and his design team of Edwin Chan and Craig Webb, certainly reinforces the Renaissance cult of genius that informs the popular conception of Gehry.

However, the bulk of this book consists of more than 750 illustrations of Gehry's work; almost half reproduce, in near-to-actual size, drawings made for some twenty-nine architectural projects. All of the drawings were executed with black marker on off-white cardstock and are signed and dated, but readers (or viewers) expecting finished preparatory drawings of the Ecole des Beaux-Arts type will be disappointed, for these elaborately documented and presented drawings are actually scribbles. It is the models, which are developed in tandem with the drawings, that go to the client for approval. These gestural tangled lines, however, represent Gehry's visual thinking (he describes them as 'thinking aloud') and in this regard they are absolutely fascinating.

As Rappolt points out, the drawings for a project often bear little resemblance to the models – the majority of the projects illustrated remain unbuilt – or completed structures. Although it was made self-consciously, Gehry at times discusses a drawing as if it were an unconscious or automatist expression. Yet no drawing is done until Gehry feels he has a thorough understanding of the brief. Thus the drawings do not tell of a neat progression from idea to realization but instead demonstrate the significant role that the free rein given to the imagination plays in his process. There is something to be said of Gehry's example of design as an activity that engages and surprises.

*A Modern Life: Art and Design in British Columbia, 1945-1960* and *Gehry Draws* are not meant to appeal to the same audience, but both are well-designed publications. In *A Modern Life*, the double-page pairings of object and painting complement their correspondences and its inclusion of artists' and designers' biographies is useful. *Gehry Draws* is decidedly an Art Book, with all the gorgeousness and pretentiousness that entails. The quality of the essays in both is variable, but Alan C. Elder's essay, 'The Artist, the Designer and the Manufacturer: Representing Disciplines in *Design for Living*,' as well as Scott Watson's 'The Lost City: Vancouver Painting in the 1950s' in *A Modern Life* and Mark Rappolt's essay in *Gehry Draws*, 'Detectives, Jigsaw Puzzles, and DNA,' are especially rewarding. (JANNA EGGE-BEEN)

Andrea O'Reilly, editor. *From Motherhood to Mothering: The Legacy of Adrienne Rich's 'Of Woman Born'*  
State University of New York Press. x, 252. US \$25.95

Andrea O'Reilly is one of the key figures in motherhood scholarship. She was founding member of both the Association for Research on Mothering (with more than five hundred members internationally) and *Journal of the Association for Research on Mothering*. She has written several books on the subject and with this collection of essays has brought together some of the best-known scholars on motherhood and relative newcomers. O'Reilly's aim in this volume is in part to pay homage to Adrienne Rich's great 1976 study on *Motherhood as Experience and Institution* ('ovarian' says O'Reilly, which I like a lot) and to examine the ways that work has 'informed and influenced' subsequent scholarship. O'Reilly bases her collection on Rich's distinction between the oppressive institution of motherhood (oppressive because it is controlled and defined by male-dominated societies) and the potentially 'empowering' experiences of mothering that women have. The book comprises a longish introduction by O'Reilly and three sections entitled 'Motherhood as Institution: Patriarchal Power and Maternal Outrage' (three essays); 'Mothering as Experience: Empowerment and Resistance' (seven essays); and 'Narrating Maternity: Writing as a Mother' (three essays). While the idiom of these titles might suggest that the essays will fall into the language of a now rarely seen feminist enthusiasm, in fact the essays are diverse in discipline and tone.

Chapters examine Canadian laws, the politics of reproduction in China, and conditions of motherhood in matrilineal societies. Others use Rich's book to read Toni Morrison's *Beloved*, Monique Mojica's play *Princess Pocahontas and the Blue Spots*, and the Demeter/Persephone myth. Lesbian motherhood, feminist motherhood, and activist mothering each have chapters. For readers whose area of expertise is not maternity, these essays

provide a cross-section of the field and a sense of the range of research being undertaken. The least satisfying, because most predictable, in my view are the papers that apply – using this word advisedly – conventional theoretical paradigms to the issues. One can tolerate only so many abstractions reiterating the same dozen phrases before the eyes glaze or the teeth clench. In contrast, I fully admire Margaret Morganroth Gullette's very personal analysis of her family's effort to raise their son in a home in which each parent has equal value and is equally recognized. Her detailed account and subtle understanding of 'parenting [as] a school of moral reasoning and self-development every single day' brings fatherhood (as experience not institution) into the picture in hopeful ways while making a powerful feminist argument.

While *Of Woman Born* makes its presence felt in all the essays, mostly it seems to serve as pretext rather than engagement with Rich's text. A couple of the pieces recognize Rich's limitations (her racial perspective, of course), but it is clear that, as O'Reilly notes, her book has not been superseded. Rich is still the great mother of motherhood studies. (JEANNE PERREAULT)

Joel Yanofsky. *Mordecai and Me: An Appreciation of a Kind*

Red Deer 2003. 336. \$34.95

The cover blurb describes the subject of this book, Mordecai Richler, as 'our curmudgeon.' If curmudgeon was a persona that Richler was comfortable with, Joel Yanofsky – for all his admiration of, obsession with, and frank desire to be like, and liked by, Richler – chooses the complementary role of nebbish. One of Richler's functions for him is therefore as a corrective role model: 'I could have used a bit more Richler in me, a lot more, in fact. More drive, more *chutzpah*.' About the mismatch between the author he admires and the author he is, Yanofsky eventually reaches an epiphany when he encounters (though, characteristically, never gets around to reading) Harold Bloom's *The Anxiety of Influence*: "'All literary texts,'" the blurb on Bloom's book reads, "are strong misreadings of those that precede them." When it comes to Mordecai and me what more did I need to know?

As a self-described 'literary stalker,' Yanofsky is aware of his precursors in the genre of personal appreciation: he *has* read Mark Harris's *Saul Bellow*, *Drumlin Woodchuck*, Ian Hamilton's *In Search of J.D. Salinger*, and Nicholson Baker's *U and I*, which he aptly describes as 'more about Baker than Updike.' So are they all more about their authors than their subjects – and so too this book. Like the novelists (Harris and Baker) and like the poet (Hamilton), Yanofsky is responding not as biographer giving us a portrait of his subject and not merely as a critic surveying the body of work but as a writer looking for inspiration. He is also, we discover, longing for some sign of Richler's approval – vainly hoping, for example, that Richler will read and like his own novel when it appears.

Given that I did not find Harris's, Hamilton's, or Baker's books entirely satisfactory, I was pleasantly surprised to find that I enjoyed Yanofsky's ruminations on Richler and his writing – despite his self-deprecating manner and his anti-academic bias. It helps that Yanofsky takes himself less seriously than do either Harris or Hamilton and that he is less taken with his own cleverness than is Baker. Yanofsky's accounts of discussing Richler with his wife, with his psychoanalyst, and with a dream analyst can become tiresome, but his writing is mostly crisp and sometimes diverting – as when, assessing *Cocksure*, he observes that its author 'has this much in common with [his protagonist] Mortimer Griffin: neither of them understood the kind of licence that passed for freedom in the late 1960s. The difference is that Richler didn't have any interest in understanding it. "Wherever I travel I'm too late. The orgy has moved elsewhere," he writes ... But the truth is ... on principle, Richler disliked and distrusted the vast majority of people too much and too universally to be able to find a group he would be comfortable with clothed, let alone naked.'

Yanofsky's strength is his ability to offer something of an insider's perspective on Richler's tangles with the city's Jews as well as on his later bitter feud with the city's francophones (which made Montreal Jews feel he was on their side after all). Yanofsky's experiences were rather different from and a generation later than Richler's but they still give an edge to his summaries of the community's uneasy reception of Richler's writing. His conversations with a Montreal rabbi add to this context, as does his account of a speech Richler gave to a synagogue. He contextualizes Richler's attacks on Quebec nationalism, reminding us that Richler had expressed tolerance in earlier remarks about Quebec separatism, viewing, and sympathizing with, the Québécois as underdogs – before the provocative *New Yorker* essay that later became the basis of his book *Oh Canada! Oh Quebec!*

Though Michael Posner's oral biography of Richler, published the year after *Mordecai and Me*, provides a more well-rounded and judicious response to this Canadian writer who made a career of slaughtering sacred cows, Yanofsky's book complements it usefully. Together they – along with the conference on Richler and his place in the canon held at McGill in the spring of 2004 and later televised – provide us, in this period following Richler's death, with valuable starting points as we begin to address the question of Richler's future in the Canadian tradition. (RUSSELL BROWN)

Michael Posner. *The Last Honest Man: Mordecai Richler: An Oral Biography*

McClelland and Stewart. 369. \$39.99

'Biography' is, of course, a construction, one in which objectivity and transparency are conventions of the genre. The oral biography (which came

to public awareness in 1974, with Merle Miller's *Plain Speaking: An Oral Biography of Harry S. Truman*) attempts to naturalize the form by reducing the mediation between the reader and the biographer's informants. While it creates a sense of immediacy and intimacy, there are potential limitations: oral biographies are collections of reminiscences that are subject to the whims of memory and the biases of their participants, as well as vulnerable to special pleading and score-settling. If the oral biography is not to become simply a collage of unmediated voices in place of the presiding and analytical voice of traditional biography, then the oral biographer must play a strong role as guide and shaper. In *The Last Honest Man*, the new oral biography of Mordecai Richler, when Michael Posner quotes Richler's desire to use his writing 'to impose meaning on just being here,' he could be announcing the guiding principle at work in his own book: mining the interviews he has conducted, he judiciously extracts and orders remarks to construct a dialogue and allows the juxtaposed voices to supplement, contradict, and correct one another. Between these, he inserts bridging summaries and provides needed contexts.

The individuals interviewed, Richler and those who knew him best, both give a full and generally sympathetic portrait and are engaging in themselves. It is no doubt a mark of the man that Richler had interesting friends – they include Ted Kotcheff, Brian Moore, Robert Fulford, and William Weintraub – as well as an intelligent wife and articulate children. More than a few of these speakers hold additional interest because they served as models for figures in Richler's fiction – or loaned versions of their names to his characters. Reading the book is therefore like encountering a novel not by Richler in which his characters continue to speak. (Some, like Richler's brother, may, as in any good novel, reveal more than they realize.)

As a reclusive man who nevertheless had a large public presence, one whose fiction and non-fiction were often a provocation both to his readers and to those who knew only them by reputation, and whose own narrative bridged the eras of Hugh MacLennan and Margaret Atwood, Richler is a natural subject for this kind of biography. He was defined by his contradictions – ex-pat and home-boy, scrapper and aesthete, mischief-loving rogue and devoted family man – in a way that fascinated his contemporaries. Posner, who agrees with Rex Murphy that 'the word *novelist* cannot contain Mordecai Richler,' sees himself as attempting to capture the man more than do justice to the work – 'to add to our collective understanding and appreciation of who he was and what he was about.'

Posner clearly likes his subject but he wants to paint a balanced portrait of someone who had such a reputation for being difficult that Guy Vanderhaeghe speaks of avoiding him because he thought of him 'as someone difficult, irascible, and perhaps somebody you wouldn't want to bump up against.' Posner's title comes from what he identifies as Richler's credo: 'Be as honest as possible about what you know.' If that honesty, combined

with an intolerance for individual and collective folly, meant that Richler could be hard on others, it also served him well as a writer. But as well as being willing to give offence to those he regarded as pompous or self-deceiving, Richler could be, as Posner acknowledges, unsocial and taciturn. (One gains insight into Richler's in-turned and sometimes brooding nature when Posner quotes him as declaring: 'I share Barney's notion that life is fundamentally absurd and nobody understands anybody else, but you make the best of it.') Posner devotes attention to Richler's drinking and smoking – treating them as vices that were a necessary part of his character but that also contributed to his death – and he also records the fact that Richler was so alienated from his mother that he declined to attend her funeral. Yet the Richler who emerges from this book's cross-talk comes across as a decent man, one who was an extraordinarily fond husband and father and whose generosity of spirit and integrity impressed those who came to know him or work with him – so much so that the American novelist Wilfred Sheed concludes: 'He was as good a man as you could be.'

Posner has shaped his narrative as a chronological history of Richler's development, but he has given pointedness to his chronology by linking time periods to topics such as 'The Swinging Sixties,' 'The Public Man,' and 'The Marriage.' The book usefully clarifies the confused history of Richler's contributions to film scripts and is also detailed regarding the history of his early rejections and acceptances, his editorial relationships, and what his publishers thought in a way that will make it important for those interested in publication and book history. And in the concluding sections, *The Last Honest Man* has an elegiac quality that makes it a valedictory companion for *Barney's Version*. (DONNA BENNETT)

Branko Gorjup, editor. *White Gloves of the Doorman: The Works of Leon Rooke*  
Exile. xvi, 442. \$34.95

Leon Rooke is one of Canada's most innovative as well as prolific writers, the author of seventeen short-story collections and numerous uncollected stories, as well as novels, poetry, and plays. While his work has been translated into many languages and has been the object of critical focus in Europe since the 1960s, and despite the Governor-General's Award for *Shakespeare's Dog* (1984), it has received less attention on the part of Canadian academia – more interested, Branko Gorjup implies, in social realism than in language games, or writing often deemed irreverent at best, or provocative, even subversive, at worst, and – supreme discomfort – not easily classifiable (parody, pastiche, satire, fable, fantasy, Gothic, surrealism, metafiction, performance?). Gorjup's book, which brings together a broad range of critical articles as well as reviews, interviews, and personal reminiscences by fellow writers ranging from John Metcalfe to Anne

Michaels and Douglas Glover, provides a reassessment designed to ensure or consolidate Rooke's entry into the Canadian literary canon. What scholars will find particularly valuable in this book is the remarkably complete, meticulously organized bibliography which assembles, alongside the large body of primary works by Rooke (including stage productions, television documentaries, sound recordings, and even conference papers), an exhaustive range of reviews, interviews, scholarly articles, translations, prefaces, and anthologies, followed by a most useful name, subject, and title index.

Gorjup has structured the book clearly in six sections. These begin with a chapter of personal – and, as with Lawrence Naumoff, often delightfully playful – essays which examine Rooke's emergence on the literary scene and attempt to come to terms with his elusive narrative voice. There follow sections devoted to the critical context, the short stories and then the novels, which in turn are flanked by conversations with the writer and, finally, the bibliographical section. Alongside entirely original material, the book incorporates previously published scholarship, either reproduced faithfully, or transformed for the purposes of this readership. Among the earliest, already heuristic, pieces (1980, 1984) are two by one of the first Canadian academics to engage with Rooke's production: Russell Brown. At the later end, we find Russell Banks's foreword to the French translation of Rooke's most recent novel, *The Fall of Gravity* (2000). At the forefront of the strong European contributions is an essay by Simone Vauthier, a French pioneer in Canadian and Commonwealth literatures renowned for her groundbreaking textual analyses. Her close reading of Rooke's 'The Birth Control King of the Upper Volta' initially appeared in the French *Journal of the Short Story in English* (1985) before being reprinted by Anansi in her collected essays *Reverberations: Explorations in the Canadian Short Story* (1993). Other contributions from French academia include the translation by Alexander Baird of an article by Danièle Pitavy-Souques which had appeared in a special issue of the French journal *RANAM* devoted to the English-Canadian short story (1987), as well as a piece by Michèle Kaltemback in which she conflates two earlier close readings published in the journal *Commonwealth Essays and Studies* (1989) and the volume *Image et récit: littérature(s) et arts visuels du Canada*, edited by J.M. Lacroix, S. Vauthier, and H. Ventura (1993). The original material produced for this book ranges from Janice Kulyk Keefer's excellent investigation of Rooke's generic hybridity and Mike Matthews's study of Rooke's satirical pyrotechnics (notably in the story collection *How I Saved the Province*) to Keath Fraser's heuristic discussion of a Rookean paradox: the commonplace and the idiom as rhetorical building blocks for uncommon language – which Fraser judiciously distinguishes from what Kazuo Ishiguro has deplored as the 'linguistic grayness of "international" fiction,' designed to avoid what is distinctive and thus untranslatable. Among the other

noteworthy pieces, readers will find Neil Besner's playful exploration of Rooke's performative strategy in *The Fall of Gravity*. Besner's mimicry-cum-analysis is a performance in its own right ('imitatio is to performatio, mebbe, as criticism is to story'). Finally, as an extra offering, the book comes with a DVD documentary directed by Paola Marino (text by Russell Banks, voice by Anne Michaels) featuring readings by the author which demonstrate to what extent the writer's work is a performance. (MARTA DVORAK)

Christl Verduyn and Kathleen Garay, editors. *Marian Engel: Life in Letters*  
University of Toronto Press. xxxi, 296. \$40.00

Marian Engel is popularly remembered as the author of one novel, *Bear* (1976), a *succès de scandale* in its day, which won the Governor-General's Award for Fiction. However, her significance on the literary scene in the heyday of post-centennial Canadian cultural nationalism is much wider: as novelist, short-story writer, book reviewer, journalist, and literary activist who was the first chair of the Writers' Union of Canada and successful lobbyist on Public Lending Rights in the 1970s and 1980s. This fascinating selection of letters by two respected Engel scholars fills in details of this broader picture of a woman writer's life and of her professional milieu. Designed as an epistolary narrative in five chronologically arranged sections, it covers the period from 1960 when Marian Passmore left Canada on a Rotary Foundation Fellowship for 'Yurp' (as Sarah Porlock calls it), up till a month before her death from cancer in 1985. There is also a chronology and excellent contextualizing introductions to every section. The focus throughout is on Marian Engel as a writer – an aspiring novelist in the 1960s, then a prominent Toronto literary personality in the 1970s and 1980s, a persona which with the support of her friends she maintained up until the end.

The first section, 'Woman Travelling, 1960–1965,' consists of the kind of letters home that any lively young woman visiting Europe for the first time might write. They are full of excitement at self-discovery, at French food and ancient buildings, added to which is her marriage in London in 1962 to Howard Engel, an old friend from McMaster and now 'my miracle man.' The joys of a nomadic existence continued in the two years the couple spent in Cyprus, though something extraordinary breathes through these letters, and that is a strong sense of writerly vocation. The Engels returned to Toronto in 1964; their twins were born in 1965 and Marian's first novel was published in New York in 1968. Not surprisingly, there are fewer letters from this period, for she was looking after babies and revising *The Honeyman Festival*, published by the newly founded Toronto Anansi Press in 1970.



'Growing Up at Forty, 1971–1975,' the longest section in the book, is the record of Engel's entry as an important figure on Toronto's volatile literary and cultural scene, evidenced in her enormously expanded professional acquaintance and the huge increase in her public letter writing. Occasionally her distinctive voice comes through: 'The Union stuff has convinced me that there isn't a goddam reason in the world why anyone should write books anymore,' though of course she did. Her marriage was also breaking down. Not much is said about this, and the best comment on the divorce comes from Timothy Findley: 'None of us men are perfect ladies.' *Bear* was published in 1976 and *The Glassy Sea* in 1978. At this point Engel knew everybody on the Canadian literary scene, judging from the correspondence in the 1976–80 section. Curiously, there are more letters to Engel than from her here, giving the impression that half the dialogue is missing, but balance is restored in the final section, 'A Woman among Friends, 1981–1985,' when Engel's sprightliness as a letter writer contradicts her failing health: 'I'm in fantastic shape except of course for being seriously ill.'

There is however something very odd about this collection: the letters record the life of a professional writer, but they shed no light on Engel's writing activity. There is a lot of talk about the mechanics of production – typewriters, endless writing projects, publishers' negotiations – but very little about her creative process or even how she felt on finishing a novel or how she greeted its publication. Far more is said about Engel's writing by other writers, particularly in correspondence with MacLennan, Laurence, or Findley. Her letters are like gaily painted closed doors, and – perhaps rightly – we must return to Engel's fiction, reading through her heroines' experiences for evidence of this woman's emotional and imaginative life. (CORAL ANN HOWELLS)

Paul Matthew St Pierre. *A Portrait of the Artist as an Australian:  
L'Oeuvre Bizarre de Barry Humphries*  
McGill-Queen's University Press. xxviii, 364. \$49.95

This devoted account of the international profile of Barry Humphries since 1952 minutely documents the originality and fecundity – one might say the enormity – of the Melbourne maverick's creations. Paul Matthew St Pierre provides invaluable checklists of Humphries' performances on stage, film, television, and sound recordings; and as an artist, novelist, autobiographer, poet, preface writer, comic book scriptor, and song librettist. While Humphries' performative impact is illuminated, it is rather the literary output of an artist who the author considers 'has always been primarily a writer' which dominates this study.

Despite its textual bent, the book places Humphries within the major twentieth-century performative traditions of Dada and music hall. 1950s Melbourne Dada saw the youthful Humphries exhibiting a gumboot full

of custard under the title 'Pus in Boots.' Or so runs an item of local folklore, whose absence from St Pierre's account suggests that either he has not encountered documented traces of this 'event' or, more likely, that it exemplifies the superstar attracting the *ben trovato* of urban legend. St Pierre analyses the prankery, masquerade, kitsch-addiction, and multi-lingual punning of Humphries' foundational Dadaism. Particularly cogent is the placing of his subject within the practices and ethos of music hall, citing a cohort of inspirations and colleagues including Tommy Trinder, George Robey, Eric Idle, Max Miller, Chaplin, and Cecily Courtneidge.

The author is genuinely admiring of Humphries as an 'Australian,' while missing some of the cultural and political specificity in which this international career should be read. Exuberant 1970s nationalism both created Les Patterson and ennobled Edna to Dame status: but the lofty personage and social programs of Prime Minister Gough Whitlam (who knighted Dame Edna and sanctified the Yartz in national life) are not examined. St Pierre is unsure in placing Humphries within the specifically Australian traditions of impersonation, physical comedy, and Melbourne-type social satire. Here is a major cultural and performative articulation against which Humphries consciously defines himself while drawing on many of its practices and energies. St Pierre startlingly claims his hero/ine as 'not a political satirist,' but if 'political' is tendentiously restricted to critique from radical or socialist perspectives the description retains some validity. The powerful, the rapacious, the malevolent, and the fanatical are fairly safe from Humphries' attentions. One cannot imagine him, like the brilliant impersonator Max Gillies, donning a fat suit as Immigration Minister Amanda Vanstone (in his sketch 'Amanda-tory Detention'), or assuming the role of his turbulent nation's ethical conscience, as Mrs Evita Bezuidenhout (Pieter-Dirk Eys) does for South Africa.

Rather, Humphries' peculiar genius for Theophrastan classification fabulates autonomous personalities who appropriate the limelight from their creator. The audacious social masquerade of Dame Edna (formerly Mrs Norm Everedge of Moonee Ponds), the vulgarian belchings of the Yartz Minister Les Patterson, and the Bakhtinian somatic excesses of the virginal colonial Candide Barry McKenzie, are major creations enduring in print and visual media. Particularly, his masterpiece is Sandy Stone; he of the hottie, dressing-gown, and slippers, whose Beckettian monologues transcend suburban satire to lay bare the poetry and pathos of the human condition. Dame Edna may be the most notorious of Humphries' creations, but in Australia at least, Sandy is the most enduringly beloved. St Pierre devotes him considerable coverage, hailing 'Sandy Agonistes' as 'the greatest Australian poem and song of the twentieth century.'

St Pierre's main interests, as stated, are textual. Humphries is seen as 'a singularly important comic writer, a daring postmodern generic deconstructionist, a Dada prankster in language, and a master of grotesqueries.'

The author's own writing style is rife with translingual puns, Dada etymologies, and neologisms, such that homage frequently collapses into overkill. 'Even the name "Sandy" seems to contain a phonemical death clause, the "Sandy Claus(e)" "sand + die," when in fact it proposes another clause, like a codicil in a will, "sans + die," ("without dying"), or possibly *sans dieu* ("without God") or *sans dire*, as in *cela va sans dire* [etc].' A bit of this goes a long way, and there is more than a bit to be found in a welcome study appraising the interlocked totality of Barry Humphries' amazing oeuvre. (VERONICA KELLY)

Don Kerr. *The Garden of Art: Vic Cicansky, Sculptor*  
University of Calgary Press. viii, 160. \$29.95

There is a telling moment in *The Garden of Art* in which Don Kerr describes at length how Vic Cicansky makes one of his ceramic sculptures from wet clay, a medium the artist describes as 'incredible stuff.' Kerr uses Cicansky's medium to deliver a message about his own compositional strategy: 'While it's wet, anything goes, everything is still open to change, like this manuscript at this moment.'

This conceit of random openness is largely sustained; Kerr's book is governed by a commitment to process, which sets aside conventional notions of criticism and biography for a compositional approach that is neither 'lineal' nor chronological. What the book does offer is a detailed description of what Vic Cicansky does and, more significantly, how he does it. As a result, *The Garden of Art* is heavy on description and anecdote, while it remains light on context and analysis. This is not art history, but the personal history of one artist.

The descriptions and stories are admittedly compelling. Cicansky's art, in both clay and bronze, is unapologetically representational; his fired and polychromed jars of preserves in their homey pantries and, in the last fifteen years, his masterful bonsai fruit trees cast in bronze are among the most recognizable and admired works to emerge from a rich tradition of image-making in Regina. Cicansky was one of an original group of artists – including Joe Fafard, David Thauberger, and Russ Yuristy – who rejected Greenbergian formalism in favour of a vernacular funkiness that took its lead from California clay artists like Robert Arneson and David Gilhooly. If Greenberg was Saskatoon's reigning monarch, then Arneson was Regina's clown prince. If Saskatoon was serious; Regina was saucy. It's clear enough which aesthetic Kerr, himself a long-time resident of 'The City of Bridges,' as Saskatoon is known, is most comfortable with; he sides with Cicansky and the Clay City Ramblers.

In his deliberate avoidance of jargon, Kerr has also avoided any critical observations about the work, and where it fits into the history of contempo-

rary art-making in Saskatchewan, in the rest of Canada, or in the larger world of international art. On the author's own admission, he has written 'a personal book based on observation and conversation.' The 'conversation' takes the form of often illuminating anecdotes from the artist about the connection between his upbringing in a Romanian immigrant family and the art he has made out of that experience in his thirty-five-year long career. The 'observation' results in a series of descriptive sections which list the material Cicansky uses (the colours, the number of coats, the inventory of shapes), as if what a piece of art is made from tells us how good it is as a made thing.

It is Kerr's refusal to engage in aesthetic judgment that will be most frustrating to readers who want something from art criticism that goes beyond story and description. I'm certainly not suggesting that he is incapable of making those determinations; an accomplished poet, dramatist, and editor, he is a properly respected figure in the Saskatchewan arts scene. But he chooses not to address the question of quality. There are occasional comments from the artist – a jar is 'too aggressive' and has to be 'tamed' – and they are tantalizing glimpses into a discriminating sensibility that could tell us what makes a sculpture successful, or what separates a good bronze Orchard Table from a less good one. But observations of this kind remain at the level of something glimpsed and not something fully realized.

My guess is that both Don Kerr and Vic Cicansky will find these reservations less a criticism of what's not in *The Garden of Art* than a description of what is in it, and that would be a fair reading. Cicansky has stated that one of his guiding principles is 'that the average person is able to understand and relate to the content of the work.' As he wants his work to go, so goes this conversant and charming book. (ROBERT ENRIGHT)

Margaret Atwood. *Moving Targets:  
Writing with Intent, 1982-2004*  
Anansi. 422. \$39.95

Reading this latest collection of Margaret Atwood's non-fiction has been like revisiting my past. With her usual intelligence and perception, Atwood has captured the times through which we have lived, in Canada and the wider world. From the fall of the Berlin Wall to the American invasion of Iraq, from the death of Marian Engel to the death of Carol Shields, from new work by Italo Calvino to Studs Terkel's latest volume, from Alabama to Beechy Island, from Afghanistan to Australia ... what has she not seen or read, where has she not been? And how can I capture the scope of her observations or the passion with which she writes about our times or the ways in which a comment, image, or fact conjures up the past for me?

Instead, I must single out just a few pieces that hit me hard and urge anyone interested in Atwood's work and life to read this volume with care. She provides us with fascinating glimpses into her process of researching and writing such novels as *Alias Grace*, *The Blind Assassin*, and *Oryx and Crake*, and along the way she reveals her literary preferences and influences and her acute political sensibility. But perhaps most important, she demonstrates her complex relation with her time and place, which may be rooted in Toronto but extends around the world. I will never understand how she does it all, the travelling, the novel and poetry writing, the speaking, while still producing the more occasional prose pieces collected here. Because of the personal tone and autobiographical information in many of these pieces, I feel close to the woman herself, as if getting to *know* her better.

Among the essays that I will cherish are her commemorative ones about writers like Engel, Shields, Matt Cohen, Mordecai Richler, Timothy Findley, and Gwendolyn MacEwen. We have lost so many fine writers over the past two decades and, while I know that, it comes as a shock to reflect on this loss. I confess that her piece on Marian Engel moved me to tears, but there is also a deep wisdom in Atwood's comment that 'a dying person can be thought of as dying or living. Marian thought of herself as living.' And her reflections on a trip in the Arctic that included a stop at Beechy Island turn a private lived moment into the stuff of myth when Atwood celebrates MacEwen, then gathers up a pebble that she would later carry to Gwendolyn MacEwen Park in Toronto and bury so that 'somewhere in the heart of darkest Toronto, its exact location known only to me, there's a tiny piece of geology brought all the way from Beechy Island.' Yes, a tiny piece of geology and a huge piece of cultural memory that links the mid-nineteenth century with the early twenty-first century, Sir John Franklin and the North-West Passage with southern Canada, and Gwendolyn MacEwen and Margaret Atwood with us. Atwood concludes this essay with a quotation from MacEwen's poem about Franklin called *Terror and Erebus*: 'So I've followed you here ...' and so I have, so *we* have.

But the essays in *Moving Targets* do not always appeal to memory and emotion. Some are hard-hitting warnings about the current mess of our world. The title of this volume is carefully chosen. Atwood's key targets are environmental degradation, religious fanaticism, political tyranny, and war, and while she comments on these all too familiar phenomena throughout the volume the four most politically astute pieces are 'Napoleon's Two Biggest Mistakes,' 'Letter to America,' 'Writing *Oryx and Crake*,' and 'George Orwell: Some Personal Connections.' History, Atwood reminds us, proves that 'when a whole population hates you, and hates you fanatically, it's difficult to rule,' and Orwell warned us about state surveillance, which Atwood notes is 'back again with a vengeance' after 9/11. But will those in power read these essays? I don't know, but I urge

you to read them because, at least here, at least now, our great writers can speak and we can choose who is put in power. (SHERRILL GRACE)

Kristjana Gunnars. *Stranger at the Door:  
Writers and the Act of Writing*  
Wilfrid Laurier University Press. xiii, 122. \$24.95

Kristjana Gunnars, an award-winning writer of fiction, non-fiction, and poetry who has taught creative writing at the University of Alberta and Okanagan College, says that her collection of essays on writing emerges out of what she refers to as the marriage of creative writing and academic literary studies. Guided by Theodor Adorno's statement that 'the only education that has any sense at all is an education toward critical self-reflection,' Gunnars suggests that the writing seminar gets to the heart of what education should do. These essays are an attempt to communicate that process of critical self-reflection.

Although many of the essays are distinct and occasional, a number of themes recur and in fact overlap throughout the collection. According to Gunnars, the need to write simply presents itself like a stranger at the door. Once you let the stranger in anything can happen. Gunnars's essays tease out a number of key tensions at the heart of this encounter. For example, in spite of the suggestion in her preface that her own essays have emerged from conversation, dialogue, and feedback, much of the writing in the book focuses on the idea of the poet as hermit or solitary who craves solitude and silence for her craft. 'Writing,' says Gunnars, 'is akin to prayer, and it is a spiritual pursuit which comes to you the way grace does.' The relationship between home and exile is another tension that recurs in several of the essays. In the chapter on the 'Diasporic Imagination,' for example, Gunnars suggests that the diasporic writer, because of her dislocation, can most effectively question everything. At the same time, in her essay 'The Home and the Artist,' she demonstrates how 'home constitutes a necessary nexus of creative energy.'

The most compelling essays in the collection are those where Gunnars evokes the elusive and mystical or mysterious elements of the act of writing and the almost inexplicable relationship to silence or the unsaid. In 'Writing and Silence,' a response to an essay by Maurice Blanchot, she suggests that insight into our mythologies and a condition of doubt are both crucial requirements for the creative writer. In the essay 'On Writing Short Books' Gunnars not only reiterates her preference for 'the fragmented, the poetic, and the theoretical,' she also describes several examples of powerful short books that add weight to her thesis. In fact, this is one of the greatest strengths of the book: Gunnars is a meticulous reader as well as writer as she explores the act of writing through a range of voices. She

engages these voices in conversation and she makes links and connections as she forges a writing community that spans the globe. She is somewhat less persuasive when she enters into specific theoretical debates, as in her essay on cultural appropriation. The narrative voice seems distanced in this essay, as Gunnars positions herself outside of the debate. She hedges about the potential dangers of appropriation when she suggests, 'some form of abuse is being inflicted somewhere.' Similarly, in her defence of 'metafiction,' she admits to collapsing important distinctions between terms such as modern, postmodern, and poststructuralist. Perhaps further engagement with her own writing and her decision-making processes in the context of these debates would breathe more life into these essays.

Given the semi-autobiographical and self-conscious nature of so much of Gunnars's writing and given the focus on critical self-reflection in her preface, it is curious that there is not more explicit engagement with the author's own writing throughout the book. For example, it is only in a footnote to the chapter 'On Writing Short Books' that Gunnars admits that many of the books she has written are in fact the kind of 'intergeneric' short book that she describes in her essay. However, throughout *Stranger at the Door*, she does explore precisely the elements of writing that she engages in her own work: 'diaspora,' 'textual practice,' 'process writing,' 'metafiction,' 'conscientious writing,' and the 'postmodern.' Interestingly, rather than making these links to her own oeuvre explicit, she allows them to hover, like the 'shadow text' that she alludes to elsewhere in this provocative collection. (JOANNE SAUL)

Han Z. Li. *The Water Lily Pond: A Village Girl's Journey in Maoist China*  
Wilfrid Laurier University Press. 254. \$24.95

Different from other autobiographies by Chinese women immigrants in the West, Han Li's *The Water Lily Pond: A Village Girl's Journey in Maoist China* stands out by its recounting of the everyday lives of ordinary villagers at the bottom of society during the turbulent years between the 1960s and early 1980s. Unlike Jung Chang's *Wild Swans: Three Daughters of China* (1991), in which the protagonists' lives are entangled with China's political mainstream, mirroring major political trajectories of modern history, and Hong Ying's *Daughter of the River* (1998), which impresses the reader more as fiction than autobiography with its elaborately detailed descriptions of the protagonist's personal life story, *The Water Lily Pond* is a memoir of a naïve countryside girl growing to maturity, woven in with the ill fate of peasants, chiefly female, and the people around her.

Nowhere does the story's interest depend on exciting drama. Yet somehow the reader is held by it from beginning to end. The first part of the book is as much about May-ping's childhood and her formative years

as it is about the village people, while the second is about her university education and teaching. Apart from her own life, the narrator draws attention to other women characters, brought to life by being skilfully knitted into May-ping's own story, exposing the age-old tradition of discrimination against women as still a dominant force in Maoist China. May-ping is brought up witnessing her father losing his temper all the time at her mother and learns that her great-grandmother drowned herself because she could not put up with her husband's abuse. Political discrimination imposed yet another yoke on Chinese women. May-ping's best friend Lan-ann commits suicide when forced to marry a man she does not love. She is forced because this way her brother can marry the groom's sister. Since both families belonged to the landlord class, no one else wanted to marry their children. Later, while an English teacher at a medical college in the city Wuhan, May-ping after two painful love experiences finds herself trapped in an unhappy marriage. Yet by then the heroine has learned how to fight for her rights as a human being and woman.

The title of the book has a twofold meaning, the place where May-ping grows up, and as a metaphor echoing a classical poem by the Song Dynasty poet Zhou Dunyi, in which he celebrates his preference for the water lily over the 'dazzling' peony and 'alluring' chrysanthemum for its purity and aloofness that mud cannot contaminate. Self-identified with the water lily, the narrator unfolds her life in an environment where the impact of constant political movements entrenches the village's life, while patriarchal tradition has remained intact. Through her innocent eyes, May-ping observes injustice done in the name of the right, stupidity displayed with solemnity, and cruelty dealt out to women as judgment. In order to keep herself distant from the ideological discrimination that prevailed in every corner of society, May-ping learned at a very young age to hide her true feelings to guard herself against political attacks. This also keeps her distant from the craving for power around her, a mania that corrodes the soul. She is lucky to be able to do so because she was born to a 'Poor peasants-Class family,' a class glorified at the time. Ironically, May-ping's grandfather had to sell his land to pay for his addiction to opium. Otherwise, May-ping's family would have belonged to the Landlord Class, a class enemy.

Yet her habit of self-protection is reflected in the very style of her narration: calm, unhurried, and restrained. Even when describing her feelings for her secret lover, after he is sent to a labour camp for his outspoken criticism, there is no burst of emotion. After entering her unhappy marriage, she brings in her women friends' misfortune, maltreated by their husbands, thus alluding to her own sufferings.

Both in its content and style, *The Water Lily Pond* suggests to the reader the image of a water lily: unadorned, soft-hued, delicate, yet durable. (XUEQING XU)



Sara Salih, editor, with Judith Butler. *The Judith Butler Reader*  
Blackwell. viii, 374. US \$29.95

The contemporary academic culture of celebrity includes no star brighter than Judith Butler. Her work, which has been translated into over twenty languages, has consistently attracted large audiences in both traditional disciplines and more recent interdisciplinary formations. This collection ably illustrates why her impact has been enormous across diverse fields: philosophy, gender studies, queer theory, politics, feminist theory, ethics, literary studies, cultural studies, law, film studies, sociology, and studies of race.

This *Reader* comprises twelve selections, along with an extended interview with Butler and a selected bibliography of her works. Seven are excerpts from Butler's books, through *Antigone's Claim* and the coauthored *Contingency, Hegemony, Universality*; four essays from edited collections and one journal article make up the rest. The book provides a convenient introduction for students approaching Butler for the first time. In addition, for those who have read her sporadically, it offers a compelling overview of the current shape of her career, beginning in 1987 with an early essay on Beauvoir, Wittig, and Foucault and her first book, developed out of her Yale dissertation, through the 2001 publication of 'What Is Critique? An Essay on Foucault's Virtue,' originally the Raymond Williams Lecture at Cambridge University.

The arrangement is mainly chronological, with divisions into three thematic clusters reflecting major concerns of Butler's scholarship: 'Sex, Gender Performativity, and the Matter of Bodies,' 'Fantasy, Censorship, and Discursive Power,' and 'Subjection, Kinship, and Critique.' The collection reflects the range of Butler's thought, with analyses of subjects ranging from Antigone and Althusser to US Supreme Court opinions and the infamous Rodney King video. Her signature themes, from gender performativity to the political potential of resignification and 'affirmative deconstruction,' emerge throughout the selections, as she develops the eclectic theoretical strands in continental philosophy, poststructuralism, feminism, psychoanalysis, Marxism, and, above all, Foucauldian thought that have shaped her work. Butler herself offers a succinct summary of her ongoing academic explorations: 'In a sense, all of my work remains within the orbit of a certain set of Hegelian questions: What is the relation between desire and recognition, and how is it that the constitution of the subject entails a radical and constitutive relation to alterity?'

The dynamic developmental patterns in Butler's work emerge clearly in this collection, as does her scrupulous intellectual honesty. Carefully situating her arguments and limiting the scope of her claims, she is willing to rethink earlier positions, admit problems, and revise and refine accordingly. The new prefaces she produced in 1999 for reprintings of

*Subjects of Desire* (1987) and *Gender Trouble* (1990), reproduced in this collection before the excerpts from the originals, are models of autocritique. Because she supports radical democratic politics not only as a theoretician but also as an activist, Butler has been able to use insights from her own political work in reworking some of her early positions. For all of these reasons she remains one of our most powerful contemporary critics of language and its political consequences. Demanding much of herself, she also makes multiple demands on her readers; the difficulty of her style, and the viciousness of attacks on it despite her explanations, are legendary.

The editor's introductions to the volume and before each selection are uniformly excellent. Her extensive cross-references within and beyond the texts included in this collection will be useful both to neophytes and to long-time fans of Butler (although one last round of proofreading was needed). The editor indicates that Butler was 'actively involved in selecting the texts.' Both of them have done an outstanding job in constructing this *Reader*. (MARTINE WATSON BROWNLEY)

Patrick Lane. *There is a Season*  
McClelland and Stewart. x, 310. \$21.99

Patrick Lane's *There Is a Season* is described by its publisher as a 'memoir of love, despair, hope and staggering courage.' In fact it is far more interesting than that string of clichés. Though the book chronicles Lane's life from his youth in the British Columbia interior to his current garden on Vancouver Island, it is neither merely a biography nor a how-to for the intending gardener. And much of what would seem, in many other hands, sensational or sentimental is recounted here with the combination that Wordsworth endorsed in poetry: 'a spontaneous overflow of powerful feeling' joined with 'emotion recollected in tranquillity.' In Lane's case it is a tranquillity freed at last from addiction and endorsed by his new-found love not just of gardening but of botany and the fecund languages of its discipline.

This is an extraordinary book, not least in its crossing and deleting of literary genres; sex, botany, violence, and imagination are all part of its text. Indeed the book (though occasionally 'breathless') is far better written than its (rather clichéd) title would suggest; its chapters are like cantatas. Like his garden on Vancouver Island, *There Is a Season* will brook no boundaries. What proliferates in his garden proliferates also in his mind. The book is a sort of autobiography laced with intense incident. If it seems occasionally overly ecstatic, it is so in a confessionally reflective way.

What might seem sentimental in much of Lane's account of his poetic life and his latter-day horticultural life is literally contradicted by two discourses in which he moves and writes: his poetic career and the botanic

interests of his latter life. The plant-lists at the end of each chapter are litanies of plants and birds and mushrooms; they root the narrative in places and time. They are not simply specimen displays either of his botanical knowledge or of that violent earlier world in which much of his life was spent.

Although the sexagenarian Lane is my age, he seems very much a creature of an older time and space: as far away as my father's generation, scraped knuckles and poor rations. His recollective mind lives in a dense and often violent past in which it does not seem extraordinary to come upon the description of his strangely deracinated mother gazing transfixed at his teenage self masturbating in the garden of his early home. And he writes of his disadvantaged youthful self, pawed by old men for ice cream and small change, as if their propositions (and his clever evasions) were no more than the dandelions and purslane in his garden. If Lane has transcribed himself into the various selves that compose this book, it is with the insights of Proust and Wordsworth, but translated into the discourse of botany that holds his award-winning book together. There is nothing of the sentimental onanism that characterizes too much of contemporary garden writing. If his sight is micro, his scope is macro. What might be (and often is in writing of this kind) merely mystical is grounded by the botanic. (DOUGLAS CHAMBERS)

Steve Reinke. *Everybody Loves Nothing: Video 1996-2004*  
Coach House. 200. \$21.95

It approaches gospel to state that Steve Reinke is the most influential figure in contemporary Canadian video art. As a professor, Reinke has nurtured no small number of prominent young artists, from his collaborator Jean-Paul Kelly to Vey Duke/Battersby and Jeremy Drummond. There are also the devotees Reinke has acquired from his presence on video art history syllabi in our universities. After weeks of earnest explorations of personal identity or head-splitting manipulations of the electronic signal, a screening of Reinke's *Excuse of the Real* (lamenting his inability to find the perfect subject for his AIDS documentary) introduces a richly cerebral, ironic stance towards all representations that had come before, a suspicion towards the po-faced confessional mode, and above all, an absurdly comic voice. *The Hundred Videos* – a six-year project Reinke claimed would compose his work as a young artist – was a revelation that guaranteed his place in the pantheon regardless of what came after, a series of shorts making generous use of found footage, exploring a wide variety of themes from television to biology to pornography to serial killers. *Everybody Loves Nothing: Video 1996-2004*, Reinke's second collection of scripts (after *The Hundred Videos*, published by The Power Plant in 1997), testifies to the vitality of his mature

work, now unhampered by the relatively strict rules governing his bold, 'fast and cheap' earlier project. Each video is now longer, but not only that, episodic: in epics such as *Sad Disco Fantasia*, Reinke works in 'modules.' He goes from digital animation to decayed home movie to obscene Polaroid to obscure text excerpt to DV footage, juxtaposing each element into micro-narratives. These works culminate in the last piece in the collection, *Anthology of American Folk Song*, which claims to be a catalogue of collected fragments, the first in a series called Final Thoughts that will only be completed at the moment of Reinke's death. Other work shows his fascination with conceits of structural film: a lengthy piece consisting only of the most banal and anonymous chapter titles from the book *Incidents of Travel in the Yucatan* (*Incidents of Travel*), or another with narration inspired by Jeffrey Dahmer illustrated solely with vertical pans over Kelly's strange, ungainly line drawings of his victims (*The Chocolate Factory*).

*Everybody Loves Nothing* features the texts for thirteen recent videos as well as an interview with long-time friend Mike Hoolboom that succinctly contextualizes Reinke's work while touching on most of the individual videos included. The interview is a sly balance of the elusive 'real Reinke' and a meticulously constructed performance that is as completely untrustworthy as the persona crafted by the videos. The scripts are copiously illustrated by black and white stills from the work and Reinke's pithy statements reward multiple rereadings owing to their immense complexity: often speaking in the voice of academic or cultural authority (always in the first person), he diverges into absurd, unexpected directions – paradoxes, non-sequiturs, inadequate hypotheses, cruel jokes, and queer metaphors. The impossible is described in excess detail in a quest to create new forms of storytelling; Reinke is extremely self-conscious – to the point of embarrassment – of the tired conventions and clichés of existing creative forms. He has a fondness for publishing video and film scripts which emphasizes the writing – always Reinke's greatest strength – at the expense of the moving picture, occasionally to strange effect. For a gag such as that in *Spiritual Animal Kingdom* where Reinke says 'I hate epileptics. I'm having the screen strobe at different rates so they'll have to leave. I don't want them in my audience,' the strobe is translated into print through illustrations of a black rectangle and a white rectangle. *Everybody Loves Nothing* allows Reinke's oeuvre to reach a larger audience, but can only be a supplement to the original videos. Unlike a voice-over, the page permits greater reflection on the words of an artist whose density and daring of thought increases with each passing year. For a body of work built on gestures of detaching – truth from indexicality, affect from authenticity, voice from body, author from text – removing the moving pictures from a video and leaving only stills and words has a perverse logic to it. (JON DAVIES)

Jim Brown. *Shania Twain: Up and Away. The Unauthorized Biography*  
 Fox Music Books. 260. \$24.95

Despite the sixty-five million recordings sold and her dominant position in the global music market for the past ten years, Shania Twain has yet to receive recognition from scholars. She has not yet been the main subject of a single doctoral dissertation or an article in a refereed journal. The neglect is not due to a lack of cogent issues; indeed, the neglect itself could be a promising subject for investigation.

Twain's life and career present an abundance of potentially interesting research topics. Performativity and identity issues abound – e.g., how does the image of Shania Twain as projected in media sources and her song lyrics relate to the 'real' Eillean Edwards? (Shania Twain is her stage name, with an assumed first name and the surname from her Ojibwe stepfather, who also adopted her; Eillean Edwards is her birth name.) Other potential topics for study might include an analysis of how the gender images implicit in her song lyrics compare to those explicitly portrayed in her music videos; an examination of country and pop influences in her music and how this is reflected in her reception as a 'rebel' or 'mainstream' artist within different musical communities; a comparison of the role that Canadian allegiances, influences, and contexts (e.g., Anne Murray, the Canadian Country Music Association, the CRTC) have played in her career versus US ones (e.g., Dolly Parton, the Country Music Association, CMT); and the artistic, economic, and demographic implications of her ongoing and carefully crafted exploitation of market segmentation (her albums *Come on Over* and *Up!* were released in three different versions to appeal to different musical communities). None of these matters is broached in the book under review here.

Jim Brown's most recent contribution to the Twain literature (earlier books about Twain by him appeared in 2000 and 2003) is one of at least ten book-length biographies of the famous Canadian singer/songwriter to have been published since 1997. Brown has interviewed Twain once (though not for this book) and is knowledgeable about the country music scene in general, and Canadian popular music in particular (he seems to have been professionally active in the music trade in Vancouver). Unfortunately, though, there is little reason to recommend this book. It is not terribly well written, and has been cobbled together from dozens of newspaper and magazine articles, websites, and a few of the earlier biographies. Brown has little of interest to add to the general picture that has been in circulation for at least eight years; the only merit is that he updates the story to the conclusion of Twain's *Up!* world tour in the summer of 2004.

Twain's career moves so fast that Brown's biography was out of date by the time it hit the bookstores. After this book went to press, Twain released

a greatest hits CD, was the subject of an hour-long CTV documentary, and purchased a large sheep farm in New Zealand with the intention of living there for part of the year – all before the end of 2004. A made-for-TV biopic is also in the works: it was filmed in Northern Ontario in the autumn of 2004.

The movie about Twain's rise to fame is based on the biography by the British author Robin Eggar (Headline 2001). Eggar's book is also an 'unauthorized biography' (a phrase that now seems to be used more as a marketing ploy than as an admission of lack of co-operation from the biographical subject), but it is much better researched than Brown's. Eggar interviewed dozens of people who were close to Twain at every stage of her life, and he also had much more access to Twain herself; as a result, he is able to provide many more details about her life and career. In the absence of any more reputable, scholarly sources of information about Twain, Eggar's remains the best-informed and most searching portrait to date. (ROBIN ELLIOTT)

Carmine Starnino. *A Lover's Quarrel: Essays and Reviews*  
Porcupine's Quill. 270. \$24.95

Carmine Starnino has a reputation for combative reviews that are often 'fantastically rude or intemperately dismissive.' Starnino can be both amusing and infuriating, and his accumulated antagonists frequently charge that his negative reviews are insubstantial grandstanding. *A Lover's Quarrel* attempts to prove that he is not simply a 'boy gunman' shooting down 'celebrated poet[s]' but a critic whose individual judgments are based on a thorough knowledge of Canadian literary history and a personal investment in the art of poetry.

In his introduction, Starnino argues that his most caustic moments (which are often his most witty) result from genuine anger at 'unmerited neglect,' 'overblown fanfare,' and 'the circumstances conspiring to ensure that poems in this country continue to be crudely read.' He considers it the reviewer's central duty to be sceptical and to convey that scepticism in vivid prose. Vivid prose, he argues, is the sign of passionate engagement. Biases distinguish personal responses from the consensus opinions that are the villains of his narrative.

The title essay, previously unpublished, is a partisan survey of the history of Canadian poetry criticism. Starnino argues that we (loosely here) have rejected the traditional standards for poetry, and, in turn, been rejected by international readers for failing to write up to standards. The desire for a distinctly *Canadian* poetry puts artificial limitations on a poet's engagement with the language and its literary tradition. Critics and aca-

demics, 'the establishment,' have misdirected our poetry by studying it as cultural vessel rather than aesthetic achievement and by confusing cultural with literary importance in early writers like Bliss Carman and Archibald Lampman. For Starnino, privileging cultural value regardless of poetic gift authorized the humble, vernacular slackness he casts as the 'official' voice of Canadian poetry. Its exemplars have fostered a legion of imitators who buy into this consensus opinion. Against their example, Starnino sets several poets whose works meet international standards but whose reputations are generally overshadowed by the 'official' poets. Given their due, Starnino suggests, his alternative canon would elevate the international profile of Canadian poetry generally. The reviews that follow reflect these convictions.

Starnino's arguments suffer from his over-reliance on two spurious tactics. First, he oversimplifies the positions of his targets. In the title essay, for example, Starnino calls discussions of colonial influence on poetry by English Canadians an 'intellectually appalling' appropriation of the dilemma faced by Caribbean poets or Southeast Asian poets (among others). Rather than explore the distinction between poetry that contends with the legacy of being a settler colony and the poetry of cultures that have suffered colonial rule, Starnino offers bald indignation. Myopically, he also ignores Aboriginal English-language poets and Canadian poets like Dionne Brand and George Elliott Clarke whose heritage and experience resemble Derek Walcott's or Edward Kamau Brathwaite's more closely than Patrick Lane's or Margaret Atwood's. Second, he constructs rhetorical tricks that collapse when scrutinized. In 'Canadian Poetry as a Busted Flush,' Starnino inverts the sentence order of a poem by E.D. Blodgett to suggest that the poem never 'forces a reader to confront the words-as-arranged as inevitable.' That Blodgett's poem submits to this kind of revision, common practice for most writers because different syntactical arrangements produce subtly different versions on a main theme or thought, proves very little. Too often, when Starnino offers these short 'demonstrations' they lead to suspect conclusions, and he does not seem to have anticipated the possible negative impact should his audience see through them.

This is not an academic book, nor does it really try to be. There are no notes, and there is no apparatus to support the voluminous quotes. The reviews appear without their former head matter and without an original publication date or source, thwarting attempts to trace a narrative of development in Starnino's thinking. This is a more public form of criticism animated by the passion and instinctive affinities of a poet, and so, like many critical works by poets, it will be most useful in understanding the poet's own work and potential influence. Primarily, this is an entertaining (and, yes, often frustrating) introduction to a prominent younger poet and critic who cares deeply about his art. (CHRIS JENNINGS)

Catherine Gidney. *A Long Eclipse:*

*The Liberal Protestant Establishment and the Canadian University, 1920-1970*

McGill-Queen's University Press. xxvi, 246. \$70.00

Paul Axelrod, editor. *Knowledge Matters: Essays in Honour of Bernard J. Shapiro*

McGill-Queen's University Press. xviii, 132. \$75.00, 27.95

While Canada's political leaders show signs of turning their attention once again from health to education, and amid intensifying interest in post-secondary education as the best guarantor of the nation's global competitiveness, attention to the history of Canada's universities and their changing mandates becomes all the more necessary. Large organizations like AUCC, CAUT, and the two main national student bodies lobby assiduously while the federal granting councils strive to document the return on federal and provincial investment. But individual faculty and students need to be engaged too in making the argument for public support of post-secondary education, and one of the ways they can do so is by writing about the policies and practices that have brought us to where we are. The two quite different books under review here show that there is a wide range of ways in which debate can be enlivened and public understanding enhanced, even though neither work is as radical as some might like.

Catherine Gidney's contribution to the McGill-Queen's series *Studies in the History of Religion* is valuable and timely. Universities and colleges across Canada are faced with regular attempts to inject religious considerations into the activities of academic teaching and research, often in ways that are framed (and inflamed) by the media as a radical departure from Canada's secular and sober academic traditions. But faith and facts, revelation and reason have shared university and college space in Canada from the earliest days. A reality not at all surprising, given the political prominence of faith-based learning, Clergy Reserves, Protestant/Catholic tensions, and the distinctive traditions of France and Britain in further education. *A Long Eclipse* reveals how gradual has been the shift from Protestant hegemony to secular reason in the Canadian academy, and how demographic and social change directly and indirectly affects institutions that hate to be hurried into change, even though their connection to change (in the form of progress, growth, prosperity) is one of the most important bases of their self-esteem and public appeal. In the course of eight well-researched and effectively sequenced chapters, Gidney shows how faith in education entwines with religious faith so as to invigorate and constrain the activities of both, and how liberal Protestantism was a powerful and persistent 'public voice' inside and outside Canadian universities until the 1960s. She also shows how mistaken it is to equate 'religious' with 'conservative,' to think of Protestantism as a loose synonym for 'decline,' or to link modernization and secularization too closely. The changing face of Canada is attended by changes in its communities of faith, including



those whose faith is more informally spiritual or zealously secular. There are important continuities between the social gospel of the early twentieth century, the radicalism of the 1960s, and global justice movements today. Gidney's work reminds us of the social and moral functions, or even missions, of the university, and that much current anxiety about its politicization would seem naïve or plain silly to large numbers of students and faculty who lived through the realities and consequences of two world wars and the great depression. Gidney might have said more about what university presidents presume and promote today, and faced up more explicitly to the limited liberality of Protestants towards 'counter-culture,' and, more importantly, towards First Nations and Métis people. But she tells her story well.

An important series of insights into current academic leadership and the best course for the contemporary university have been elicited by Paul Axelrod to mark the retirement of Bernard Shapiro from McGill (and his move into the even more difficult waters of parliamentary ethics). The range and eminence of the contributors reflect Shapiro's remarkable career in the academy and in government, and the influence his critical liberalism and belief in educating students 'for both knowledge and character' have exerted across Canada and beyond. The academy changes all the time, and academics still move from campuses into public life and back again (though not in sufficient numbers from the humanities). There is a lively and informed sense here of the dangers to university autonomy and quality, but this is balanced by a robustly traditionalist sense of mission and opportunity. The essays consider first some of the historical lessons offered by McGill and by francophone universities in Québec, and this is followed by two aptly challenging reflections on the academy and public policy (though it is disappointing to hear Janice Stein talk about 'post-industrial society' and 'the neutral language of economists'). Partnership models are then explored enthusiastically, warily, and sceptically, before we hear about the situation in France and the United States. The final section is derived from Axelrod's interviews with Shapiro and gives us an invaluable intimate sense of what impelled this charismatic and confident Montrealer to take on so many different challenges in the public interest. There is a recurrent sense here of Anglo-Liberal insiderism, which makes the openness and trenchancy of Claude Corbo's Québécois perspective all the more welcome. (LEN FINDLAY)

Ernest A. McCulloch. *The Ontario Cancer Institute:  
Successes and Reverses at Sherbourne Street*  
McGill-Queen's University Press 2003. x, 183. \$60.00

Hospital histories are plentiful and range from commemorative, photo-laden publications to extensively researched, scholarly studies. All have

their place, appealing to different audiences. This history of the Ontario Cancer Institute (OCI) will appeal to many readers owing to its focus on a disease-specific medical centre as well as its authorship by an OCI research pioneer.

In this book, OCI researcher-physician Ernest A. McCulloch describes the growth of the Ontario Cancer Institute from a small cancer hospital to a large cancer treatment and research centre during its thirty-seven years on Sherbourne Street in Toronto. Officially named the Ontario Cancer Institute and Princess Margaret Hospital (OCI/PMH) upon its opening in 1958, the OCI was Canada's first dedicated cancer hospital. Its focus was cancer treatment, research, and education. Cancer patients traveled to the Princess Margaret Hospital for various forms of radiation therapy, which included the standard therapy machines, isotope machines using cobalt 60 or Cesium 137, and a 24 Mev betatron machine, as well as radium implant treatments. At the Ontario Cancer Institute, clinicians and scientists conducted research towards better treating and understanding cancer.

Two main research areas were radiation therapy and cancer biology. Clinicians sought to improve treatment modalities while scientists investigated cancer cell mechanisms. At the OCI, collaboration among clinicians and scientists occurred often, and a significant amount of research success resulted. According to McCulloch, this was due to the 'unity and confidence' of those clinicians and scientists working at the OCI over the years. He highlights the early cancer research of Harold Johns, inventor of the cobalt bomb for radiation treatment; Arthur Ham, professor of histology at the University of Toronto; Gordon Whitmore, Jim Till, John Hunt, and Robert Bruce, who all studied the biological effects of radiation; Lou Siminovitch, who conducted DNA replication studies in animal cells; Allan Howatson, an electron microscopist; and Ernest McCulloch, a physician with a hematology interest. Later research contributors included Peter Ottensmeyer, UV photochemistry researcher; Ray Bush, a practising radiation oncologist; Tak Mak, T-cell receptor researcher; and others.

Of particular note is the chapter on normal and malignant stem cells, in which McCulloch describes his own important research work. In the early 1960s, McCulloch and Till developed the first quantitative assay (or clonal method) for the identification of stem cells. Their method established the existence of stem cells and how they might be studied experimentally. Interestingly, this innovation was developed unintentionally; they were conducting experiments on the radiation sensitivity of normal marrow cells. McCulloch and Till continued to study blood cell development, pursuing research on hematopoietic cells found in bone marrow.

Research innovation, according to McCulloch, was related to the strong leadership of the OCI. The author describes the organization's growth and challenges, such as its various directors, personnel changes, and university affiliations, but only briefly alludes to any personality conflicts, genera-

tional differences, or institutional clashes. In several places the context of cancer research internationally or the culture of the research lab might have been helpful to the reader. For example, Hardi Cinader 'had a European concept of research organization,' suggesting questions about the nature of research collaboration or the uniqueness of the OCI? The quarrel between Alan Bernstein and Tak Mak was 'a rough spot,' which did not apparently interfere with either of their successful careers, but the nature and short-term impact of this quarrel is not clearly explained. As well, the continuities and changes in cancer patient care at the Princess Margaret Hospital (or elsewhere in Canada) are not covered in any depth in this book. Yet McCulloch touches upon several interesting issues, such as the problem of staff recruitment in the 1980s and the long waiting-list crisis for cancer treatment.

These last remarks reflect this reader's interest in wanting to know more about the OCI/PMH. Academic historians will be frustrated by the lack of proper citations to the OCI/PMH annual reports, the OCI and OCTRF Role Studies, and other historical material consulted in the writing of this book. Nonetheless, as McCulloch clearly states, he wrote this book to record the history of the OCI/PMH and to document those aspects that gave it 'a platform for success.' In consultation with other OCI pioneers and historical participants, McCulloch has captured this in many ways. (SHELLEY MCKELLAR)

Stan McMullin. *Anatomy of a Séance:  
A History of Spirit Communication in Central Canada*  
McGill-Queen's University Press. xxxiv, 260. \$80.00, \$27.95

At one telling point in Stan McMullin's fascinating *Anatomy of a Séance: A History of Spirit Communication in Central Canada*, he recounts how William Arthur Deacon, the famed book review editor of the *Globe*, declined to review *Trails of Truth*, a book documenting the séances held in the St Catharines area in the late 1920s. He confessed to being personally neutral and certainly not hostile to the subject of spiritualism. Still he felt reluctant to write anything about spiritualism because public opinion on the subject was so divided and strong that publishing a review in any newspaper would be certain to 'stir a hornet's nest.' As McMullin explains, those who held séances and a host of other people exploring the paranormal, such as fortune tellers and palm readers, were subject to prosecution under the Witchcraft section of the Vagrancy Act. McMullin's book, therefore, is an exploration into the underground or the margins of spiritual and religious life in Canada.

Historians have concentrated on spiritualism's relationship to larger social and cultural issues, such as its role in providing a scientific or

material foundation to Christian belief, and its relationship to feminism and other reform-oriented political movements, including the abolition of slavery in the United States. But McMullin's objective is primarily to recreate the inner world of spirit communication. What precisely happened during a séance? Who was involved? How did the spirit world appear and communicate? What motivated individuals to participate? What, if any, institutional structures developed around spiritualism? These questions drive McMullin's account, and the result is a finely detailed look into the inner world of spiritualism. The book is replete with long and detailed first-hand accounts of spirit communication. McMullin's extensive quotation from the primary sources draws sceptical readers into the private world of spirit communication. Historians have either ignored or consciously avoided the thorny problem of what actually happened during spirit communication. McMullin's ability to recreate a finely detailed look into the necessarily concealed world of séances and spiritualism is testimony to his excellent research and keen sensitivity to the spiritualist movement.

*Anatomy of a Séance* begins with the experience of Susanna and John Dunbar Moodie in the 1850s, moves through the late Victorian generation of spirit seekers, then discusses early twentieth-century figures who claimed their work in spirit communication was related to the emerging science of psychic research. He concludes with a discussion of Canada's best-known spiritualist, Prime Minister William Lyon Mackenzie King, who went to great lengths to keep his spiritualist activities hidden from the public. As late as the middle of the twentieth century, spiritualists still struggled with a legal system and public opinion that regarded spiritualism as somehow unsavoury. The analysis of the Rev B.F. Austin, who was found guilty of heresy by the Methodist Church in Canada for his spiritualist beliefs and activities, is a particularly valuable addition to historiography. McMullin clearly demonstrates the complex relationship between spiritualism and Christianity through his recreation of the séances, which in many cases look suspiciously like a church service. During many spiritualist meetings, prayer was held and there was hymn singing. Moreover, séances and church worship were ultimately concerned with trying to understand the miraculous, the character of a supreme being, and the possibility of life everlasting.

One theme that connects the people in this book is that a recent death of a loved one or family member inspired their pursuit of mediums and spirit communication. This book, therefore, is not only about the highly secretive world of spirit communication but also about how generations of Canadians dealt with their grief. As McMullin demonstrates, this phenomenon became more commonplace in the wake of the slaughter of the First World War and the flu epidemic that followed so hard on its heels. (DAVID MARSHALL)

Harvey Levenstein. *We'll Always Have Paris:  
American Tourists in France Since 1930*  
University of Chicago Press. xiv, 382. \$35.00

Republican lawmakers recently rebuked France for refusing to endorse America's planned military adventure in Iraq by ordering congressional cafeterias to rename French fries as 'freedom' fries. Ditto French toast. That Russia and Germany also did not support the United States didn't dampen the gung-ho lambasting of the French. Absurd? Yes. Nonetheless, the visceral sentiment it revealed has a long and discernible history. To pay attention to that background is to discover, among other things, that the congressmen, even in their would-be rebuff of the French, paid a back-handed compliment by deeming France so relevant a target. These stuntmen are only the latest Americans to acknowledge France's importance by simultaneously admiring and reviling all things French.

In America's twentieth-century popular imagination, France manifests chiefly in rather cartoonish form as a snooty place of exquisite rudeness, magnificent beauty and refinement, avant-garde art, intimidating cuisine, mystifying plumbing, smelly locals, and ribald moral laxity. Moreover, while that caricature may have changed in certain aspects over the course of the last century, its resilience and complex texture are discernible in the reports of and by American tourists in France. Or, perhaps it's necessary to describe their rendezvous as with 'France,' for the country, culture, and people that Americans met in Europe were an emulation of America's own predispositions and insecurities at least as much as they were a reality in their own right. The best tour guide to the topic, Harvey Levenstein, assort and digests an astonishing range of tourists' personal letters home, shipping line promotional campaigns, government directives, popular press accounts, airline memoranda, and more in this second volume, picking up where *Seductive Journey: American Tourists in France from Jefferson to the Jazz Age* (University of Chicago Press 1998) left off. France and its glittering capital come into focus here as the multifaceted fantasy projection of America's self-regard, as the target of America's anxieties, and as an imperfectly understood host, long-suffering, often unsmilingly ambivalent towards its guests, and perennially conniving to wring American visitors of their last franc.

Levenstein's chronological account limns the vibrancy of American cultural and sex-adventure tourism in the 1910s and 1920s before charting the downs and ups of the Depression-struck travel market, noting well the ways in which financial pressures threw the differences among elite and middle-brow tourists and their expectations into stark relief. Efforts, some vigorous, some inadvertently funny, some half-hearted, and many doomed from the start, by French officialdom to discourage gouging and other mistreatment of visitors run counterpoint to every spasm in the tourist trade.

Even if the country's hospitality workers occasionally found it agony to smile at them, France's economy depended upon welcoming American tourists. France's vexed *bonhomie* was tested in the wake of Paris's liberation by the hordes of drunken GIs who stuck around, molesting the city they saw as a *de facto* bordello. Levenstein's accounts of the often violent cross-cultural souring during the postwar period will be an eye-opener for readers reared on legends of purely delighted French, embracing their wholesome liberators. The Cold War period aligned the gradual end of stately ocean crossings by ship, the rise of air travel, and the burgeoning of a crasser, shallower form of package tourism powered by American prosperity with French misgivings about 'Coca-Colonization' and American leeriness about de Gaulle. Levenstein brings us to the end of the century via his richly suggestive anecdotal approach – usually more impressive for its controlled presentation of a bewildering array of facts and stories than for a satisfying assessment of their meanings or reliability – collating the recent fates of French cuisine and fad diets, high-cultural museums and back-road trekking, haute couture and tourist drag, the shifting of French remoteness from American-style racism, and the destinies of French sexiness in the American cinematic imagination. And that's just a *souçon* of what's covered in the book's last third.

The generosity of Levenstein's book goes beyond the abundance of its data. Its diverse archival sleuthing should fascinate lay readers interested in the United States and France, and stimulate and assist historians and critics to pursue further the complex questions raised by its intriguing glimpses of six decades of cross-cultural encounter and ongoing misapprehension. (JONATHAN WARREN)

Michael H. Kater. *Hitler Youth*

Harvard University Press. 1, 355. US \$27.95

As its founder Baldur von Schirach stated in 1939, the Hitler Youth was the 'largest youth movement in the world.' Founded in 1933, with ideological origins reaching back into the 1920s, by 1939 the movement had marshaled a remarkable 98 per cent of German youth into its ranks. Michael Kater's new book traces the social and institutional history of the Hitler Youth. Yet, in keeping with Kater's extensive scholarship on the Third Reich, *Hitler Youth* offers more than a straightforward social history. Kater focuses on the collective experiences of the young people who made up the movement, paying particular attention to the dialectic of emancipation and subjection that characterized the group's activities. While the Hitler Youth freed children from parents, and youth from the social institutions of church and school, it furthered group experiences that were heavily ideological and strongly militarized.

Rather than exploring his topic through the framework of coercion, Kater places ethics and responsibility at the centre of this work. At the heart of his book is the question of complicity, a particularly difficult issue when the subject is youth. How were Germany's young people actively responsible for the crimes committed by the Nazi regime? Rather than seeing young people as primarily coerced and controlled by a movement that they had no freedom to reject (after 1939 membership was compulsory for children over the age of ten), Kater explores how the movement advanced their desires both personally and politically. Weaving testimony from letters and diaries with an analysis of social and political frameworks, *Hitler Youth* foregrounds the voices of the young perpetrators, analysing the contradictions in their experiences. The emancipation from traditional authorities, namely parents and teachers, many young people found intoxicating. It provided them with a sense of liberality and modernity. Young girls, for example, released from the control of fathers and brothers reported on a new-found sense of pride and possibility. Yet, this new freedom was transformed into new forms of control, as Kater shows convincingly how the Hitler Youth actively prepared Germany's children for war. Activities bent on raising boys for active participation in war were matched by programs moulding girls into racially fit mothers. Boys from the age of ten years on were taught to handle weapons; both sexes submitted to physical exertion to the point of exhaustion. Moreover, this indoctrination had a particular goal. It worked to dehumanize others, to create a sense of readiness for children and young people to exercise violence against all deemed 'enemies.' This included civilians.

The book's most gripping sections detail the wartime activities of young people. Outlining the institutional connections between the Hitler Youth, the army, and the ss, Kater shows the paths young boys followed into combat, usually on the Eastern Front. We see the activity of young boys and girls in policing dissidents in their own ranks, guarding the captured youth of other nations, in the state-sponsored pogroms of Kristallnacht, in the colonization work of racial resettlement, and in the battles against the Red Army in the last years of the war. Through deep reading in primary and secondary sources, Kater shows us in detail the willing activity of girls and boys in ethnic cleansing and genocide. Brutality beget brutality, and complicity brought harsh reprisals at war's end. 'Czech insurgents,' writes Kater, 'singled out' the Hitler Youth for their anger in the spring of 1945. 'Approximately 40 Hitler youths, blood stained and with swollen, beat-up faces,' were tormented in a square in Prague. 'After unspeakable cruelties,' he writes, 'they were finished off with knives and clubs.'

Through thick description and a wealth of evidence, Kater gives his readers a multifaceted picture of the movement. An entire chapter on 'dissidents and rebels' focuses on youth who resisted, and Kater is careful to show that not all youth embraced the ideology of the movement or

participated willingly in its activities. Yet at the end his judgment is clear. 'Whether on orders or not,' Kater writes, 'Hitler's youths served and perpetrated the deadly racial ideology of the Third Reich. The issue of culpability is made exceedingly difficult by their youth, but the issue of complicity remains.' (JENNIFER L. JENKINS)

Serhy Yekelchuk. *Stalin's Empire of Memory:  
Russian-Ukrainian Relations in the Soviet Historical Imagination*  
University of Toronto Press. xx, 232. \$50.00

The rewriting of Soviet history has been the subject of many studies over the past half-century. Russianists are familiar with the roller-coaster revisionism associated with such figures as Ivan IV or Peter I, denounced as oppressors and class enemies by Marxists of the 1920s (the generation of M.N. Pokrovskii) and rehabilitated a few years later as heroes and builders of the Great Russian land. In part these changes reflected the Stalin leadership's resurrection of Russian nationalism, which began in the mid-1930s and intensified during the Second World War. In part they mirrored what Nikita Khrushchev would later denounce as the 'cult of personality' – the glorification of the heroic and all-powerful leader whose wisdom and determination would overcome all obstacles.

Because the Soviet Union was a multinational state, with more than one hundred officially recognized nationalities and ethnic populations, historians could draw on many different traditions to create (or recreate) a usable past. Unfortunately the heroes of one national culture were often the villains of another. Russians celebrated Grand Prince Andrei Bogoliubsky as a defender of the Russian land; Soviet-era Ukrainian historians learned to tread carefully around the fact that he pillaged the city of Kiev in 1169.

Communist ideologues did their best to promote historical writing that would inculcate patriotic values and 'friendship of peoples.' Serhy Yekelchuk's thoughtful monograph describes how Ukrainian historians, together with a broader community of novelists, composers, curators, and other cultural leaders, tried to depict a national past that conformed to the changing dictates of the present. Theirs was not an easy task. 'Bourgeois nationalism,' epitomized by the pathbreaking work of Mykhailo Hrushevsky, fell out of official favour by the early 1930s, but what should take its place?

One school of Ukrainian Marxists, headed by Matvii Iavorsky, presented a class analysis: it denounced such national heroes as Bohdan Khmelnytsky ('a traitor and enemy of the Ukrainian peasantry') and the oppressive conditions of life under the Russian tsars ('worse than under the Polish lords'). This viewpoint prevailed for a few years. The prominent statue of



Khmelnysky in Kiev was boarded up for a while, but by 1937 the playwright Oleksandr Korniiichuk portrayed the Cossack hetman as a liberator. Korniiichuk was responding to ambiguous signals from Moscow, and was summoned there to defend his work. After a heated discussion, the All-Union Central Committee's Department of Propaganda and Agitation gave the play its blessing. Critics, it seemed, had 'misunderstood the notion of Soviet patriotism.'

Khmelnysky's rehabilitation went through several stages, reflecting broader trends in the domestic and international environment. On the eve of the Second World War he was presented as a defender of the Ukrainian lands against a foreign foe; he had signed the 1654 Treaty of Pereiaslav, joining left-bank Ukraine to Moscow – a 'lesser evil' than the oppressive Poles. Within a few years, however, the emphasis shifted to his role as promoter of the 'Sacred Union' of Ukraine to Russia. A 1944 pamphlet praised him for crushing an 'opposition group' and 'suppress[ing] any opposition to his power and authority.' Any resemblance to living leaders was purely coincidental.

What is novel in this exposition is the author's attention to the cross-currents that swirled around these changes. The central Party leadership was unable to devise or enforce a consistent 'line' to guide the representation of history, which therefore evolved through disputation and contradiction. Yekelchuk ably shows how Ukrainian history-writing was shaped not just from Moscow but also by the often-conflicting needs and opportunities that arose from Soviet nation-building. Ukrainian 'historical memory' was something to be negotiated. Those who participated in the dialogue were able to achieve at least a certain range of flexibility and independence, despite the strictures of Stalinist orthodoxy.

Yekelchuk's is a rich and nuanced account, built on a solid foundation of archival sources. This is a book not just about the production of 'history' but also about cultural identity and politics in the Stalin years. It will be read with interest by historians and political scientists, who continue to grapple with the meanings and implications of totalitarianism, colonialism, and memory. (ROBERT E. JOHNSON)

Henry G. Schogt. *The Curtain: Witness and Memory in Wartime Holland*  
Wilfrid Laurier University Press 2003. xii, 132. \$19.95

In the 1950s, Henry G. Schogt and his wife were reluctant to speak about their experiences during the Second World War. Schogt experienced the war as part of a family that hid Jews; his future bride spent several years of the war in hiding. Immigration did not alter the couple's reticence. Only in 1988 did he publish 'Remembering Alex' in Dutch; the story now appears as the first of the seven interrelated accounts that compose *The*

*Curtain: Witness and Memory in Wartime Holland*. Intended to 'give some idea of how Dutch people lived, and of the sorrow and suffering inflicted by the Germans on innocent people,' *The Curtain* challenges the simplistic postwar picture 'of a heroic people standing firm against the mighty enemy.' Like Primo Levi, he describes a grey zone Schogt believes Canadians barely know.

Certainly those familiar only with the celebrated passage from Anne Frank's *Diary* – 'I still believe, in spite of everything, that people are truly good at heart' – and with the Canadian role in the liberation of the Netherlands in 1945, may be surprised by Schogt's non-heroic discourse. Small details make all the difference; neighbours who tap electricity enable his mother to save the life of a Jewish baby that she hides. But the triumph of the baby's survival is muted when we read that the survivor later committed suicide. Aware that no single memoir can give a complete picture, Schogt questions his own memories and acknowledges its gaps. The seven episodes are selective, highlighting memories that in hindsight stand out. Objecting to Bruno Bettelheim's criticism of the Frank family's behaviour, he is sceptical about survivor accounts that declare 'that the will to survive was the key to success.' He also problematizes our desire to speculate about wartime choices. What if the persecuted had fled to England, been more careful, not registered? What if 'the overwhelming majority of so-called "good" Dutch people had taken a firm, principled stand against the Germans and their Dutch accomplices'? Speculation is useless 'and yet one wonders.'

In 'The Curtain, 1942–44,' Schogt foregrounds his inability to fill in the gaps about the final years of his wife's parents. Aware that his in-laws were captured in January 1944, sent to Westerbork and then to Theresienstadt, he does not know why they were not immediately deported to Auschwitz as was the norm for those caught in hiding. Schogt's speculations are cut short by the bleak admission: 'In retrospect it does not matter and it did not make much difference.' Only in 1986 did Schogt learn from a relative who witnessed his in-laws' deportation from Theresienstadt that she once saved them by hiding them behind a curtain and offered to do so a second time, but they declined. How could they know 'it was the last big transport to leave Theresienstadt for Auschwitz'? Would it have made a difference? The memoir's final words – 'the curtain behind which [they] might have been hidden' – acknowledge that speculation is both useless and inevitable.

In recording his and his wife's experiences, Schogt writes not just to inform Canadians but also to test his own memories, as when he writes about his classmate Alex 'in order not to lose what is still left ... and above all, to protect, for [himself], the authenticity of [their] friendship against unsettling doubt.' Suspicious of retrospective readings, he often depicts himself as childish and incredulous: 'Of the fall of 1942 I do not remember much, except the feeling that what happened around me could not be true.'

Unable to visualize certain events in the experience of his in-laws because 'vital details were missing,' he is equally uncertain about his own motivation both during the war and afterwards. Why after the war did he write letters to his Nazi-sympathizing aunt? Why did she save his letters when she disapproved of his Jewish bride? And why after his aunt's death, did he not discard those letters? However useless such speculation may be, the strength of *The Curtain* is its ability to make such questions a part of witness and memory. (ADRIENNE KERTZER)

Jeffrey A. Keshen. *Saints, Sinners and Soldiers: Canada's Second World War*  
University of British Columbia Press. 448. \$45.00

I still remember the response. I had been teaching Canada and the Second World War to undergraduates at the University of Toronto in 1992, during a depression Canadians blamed on the FTA, the GST, or simply the Tories. Prospects looked grim to young middle-class students. 'What we need,' one of them announced, 'is a Third World War.' After all, hadn't the previous World War cured the Great Depression, transformed most Canadians into affluence, and given Canada a respected voice in the world? If it cost Canada forty-four thousand lives, what youngster could care about such a number? Like the young of every wartime generation, none can imagine that they will join the statistics of dead or permanently disabled. And wasn't the Second World War what Studs Terkel named 'The Good War,' the comeuppance for Hitler, Mussolini, and Hideki Tojo? Without it, could the Holocaust have had survivors? Wouldn't Canadians still be strapped into the murderous ethnic, religious, and gender prejudices we had practised since time out of mind and which threaten, even now, to break back into our lives?

Perhaps Jeffrey A. Keshen had a similar experience. *Saints, Sinners and Soldiers* has been written with the conscientious determination to expose Canada's 'underbelly' in the Second World War. Did Canadians accept regimentation and regulation to prevent inflation and share our plenty with harder-hit allies? Yes, most of us dutifully limited ourselves to a few ounces of butter per week or two lumps of sugar in a cup of coffee. Others, obviously, didn't, though the low priority assigned to enforcement by the Wartime Prices and Trade Board keeps us from knowing the extent of non-compliance. Did the government tackle a housing crisis already aggravated by the Depression? The answer from Keshen is no. Loth to meddle in a classic free market, bureaucrats and economic advisors fought any major intervention. Were Canadian women liberated from domestic servitude and low-wage job ghettos by their contribution to wartime production and by military service? Yes, but at the end of the war, compulsion and self-denial sent them back to their traditional occupations and status, with none

of the landmarks of the earlier war. Canadian youth responded sacrificially to a national war effort that robbed them of family life and freedom. Were they recognized and rewarded? No, Keshen reminds us, the young men who formed the bulk of the traditional criminal class had disproportionately enlisted. Even shrunken police forces could enforce petty curfews and punish trivial misbehaviour as 'juvenile delinquency,' feeding popular paranoia that adolescents were the vanguard of moral decay.

Having enlisted the criminal classes in the Canadian armed forces, Keshen has no trouble explaining wholesale drunkenness, adultery, and soaring venereal disease rates among Canadian soldiers, sailors, and airmen, particularly in wartime Britain. While campaigns and fighting form a very minor theme in Keshen's version of the war, mass casualties seem even more futile when the circumstances in which they occurred are barely mentioned. In the last two years of the war, when Canadians in significant numbers participated in the Bomber Offensive against Germany and the ground war in Italy and Northwest Europe, Keshen's account becomes a catalogue of mass casualties, interspersed with enough reminders of looting, drunkenness, and sexual violence by Canadians to make Somalia in 1992 almost predictable. Mass criminality continued after VE Day in the Netherlands and in the abbreviated Canadian occupation of Germany.

Keshen's version of Canada's Second World War may presage a future tone in wartime remembrance which satisfies a Canadian preference for self-denigration. *Saints, Sinners and Soldiers* may satisfy colleagues and classroom teachers who feel obliged to teach the Second World War while doing their best to dishonour the claim that it was, in any way, a 'Good War.' Shakespeare did it better a long time ago. On the eve of Agincourt, a weary, frightened soldier muses: 'I am afeared there are few die well that die in a battle; for how can they charitably dispose of anything, when blood is their argument.' (*Henry V*, 4:1).

History gave Henry V the victory. Canadians, too, ended on the winning side. Their country's wartime experience gave us a better life in a richer country than our ancestors could ever have imagined. No sane or knowledgeable person could trace that fact into an argument for a Third World War. And Keshen has done us the service of reminding Canadians that not all that happened, as his publishers remind us 'was above reproach.' (DESMOND MORTON)

R. Scott Sheffield. *The Red Man's on the Warpath:*

*The Image of the 'Indian' and the Second World War*

University of British Columbia Press. viii, 232. \$85.00, \$29.95

'The red man's on the war path!' is the opening sentence of a 1941 *Winnipeg Free Press* article celebrating First Nations participation in the war effort. At

the beginning of both his introductory and concluding chapters, R. Scott Sheffield pairs this passage with a dour, bureaucratic report on the military call-up from an Ontario Indian Agent. Early in his project, the complexity of the contrasts between these perspectives led Sheffield to a working distinction between the 'Public Indian' and the 'Administrative Indian' and to the two questions that initiated his study: By the 1930s, 'what image had English Canadians developed of the "Indian," and how had the Second World War affected that image, if at all?'

In order to move beyond earlier ahistorical studies of 'the imaginary Indian,' Sheffield focuses exclusively on the eighteen years spanning the Great Depression, the Second World War, and postwar reconstruction. For his evidence on the 'Administrative Indian,' he draws on a rigorous examination of both published and archival government sources. For the 'Public Indian,' he restricts his focus to English-Canadian perspectives as reflected in sixteen periodicals selected from different regions of the country. The corpus includes large and small newspapers from each region with dailies selectively but systematically examined, and weeklies and monthlies comprehensively analysed.

Following the practice of most of his disciplinary colleagues (despite the influence of notable exceptions such as Carl Berger and Ramsay Cook), Sheffield excludes literary sources on the grounds that they reflect 'a relatively small intellectual élite.' The argument is hard to support given the inclusion of three university quarterlies, *Saturday Night*, and *Canadian Forum* (but not *Maclean's*) in his selected corpus, and the impact of popular fiction in shaping 'public' images of the 'Indian' in the years leading up to the war should not be underestimated.

The argument that Sheffield makes most strongly is that after the fall of France in 1940, the positive image of the 'Indian-at-war' made possible by the enlistment of several thousand First Nations men not only served the morale needs of English Canadians but also marked an important shift in their recognition of Canada's First Nations 'as human beings rather than solely as an external and alien other.' The importance of this construction of the 'Indian-at-war' as a symbol of cultural inclusiveness and of 'the difference between Canada and the Nazi regime' emerges even more clearly in the contrasting context of literary sources. Franklin McDowell's *The Champlain Road* (1939), E.J. Pratt's *Brébeuf and His Brethren* (1940), and Alan Sullivan's *Three Came to Ville Marie* (1941), all written under the influence of the Jesuit *Relations* as source documents and all winners of a Governor-General's Award for fiction or poetry, implicitly identified values opposed to Nazism not with 'Indians' but with the Jesuits. A review of McDowell's novel in the *Canadian Historical Review* in 1940 notes that 'the sainted missionaries would be witnesses now to remind us in our time that there is something no barbarian can ever destroy.' Within such a perspective, the literary 'Indian,' even within the modulated ambiguities of Pratt's

'brethren,' can only be aligned with those who oppose 'civilized values.' In this context, the positive impact of First Nations participation in the war among English Canadians marks a dramatic modification of implicitly savagist perspectives.

As public media reflected a capacity both for a changing image of Canadian First Peoples and for a tenacious continuity in old stereotypes, the political and bureaucratic machinery of the federal government's Indian Affairs branch paternalistically constructed Sheffield's 'Administrative Indian.' The complex relations between continuity and change in that construction of the Canadian Aboriginal 'as a constitutional, technological, intellectual and cultural child' and the 'usually more innocuous and equivocal images' in the broader society lie at the core of Sheffield's study. Influenced by both sectors, the reform of the Indian Act, initiated by a Special Joint Committee of Parliament at the end of the war but not enacted until 1951, offers a rich focus for the study's final chapters.

Ultimately, Sheffield's conclusions are appropriately cautious, and while claiming no paradigm shift in English-Canadian images and stereotypes, he provides compelling evidence for how the 'Indian-at-war' did contribute to shifts in both public and administrative perspectives. The book's rigorous exploration of Canadians' slow acknowledgment of the complexities of shared citizenship and distinct identities offers an impressive model for the analyses of subsequent stages in this continuing process that should serve as sequels to this excellent study. (LESLIE MONKMAN)

Paul Jackson. *One of the Boys: Homosexuality in the Military During World War II*  
McGill-Queen's University Press. x, 338. \$27.95

Paul Jackson has done all of us a favour by taking up the underexamined story of homosexuality in Canada's military during the Second World War. This is important work, for it unpacks the sexual complexities within an institution dominated by official masculinity, and operating under rules officially dedicated to rooting out homosexuality. In doing this, it highlights the day-to-day contradictions inherent in any regulatory order, and especially one operating under the duress of war.

Among the riches of this book are the stories told through interviews with men who had served in the war, and through an examination of court martial records. These stories are almost entirely about men, in part because female homosexuality was so widely ignored. Throughout the book, however, Jackson points to the significance of gender norms in the regulation of homosexuality, and the particularly harsh response to femininity among men.

These stories show us what openings are created in wartime for behaviour that breaks from traditional 'family' norms. Some tell of severe

punishment or suicide; more often they tell of relatively light punishment to ensure a return to service. Most common of all are accounts of sexual contact between men that remained undetected among comrades or widely acknowledged and defended against intrusive policing.

The room for discreet same-sex contact, and occasionally for more public expressions of homosexual inclination, varied across the three armed services, and roles within them. More importantly, they tended to be more frequent overseas, and particularly in combat, and to vary across military rank. The stories that Jackson relays are not largely about what we would call gay men. Some of those who engaged in homosexual activity saw themselves as entirely drawn to other men sexually, and identified themselves in that way. But most crossed categories, engaging in such activity without abandoning their heterosexuality. This is an important theme for Jackson, properly so, though I think there is some roughness in the shifts between empirical story lines and the poststructuralist theories that inform his analysis. He also tends to understate the recognition of fluidity of sexual expression among writers informed by other analytical currents.

At times I found Jackson inconsistent in describing the severity of official sanction directed at homosexuality. In places he seemed to be saying that official proscription was ubiquitous; elsewhere he pointed to what seemed like major exceptions. This is no doubt partly a product of inconsistencies within the military hierarchy itself, though somewhat cleaner presentation of such messy reality would have helped. I think, too, that a little more could have been done to clarify and explain the patterning of variations in the capacity for sexual expression outside the rules and in peer acceptance of homosexuality. This is admittedly difficult, for there are no locations in which responses are consistent. Still, I would have wished for more of the kind of descriptive summation that marks the very effective concluding chapter, and more attention to why the variations exist.

One of the contributions of this book is that its themes dovetail with much of the writing about homosexuality and the military elsewhere, and about the impact of the Second World War on gender relations. At the heart of much of such literature are the contradictions of the period. As Jackson and others before him have shown, it is precisely in those situations where the military's official rationale for homophobic exclusion are most applicable, where unit cohesion and high morale are most needed, that the room for exploration and acceptance is greatest.

The American military continues to use the 'unit cohesion' rationale for excluding lesbians and gay men from service, and yet behaves in ways consistent with Jackson's portrayal of the wartime Canadian military. During our wars, including Iraq, just when unit cohesion is most urgent, expulsions decline. Jackson's next project apparently is a comparative exploration of Canadian and American military policies from the 1940s on, and we should expect a major contribution. (DAVID RAYSIDE)

Gordon Swoger. *The Strange Odyssey of Poland's National Treasures, 1939-1961 :  
A Polish-Canadian Story*  
Dundurn. 214. \$24.99

The history of German and Soviet occupation of Europe during the Second World War is about death, destruction, and suffering but also about robbery. Numerous scholarly works are devoted to the latter issue. Sometimes, however, the thieves in German and Soviet uniforms did not manage to steal the booty they desired. The history of Poland's national treasure is one of these few cases when the oppressed outsmarted the oppressors. Relatively unknown, a story of the evacuation and safekeeping of ancient and valuable objects from the Wawel Castle, a former residence of Polish kings in Cracow, is a fascinating tale that even the most talented suspense writers would not be able to invent.

In September 1939, during the German and Soviet aggression against Poland, a group of the Wawel Museum employees brought 136 Renaissance tapestries and a considerable number of golden cups, clocks, pieces of armour, and jewellery from Cracow, through Romania, the Black and Mediterranean Seas, France and England to Canada. On its way to safety and later kept in Ottawa, the treasure grew, since many ancient objects from France and the Polish gold bullion from London were added. After the war, the Communist government of Poland tried to recover the valuable deposit. Yet many Polish émigrés, linked to the Polish government-in-exile and abandoned by the Western Allies in 1945, and several Canadian institutions did not want the Communists to take control of the most precious artefacts of Polish national heritage. In 1961, after years of diplomatic wrangling and serious accusations of theft and conspiracy, the treasure returned to Poland.

Gordon Swoger, who tells this complicated story, faced a difficult task. He had to explain many complicated details concerning Polish history, the Second World War, the Cold War, and Canadian politics without disrupting the flow of the fascinating narrative. A graduate of McGill and McMaster universities and a high school history teacher who taught history and English in Poland in the 1990s, he does it well. He retains the suspense, explains the riddles of Polish history, describes the valuable objects and the people who participated in this unusual enterprise. The book could be better edited, though. A serious publication cannot disregard diacritical marks in the Polish alphabet. Many Polish names are misspelled, sometimes beyond recognition. The book's bibliography reveals an impressive archival research. Unfortunately, the short history of Poland that parallels the main story is not free of mistakes and shortcuts.

Most readers, however, particularly among the non-Polish audience, will probably not notice these shortcomings and will find a very interesting text, easy and pleasant to read. From the Polish point of view, there is



another reason to rejoice: together with the books of Norman Davies (a revised edition of *God's Playground, Microcosm, and Rising '44*), of Lynne Olson and Stanley Cloud (*A Question of Honor*), Alexander B. Rossino (*Hitler Strikes Poland*), and Katherine R. Jolluck (*Exile and Identity*), Swoger's *Strange Odyssey* belongs to a growing series of books published recently in English by non-Polish scholars and writers who find and present a history of Poland as a fascinating topic, worth international attention and further studies. (PIOTR WRÓBEL)

A.W. Johnson, with the assistance of Rosemary Proctor. *Dream No Little Dreams: A Biography of the Douglas Government of Saskatchewan, 1944-1961*  
University of Toronto Press. xxxix, 394. \$65.00, \$35.00

Out of the current discussions of the future of Canada's health care system, the 'father of Medicare,' Tommy Douglas, has emerged as something of a folk hero. Douglas's apotheosis is most evident in his selection as CBC's 'Greatest Canadian' and in the recent publication of numerous popular books and articles devoted to his life and legacy.

*Dream No Little Dreams* shares with these works a profound admiration for Douglas and his contribution to a just Canadian society. A.W. Johnson's main interest, however, is the first CCF government's approach to policy formulation and public administration. He demonstrates that the CCF's ambitious program evolved to fit the exigencies of government, and conversely that the structures of government were adapted to serve the demands of democratic socialism. Even before its election victory in 1944, the party had begun to reconsider its commitment to complete socialization, and through its first years in office the government sought instead to provide the conditions necessary for individual fulfilment. This ideological flexibility was coupled with a comprehensive program of administrative reform. Recognizing that the machinery of the state was ill suited to its expanded role, Douglas's government created new advisory agencies and modernized the province's civil service. Administrative changes facilitated the implementation of a remarkably diverse array of program initiatives, of which Medicare is only the best known. Rural electrification, the expansion of the province's highway system, and increasing support for education and the arts also figured prominently. Indeed, during Douglas's second term in office his famous social welfare programs were secondary in importance to economic development and diversification. The book thus depicts the premier not simply as a single-issue crusader but as a skilled politician supported by a strong cabinet and an efficient bureaucracy.

Johnson himself was part of the Saskatchewan bureaucracy, serving as deputy provincial treasurer from 1952 onward, and his analysis of policy formation is frequently rooted in first-hand experience of the events and

processes he describes. The book, a revision of the author's 1963 doctoral dissertation, is also based upon exhaustive primary research and he acknowledges Premier Douglas's personal assistance in making sources available. While his primary research is impeccable, Johnson could have done more to assess the originality of the Douglas administration's approach through reference to broader Canadian and global contexts. He alludes, for example, to British and American antecedents for the Economic Advisory and Planning Board and the Budget Bureau, Douglas's central planning agencies, but a comparison of these agencies with their models might have shed light on the relative creativity of the CCF's approach to policy development. Britain's revolutionary National Health Service is mentioned only once, yet this example of a state-managed universal health care system must have been in the minds of Saskatchewan policy-makers. Johnson offers an authoritative analysis of the relationship between the Douglas government and Saskatchewan local governments and interest groups, but he relegates relations with Ottawa to an annex on CCF financing rather than including discussion of the federal-provincial aspect throughout. The growing acceptance in Canada of Keynesian political economy is raised in the first chapter and again in the annex, and reference to the secondary literature on this trend, including the works of Doug Owram and Barry Ferguson, might have led Johnson to revise his conclusion that the Douglas government was principally responsible for legitimizing 'a fundamentally new role of the state.'

Policy studies lack the mass appeal of mythology, so it is unlikely that *Dream No Little Dreams* will enjoy the same audience as recent popular treatments of Tommy Douglas. Nevertheless, this clearly written, soundly researched book offers an informative look inside the machinery of Canada's first socialist government and will be a must-read for students of Canadian political history and public administration. (FORREST D. PASS)

David M. Quiring. *CCF Colonialism in Northern Saskatchewan:  
Battling Parish Priests, Bootleggers, and Fur Sharks*  
University of British Columbia Press. xx, 259. \$85.00, \$29.95

The oft-repeated theme of this monograph is that the twenty-year CCF government in Saskatchewan between 1944 and 1964 sought to impose modernization, assimilation, and socialism in the province's north in what the author describes as a colonial relationship. Although it is *de rigueur* to write about colonialism these days, it is not an effective term in this case, and detracts from the main theme. We are talking about a Canadian province's administration of a region, not an outside power.

Once the author gets into his research, and it takes a while because though the publisher's marketing flyer describes this monograph as an

'elegantly written history,' it would have benefited from more editing, he argues that the CCF did not spend enough money to create an infrastructure to modernize and develop the north. It intervened enough to change the society by disrupting traditional Native relationships with the influential Hudson's Bay Company, and the churches. Its planning mechanisms were controlling and not consultative, so that it alienated northerners who resisted changes. It used the north, which with sparse population was little represented in the legislature with only two members, as an experimental laboratory for 'socialism' through Crown corporations which imposed public ownership in the trapping, fishing, forestry, retail sales, and air transport industries in a heavy-handed, ineffective manner. In this process, directed from the south, CCF bureaucrats developed an approach to Aboriginals (as he calls them) which was denigrating, paternalistic, racist, and aimed at assimilation, and which did not work.

These are serious charges, and if true do accomplish two of the author's aims – to add to the historiography about the CCF, and present a new view of a government and civil service which has been seen as innovative, successful, and creative, and which contributed talented personnel and programs (such as Medicare) to the rest of Canada. It also adds a small smudge to Tommy Douglas's well-deserved reputation as a statesman, an honest politician, and a non-racist defender of civil rights.

It is difficult to evaluate the evidence David M. Quiring presents because he consistently damns the CCF, which he blames for its northern vision, for its administrative mismanagement of its programs, and for its ideology of 'socialism.' He provides no context for the decisions taken, barely mentioning Diefenbaker's northern vision except to say that the Saskatchewan government sought money for roads from the federal Roads to Resources program. He states that Saskatchewan's northerners had to rely on its two neighbouring provinces for marketing and transportation, yet he never compares northern development in Alberta and Manitoba with the 'socialist' program being implemented in Saskatchewan, so that a wary reader has no yardstick with which to evaluate his information independently while wading through his political prejudices.

It is true that the CCF world view understood economic analysis more than culture, so that it sought to modernize the north and introduce essential social services without understanding what effects such rapid changes might have on the society. It is also true that consistently the CCF was internationalist and tolerant of other cultures and peoples in its outlook, belonged to international socialist organizations, and supported the United Nations in the pre-nationalistic days before the 1960s.

By the end of the book, one struggles to bring a sense of the meaning to the subject. Apparently, according to the epilogue, the CCF did accomplish a few 'good' things. As a result of health care, the Native infant mortality rate, which was among the highest in the world, was reduced, and life

expectancy increased. With new schools, most children learned to read and write, so literacy increased. While there were not enough roads, most settlements had one, and the houses in the communities the government built to attract Natives out of the bush lasted longer than the government. The book damns the settlements' lack of water, sewage, and garbage collection services while the CCF was in office, but we do not learn whether they eventually got such services, and whether it was by local efforts as municipal governments increased, or if Thatcher's Liberals did a better job.

The author's comment at the book's end that he is not condemning socialism as an ideology is not credible, but from the information he provides in this very political book, which is not historical in a disinterested, balanced sense, it seems that the north in Saskatchewan as in other provinces was in a transitional phase. The urbanization, resource development, Native population increases, and decline of an older economy probably would have happened anyway, as the author muses, but not as quickly, for the CCF started out as optimistic, activist, well-meaning, and naïve, and as a result was interventionist, as this author never lets us forget. (LAUREL SEFTON MACDOWELL)

Jocelyn Létourneau. *A History for the Future: Re-writing Memory and Identity in Québec*. Translated by Phyllis Aronoff and Howard Scott  
McGill-Queen's University Press. xiv, 196. \$75.00, \$24.95

Originally published in several academic journals (*Cahiers d'histoire du Québec au 20<sup>e</sup> siècle*, *Argument*, *Cahiers internationaux de sociologie*, *French Historical Studies*, *Canadian Historical Review*), and in French in book form (*Passer à l'avenir: histoire, mémoire, identité dans le Québec d'aujourd'hui*, Boréal 2000), this collection of English essays is essentially the third reprinting of the same material. When the first collection of these texts appeared in French five years ago, it seemed like an interesting impressionist look at the debates about history and consciousness. But it did not age very well ...

Despite the well-deserved reputation of the author, one wonders why this collection was translated into English while other truly paradigmatic texts, like recent work by Gérard Bouchard and Yvan Lamonde, are still waiting to be translated. The army of social scientists in English-speaking Canada heavily dependent on translation from French to English when it comes to dealing with Quebec-Canadian politics and history will once again have a completely distorted sense of the actual debates concerning history in Quebec. Gérard Bouchard, for example, has published four more books since the publication of Jocelyn Létourneau's French collection of essays and was engaged in fascinating debates with Jacques Beauchemin and Joseph-Yvon Thériault. Yvan Lamonde has also published several

books since 2000 including a monumental *Histoire sociale des idées au Québec*. Apart from some footnotes, none of these publications are seriously addressed in the core of these translated texts and an update would have been in order to better inform the anglophone public or simply to reposition Létourneau's thesis towards more recent elements of the debate.

This is important, since the collection is essentially prescriptive: it calls for a rewriting of Canadian history. However, the book offers only sparks of potentially good theoretical insights here and there, stemming from the reading of Paul Ricoeur or the hermeneutic tradition, but it never goes too far. Other historians, not acknowledged or barely mentioned in the book, in the last two decades have already attempted some elements of the prescription. One thinks, for example, of Gerald Friesen and his *Citizens and Nation* (University of Toronto Press 2000), still, in my mind, a masterpiece of the last two decades.

Nevertheless, to the anglophone public, the prescription is as follows: after proclaiming a critical stance towards pluralistic narratives, the task at hand, according to the historian, is to avoid 'unrealistic' narratives based on a single vision of the country but also to avoid fragmented narratives unaware of the whole. Thus, particularly in chapter 3, the reader has the impression that the prescription is about amalgamating J.M. Bumsted and Jack Granatstein, Himani Bannerji and Michael Bliss ... hardly an achievable goal.

As for the prescription for the francophone public, it is the following: Quebec historians must look at the past not from the tunnel of resentment but from the creativity of the contradictions of Quebeckers which are a source of exasperation for authors like Serge Cantin but should be seen on the contrary as a source of reconciliation with other Canadians. The idea that recent historiography in Québec is based on resentment is astonishing, considering that the last decades have been, according to certain authors like Joseph-Yvon Thériault, dominated by social history and a commitment precisely not to reproduce the 'miserabilist' vision. Nevertheless, notably in chapter 2 on Gérard Bouchard and chapters 5 and 6, one has the strange impression of reading at the same time the social historians and their detractors in a single vision. This is where, particularly for the Québec part, the argument makes little sense.

In the *revisionist* approach proposed by the famous trio Linteau-Durocher-Robert, contrary to Bouchard, it is considered that there was no discrepancy between the popular classes and the elites in Quebec before 1960. On the contrary, liberalism and the acceptance of modernity, for example, was wide-spread and a French-Canadian bourgeoisie was prosperous and influential in Canada, as was a very militant Quebec working class. In other words, the image of Quebec in the so-called *revisionist* historiography is vibrant and has little to do with the observation made by Létourneau of a monolithic and pessimistic historiography. That

is why, among several reasons, it is so important that more translations of more recent work in Québec's historiography reaches the English-speaking public in Canada. (CLAUDE COUTURE)

Robert Ventresca. *From Fascism to Democracy: Culture and Politics in the Italian Election of 1948*

University of Toronto Press. xiv, 354. \$65.00

Robert Ventresca has written a fine history of the Italian election of 1948. He seeks to rescue this event, a pivotal one for the Italian Republic, from what he calls 'historiographic *inertia*' – the pervasive and erroneous belief that past commentators have said everything that needs to be said about the event. Ventresca argues that the election – any election – is a 'form of societal self-expression,' with this one reflecting Italy's struggles of the near and distant past. He aims towards an *histoire totale* of the period. In successive chapters, the book covers American intervention, the role of the Catholic church and the upsurge of Marian devotion, the role of the Communist party, the role of Catholic Action and Civic Committees, propaganda, and the campaign and aftermath of the election. Ventresca integrates conventional political coverage with elements of social history, presenting a broader than usual analysis of Italian society during the election. The book's essential conclusion, that the election represented the genuine choice of the Italian people rooted primarily (although not exclusively) in domestic issues, is sound, and it rescues the election from the charges of subversion and manipulation that have often dominated the historiography.

This book has several strong aspects. I particularly enjoyed the section on Marian devotion. Ventresca ably shows that such displays, often dismissed as a product of Vatican-inspired propaganda, disturbed Catholic authorities, who sought to distance themselves from these uncontrolled manifestations. Instead, these phenomena reflected Italians' sense of unease about the various economic and political crises afflicting their country and the threat that atheistic Communism potentially posed to the faithful. This chapter finds a good complement in later coverage of the church hierarchy's use of Catholic Action and Civic Committees to provide an electoral organization that the Christian Democratic Party (DC) seemingly lacked. Taken together, these chapters show that the Church and its adherents were not as monolithic as they are commonly portrayed. Ventresca could have gone even further to show the polymorphous nature of the DC; it spanned the spectrum from far-right monarchists to leftists associated with labour unions and peasant land leagues. This diversity was the DC's greatest strength but also a potential weakness, as the party's cohesiveness would face repeated tests in the following decades. Ventres-

ca's greatest accomplishment is his ability to show that domestic Italian issues determined the election to a much greater degree than external ones. The result not only demonstrated the effects of foreign intervention and Italians' fears, but also their legitimate choices about their future that were firmly rooted in Italian history.

Despite these strengths, this work does sound some discordant notes, ranging from the trivial – the misspelling of the name Jefferson Caffery and the inaccurate use of the word militate, for example – to more serious ones. The bibliography doesn't list archival sources, and the notes don't contain a list of abbreviations. Heaven help the reader who misses the first reference to an archival source, as a lengthy trawl through the notes seeking the original abbreviation awaits. On a deeper plane, the author has done some useful research on the Partito Comunista Italiana. It seems odd, therefore, that the Soviet Union's intervention in the political battle through its extensive subvention of the Communist party receives only cursory coverage, while the much better known American interference earns most of a chapter and the conclusion that American actions undermined 'healthy democratic governance' over the following decades. Perhaps the book's biggest difficulty is that its accomplishments are more modest than its lofty aims. Ventresca's book doesn't represent an *histoire totale* on the lines of the *annalistes*; although it skilfully integrates aspects of cultural and political history, it lacks a sufficiently profound depth of research on the *longue durée* and on the lives and views of members of various strata of society to reach that goal. Nevertheless, it is a solidly researched and written history of the election that brings forward often ignored evidence and properly restores Italians to the centre of the picture. Their choices created victory and defeat for the various competing parties and established a democratic tradition, albeit a flawed one, for the Italian Republic. Robert Ventresca deserves our thanks for this useful book on an oft-neglected subject. (G. BRUCE STRANG)

Richard Cavell, editor. *Love, Hate, and Fear in Canada's Cold War*  
Green College Thematic Lecture Series. University of Toronto Press.  
viii, 216. \$50.00, 24.95

*Love, Hate, and Fear in Canada's Cold War* is a rare reminder that with a focused topic, qualified contributors, and a principled editor, conference proceedings can make good books. Beginning as lectures at the University of British Columbia, this third volume in the Green College Thematic Lecture Series focuses not on the Cold War we thought we knew, the international chess game of superpowers, but on the cultural campaign within a lesser power's borders against enemies real, imagined, and grossly exaggerated. It's a book not about what *they* did, but about what *we* did,

and to whom. From its revisionist perspective, Canada's Cold War was less about the 'Red scare' than about protecting the Canadian identity from its most powerful ally and from many of its own least powerful citizens. As editor Richard Cavell says in his introduction, ours was a Cold War fought 'for nothing less than control of national self-representation.'

Director of the University of British Columbia's International Canadian Studies Centre, Cavell has brought together a select group of established scholars from history, sociology, literature, film studies, political science, and sexuality studies to explore various fronts of this cultural war. Among the eight essays selected for publication from the original series are learned overviews like Reg Whitaker's summary of American influences on Canadian defence and security policy during and after the Cold War, and Valerie Korinek's analysis of Canadian women's attitudes towards the Cold War through the pages of *Chatelaine*. There are also more specific Cold War stories, such as Steve Hewitt's account of RCMP surveillance of the Unitarian and United Churches for suspected Communist sympathies, or Gary Kinsman's story of Canada's war on queers, the over nine thousand 'suspected,' 'alleged,' and 'confirmed' homosexuals investigated by the RCMP because of their supposed susceptibility to Communist blackmail. The dominant themes in these and the other contributions include Canadian attempts to monitor and regulate 'deviant' sexual behaviour because of its supposed association with 'deviant' politics, and the recurring argument that as a cultural discourse, Canada's Cold War began well before the Gouzenko affair and survived the collapse of the Berlin Wall to affect present Canadian attitudes towards immigration, security, and the Other. American influence on Canada's Cold War is less a theme than a constant presence, both historically and in the book's own assertions of the uniquely Canadian origins and flavour of Canada's Cold War. As Cavell puts this argument, 'To state that Canada's Cold War was "culturally" produced is to assert, broadly, that it was not a "natural" outgrowth of our contiguity with the United States or of our European ties, but that it was actively produced here and not just passively received from somewhere else – its roots lying deep in the historical substrata of the nation.'

My only complaint with *Love, Hate, and Fear in Canada's Cold War* is perversely enough its greatest strength, its focus. The essays in this collection are united not just in their topic, but also in their politics and their methods, Marx reigning distantly over the one and Foucault more closely over the other. The application of the same method from the same political stance tends to produce the same conclusions, which is precisely and laudably what gives the collection its thematic unity. But it also obscures other approaches to the subject, among them the 'more conventional accounts' of Canada's Cold War occasionally referred to in introductory paragraphs and footnotes. Myself, I would have liked to have heard herein from those more conventional accounts, to hear what they might say



about, for instance, Kinsman's attempt to 'disrupt and decentre the master-narrative of heterosexual Cold War Canadian history.' But since those accounts are readily available between other covers, *Love, Hate, and Fear* needs only to be read with the caution that it is not an introduction to Canada's Cold War but rather a thoughtful, committed, and at times disturbing contribution to the ongoing story of our past. (NICK MOUNT)

Edward J. Monahan. *Collective Autonomy:  
A History of the Council of Ontario Universities, 1962-2000*  
Wilfrid Laurier University Press. xii, 240. \$49.95

Reading Edward Monahan's book, I was reminded of the concepts of karass and granfalloon. Described in the 1963 novel *Cat's Cradle*, by Kurt Vonnegut, Jr, a karass is a group of people doing God's will without ever discovering what they are doing; a granfalloon is a false karass, something that seems to be a team but has no role in the way that God gets things done. The Council of Ontario Universities was and is a granfalloon.

The comparison may seem far-fetched, frivolous, even harsh. However, from its beginning in 1962 the cou and its predecessor, the Committee of Presidents of Ontario Universities (cpou) – the name changed in 1971 – consisted of a group of people who were often uncertain about what they should collectively be doing and who not infrequently worked at cross purposes. There was talk of a system, but cou never really was one. What held the group more or less together was that they represented the universities enjoying direct financial support from the provincial legislature. But each institution strove to preserve its autonomy and programs against government, against the Committee on University Affairs (CUA) – after 1974 the Ontario Committee of University Affairs (OCUA), which served as something of a buffer between the universities and government until it was abruptly abolished in 1996 – and against the other universities. Some of these showed an unseemly willingness to seize advantage over the others. Until I read Monahan I had not heard the term 'MacTwit group'; referring to McMaster, Toronto, Western Ontario, Queen's, and Waterloo, the self-identified research-oriented universities. The term seems more than apt.

Monahan is well positioned to write this book. President of Laurentian University from 1972 to 1977, he left Sudbury to become the executive director of cou and served in that capacity until his retirement in 1991. However, his thorough knowledge of cou from the inside is mitigated by his apparent unwillingness to name names when this may embarrass someone. Moreover, twenty years in administration have done nothing for his style. The passive voice is dominant; clichés abound. The book reads rather like a 212-page executive memorandum.

For those willing to stick with it, however, the book *is* rewarding for what it says about COU and its accomplishments – it did foster a good deal of co-operation, especially in the areas of admissions and graduate planning – but even more for what it says about the relations between COU and the provincial government, and between COU and OCUA, which was caught uncomfortably in the middle between government and the universities but sought at the same time to increase its control over the latter.

The context within which COU worked was shaped by the policy of governments after 1970 to heed neither COU nor OCUA when it came to funding. The wealthiest province in Canada came to spend least per capita on higher education, while its governments continued to insist that the institutions must accommodate all qualified applicants. More than once, committees appointed by some government or other reported that either the universities should be expected to do less or should get increased revenue. Governments largely ignored such reports.

It is possible to infer that COU did not protest strongly enough against inept government policies, particularly some of those initiated by the NDP between 1990 and 1995, and by the Conservatives after that. However, Monahan is sometimes maddeningly reticent when candour would make for more stimulating reading. Still, the patient reader can learn much from this book about the nature and course of university-government relations in Ontario. (MICHIEL HORN)

Sanjay Talreja and Nurjehan Aziz, editors. *Stranger in the Mirror: In and Out of the Mainstream of Culture in Canada*  
TSAR. xviii, 150. \$24.95

In this volume Nurjehan Aziz continues the project she began in her earlier volume *Floating the Borders: New Contexts in Canadian Criticism* (1999) of questioning the orthodoxies of Canadian culture. This volume, usefully positioned as a school text (and for the 'intelligent general reader'), highlights some exemplary Canadian cultural moments to illustrate the numerous blind-spots and biases that pervade the mainstream media as well as revealing the mechanisms which reproduce stereotypes and misconceptions about marginalized groups and individuals.

As a way of approaching this collection, Chelva Kanaganayakam's essay usefully analyses the ambiguities of 'representation' as involving both homogenization and essentialism. Traditionally, representation carries the dual implications of 'depiction' and 'delegation,' that is, speaking about and speaking for. These dualities converge to some degree in that depictions also designate a limited number of subject positions that may be taken up by actual people. Clearly the complexities in both minority individuals and communities far exceed the range of these depictions. And official

Canadian multiculturalism too often amounts merely to the capacity to 'allocate spaces within the margin,' effectively leaving the mainstream untouched.

What these essays attempt is precisely to question or to make visible mainstream assumptions and prejudices. They range from Arun Mukherjee's weary anger at noting how 'some lives are more important than others,' in a 1987 CBC news report about bombs going off in two different parts of the world and noting that, as the day progresses, media attention to a tragedy in Sri Lanka wanes in contrast to the Irish example, to Cecil A. Foster's meditation on and confession concerning an initiative to set up a Black-specific Toronto radio station that failed because it was assumed that the complex and diverse interests of the Black community could be contained by one such institution.

Talented Black writer Rozena Maart has an interesting (and pedagogically usefully comparative) double entry comprising an interview with the newly appointed executive director of Ed Video, Karen Kew, and a theoretically dense piece on a controversy in that same organization precipitated by a white teacher screening *Birth of a Nation* in spite of being requested by some colleagues not to do so. Maart's impassioned delineation of the event is a complex contribution to the growing field of critical whiteness studies.

The idea that some lives matter more than others weaves its way through many of the pieces, whether it be Sharon Beckford's essay on the absences in the Pier 21 museum or Rahul Varma, director of the important Canadian play *Bhopal*, drawing attention to the fact that the perpetrator of that tragedy is still a free man in the United States. As well as including arts practitioners in a variety of media, there are important contributions by teachers across a range of levels about the implications of these shortcomings on future generations. Both Alnaaz Kassam and Chelva Kanaganayakam stress the point that the alienation of youth marginalized in the dominant culture by such media mechanisms contributes to the problems now catching the attention of a globalized communication machine. If youth engage in 'nativist' over-simplification of their supposed home culture this will not help them mediate a hybridized existence that is fundamentally about creating 'a new set of markers negotiating the values of another culture' for community and individuals, away from the traps of identity politics and the fundamentalisms they engender. (SNEJA GUNEW)

Lianne Moyes, Licia Canton, and Domenic A. Beneventi, editors.

*Adjacencies: Minority Writing in Canada*

Guernica. 256. \$20.00

The dozen essays in this volume stem from a conference held in 1998 at the Université de Montréal. A six-year gap between conference papers and

publication may be the norm in the humanities, whereas in the sciences such a hiatus might render the original findings obsolete. Lack of funding further results in 'squint print' in bibliographies and biographies at the end of the volume, whereby contributors are reduced to another minority status.

The essays vary in interdisciplinary quality, but given that three editors were involved with only twelve essays, the editing could have been more stringent. Sherry Simon's 'Land to Light On?' introduces the essays, which in turn pay tribute to her seminal work on translation. After briefly discussing Dionne Brand's poetry (*Land to Light On*), Simon summarizes the dozen essays that follow. Her use of the word 'minoritized' (however *au courant* with the social sciences' incursion into the humanities) points to one of the flaws in this book: a tendency to include jargon that jars with the subject matter. In other words, many of the essays apply heavy-handed academic rhetoric and theory to minority writing whose humanitarian core is so far removed from the academy as to be anything but 'adjacent.'

Ironically, the order of the essays could have been arranged to place greater emphasis on adjacencies; that is, the two essays on Italian-Canadian writing could have been placed side by side instead of separated, and the essays on Icelandic, Dutch, and Doukhobor writing could have been grouped together. Similarly, it would have made sense to situate the essay on Robert Majzels alongside the one that deals with the writing of Régine Robin and Monique Bosco.

Amaryll Chanady's 'The Construction of Minority Subjectivities at the End of the Twentieth Century' provides an overview, beginning with Neil Bissoondath's *Selling Illusions*, shifting to Italian-Canadian literature, and ending with a discussion of Austin Clarke's short story 'Canadian Experience.' Sandwiched between these primary sources are a number of critical theories devoted to 'nomadic subjectivities,' 'transculturation,' 'strategic essentialism,' and 'chaos theory.' Chanady's construction of identities is characteristic of the other essays. Similarly uneven, Lucie Lequin's 'Ethics and the Imaginary' explores the writings of Nadine Ltaif, Monique Bosco, and Régine Robin with their multivocal wanderings, metamorphoses, uncertainties, and mobile gaze. Her call for a 'holographic criticism' is interesting, but the editors should not have overlooked inconsistencies between 'postcolonial' and 'post-colonial,' or 'She wants neither to conform nor fall into line' and 'in a similar but different way.'

Daisy Neijmann's coverage of Icelandic-Canadian literature reminds us of the transcultural notion of Canadian writing in constant flux. Samara Walbohm uncovers the 'native condition' in Sheila Watson's novels. The editors could have made some linkage between Don Randall's focus on Kip in Ondaatje's *The English Patient* and the other Kip in Watson's *The Double Hook*. Heike Harting analyses the metaphors of conch-shell and inner tube in Austin Clarke's *The Origin of Waves*. Her essay begins in an interesting

fashion, but turns heavy-handed in the second half where the psychoanalytic jargon would hardly be recognizable to any of the characters in question. Again, this essay (which could have benefited from J. Hillis Miller's discussion of repetition and labyrinths) should have been edited more stringently. By contrast, the two essays dealing with Italian-Canadian literature seem lightweight.

Striking a balance, Lianne Moyes's analysis of Robert Majzels's *City of Forgetting* is incisive, but omits the relevant work of Sander Gilman. Majzels's recent publication of *Apikoros Sleuth* demonstrates the importance of a shorter hiatus between initial conference and publication of proceedings. Although Pamela Sing's 'Francophone Writing in the Canadian West' alludes to Deleuze and Guattari's study of 'minor literature,' more of the volume could have been devoted to the distinctions between 'minority writing' and 'minor literature.' The concluding essay, 'One Hybrid Discourse of Doukhobor Identity,' further points to the disjunctions, rather than adjacencies, between writing and identity, literature and sociology, hybrid discourse and humanitarian values. (MICHAEL GREENSTEIN)

Jean-François Leroux and Camille R. La Boissière, editors. *Worlds of Wonder: Readings in Canadian Science Fiction and Fantasy Literature*  
University of Ottawa Press. vi, 202. \$27.95

This is the twenty-sixth volume in the University of Ottawa's 'Reappraisals: Canadian Writers.' Following the most familiar type of reappraisal, many of the sixteen essays in this volume focus on the work of specific Canadian writers. The studies of individual authors include an essay on Canada's most overlooked sf writer, Phyllis Gottlieb (by Dominick Grace); and an especially valuable essay by David Ketterer on Atwood's *Blind Assassin* – rewarding not only as a reading *per se*, but because it deals with the vexed question of Atwood's relationship to science fiction and because the six pages of footnotes are made up almost entirely of Atwood's own written comments on an earlier draft of Ketterer's essay. Other Canadian writers whose works are considered include William Gibson, Douglas Coupland, Barbara Gowdy, Sean Stewart, Robert Sawyer, Guy Gavriel Kay, Randy Bradshaw, and Denys Chabot – an impressive cross-section of contemporary Canadian writing, although in most cases these are readings of one or two individual works.

In the same vein, there are also some overviews, including Allan Weiss's consideration of the theme of the end of the world in Canadian sf ('The Canadian Apocalypse'), Judith Saltman's overview of Canadian fantasy literature for children, and Amy Ransom's very useful 'Ideology and Identity in Québec's Science Fiction by Women.'

In his introduction, Jean-François Leroux points out that defining by opposition exactly what the Canadian ethos is has become a major pre-

occupation of scholars in the field: 'to their credit all of the contributors to this volume ... valiantly strive to describe just such an ethos – and so, by extension, to answer the question [originally posed by Northrop Frye] "Where is here?"' This is something of an overstatement, for while there are some references to Atwood's survival thematic in Canadian literature, or to the place of the North in Canadian science fiction and fantasy, only one of the essays in this collection develops at length the possibility of a specifically Canadian dimension to this writing. Indeed, the longest piece in the collection is Laurence Stevens's study of the 'New Fantasy' of Welwyn Wilton Katz and Charles de Lint as a 'Canadian Post-colonial Genre.' From the perspective of the fantasy genre, he writes, what characterizes Canadian writing is 'the fundamental reality ... that a non-Native *Canadian* repository of traditional (mythopoeic/spiritual) cultural lore out of which our writers of fantasy can fashion their worlds simply doesn't exist.' One solution is to use European material. But is it possible to use Canadian material? Or rather the question becomes, then, how to use First Nations material while avoiding the Scylla and Charybdis of exoticism (Mike Resnick's *African Adventures* come to mind) and appropriation? Stevens's study of the work of these two writers – following another comment of Frye's – is grounded in the acknowledgment that Canada is 'not only a nation but a colony in an empire': 'Unlike the clear Primary world/Secondary world split of traditional fantasy, or the fusion of the impossible fantastic with prosaic realism, new fantasy offers Katz and de Lint an opportunity to enact this "third thing," to shape a new relationship beyond the dyad of colonizer/colonized, which does not simply reinscribe the traditional values thereof. By creating threshold scenes in whose spaces the characters experience an ethical "placing," new fantasy participates in the "post-colonial search for a way out of the impasse of the endless play of post-modernist difference that mirrors liberalism's cultural pluralism.'"

In the above I have only given a taste of the many directions taken in this anthology. With sixteen essays on a variety of topics (essays which were developed from papers given at the Grove Symposium and which seem to have been unevenly edited, since some remain conference papers while others have been substantially rewritten and enlarged) there are of course some real treats along with some pieces that should not have been included. As a collection of essays, the book's purpose is not to provide a complete overview of the rich field of Canadian science fiction and fantasy, but to provide some glimpses and insights. To follow this further, one can turn to David Ketterer's *Canadian Science Fiction and Fantasy* (1992), or look at *Visions d'autres mondes : la science-fiction et le fantastique au Canada* (1995), published by the National Library of Canada and available on-line at: ([http://epe.lac-bac.gc.ca/100/200/301/nlc-bnc/out\\_this\\_world\\_cdn\\_scienc-ef/index-f.html](http://epe.lac-bac.gc.ca/100/200/301/nlc-bnc/out_this_world_cdn_scienc-ef/index-f.html)). (PETER FITTING)

Ric Knowles. *Reading the Material Theatre*  
Cambridge University Press. x, 236. \$38.95

In this finely wrought investigation, Ric Knowles argues for a 'materialist semiotics,' one that is 'concerned with the meanings – the social and cultural work – produced and performed by theatrical productions in negotiation with their local audiences in particular cultural and theatrical settings and contexts in the English-speaking theatrical world.' On some level, such a goal is already central to the self-definition of theatre research. However, specific attempts to act on this goal have varied with critical habits that emphasize some 'meanings' over others and that unduly limit the depth and breadth of the 'setting' under consideration. In *Reading the Material Theatre*, Knowles's act is exemplary both for the range of meanings and settings that he attempts to understand and for the complexity of the questions – especially those that concern nationalism and economics – that he brings to bear.

In addition to brief introductions and conclusions, the book consists of a lengthy, four-part chapter that defines a variety of materialist theatrical factors followed by five case studies drawn mostly from Canada, Great Britain, and the United States. In the book-ending introduction and conclusion, Knowles overtly addresses the relationship between the practice of theatre research and the larger goals of semiotic and cultural studies that took shape throughout the course of the twentieth century. In addition to semiotic forebears such as Saussure and Pierce, cultural studies scholar Stuart Hall receives some of the most sustained attention, central as his 'encoding/decoding' model will be to Knowles's analysis of production and reception in the rest of the book. In his longest chapter, Knowles excavates a wide variety of theatrical elements that might be considered peripheral to what he calls a 'formalist' reading but that supply some of the key insights of the book. In addition to a complex critique of the ideologies behind actor training, he takes on working conditions related to funding and employment hierarchies. As the chapter proceeds, he considers the spatial politics of theatre architecture, neighborhood space, and touring. Some of the most unexpected analyses come in Knowles's investigation of safety policies (via the work of Alan Read) as well as his thoughts on the politics of dressing rooms. If some of these elements do not neatly rest on either side of Knowles's (and Hall's) encoding/decoding model – is the theatrical space a condition of production or of reception? – it is testament perhaps to the radically contextual nature of the theatrical form.

In the next five shorter chapters, Knowles offers sustained analyses of selected sites that help us see the relation among all of these elements – training, funding, labour unions, architecture, and geography – in a variety of permutations. An analysis of the Stratford Festival in Ontario extends

some of Knowles's earlier work on the production of Shakespeare as a source of cultural and economic capital. His study of the Tarragon Theatre conducts a withering critique of that theatre's decision to conform to a politically limiting 'house style' in exchange for economic security. In the subsequent chapters, Knowles considers theatres that would seem to be a source of political and aesthetic innovation only to find them wanting with regard to some aspect of their material practice. The deconstructive promise of New York's Wooster Group is compromised by their status as property owners in a gentrifying district of New York. The English Shakespeare Company's supposed socialist ambitions were neutralized by their partnership with a capitalist business venture. And the potential of the 'international theatre festival,' a site that would seem to offer 'genuine intercultural exchange,' goes unrealized because of what Knowles insightfully calls the apolitical 'placelessness' that such international venues produce. 'All this, of course, is familiar and discouraging,' writes Knowles in what is a recurring theme of the book. Such limiting conditions make us treasure the few productions in which Knowles does find the potential for a semiotically rich materialist theatre. Knowles's criticism tends to describe all of the productions in a way that anticipates his analysis; when productions are marked as 'flaccid' or 'contain[ing] few surprises' in the moment they are introduced, it leaves little room for a reader to evaluate his interpretations or to generate new ones. At the same time, the breadth and complexity with which this book surveys a range of contemporary experimentation in the English-speaking world is illuminating and provocative. With *Reading the Material Theatre*, Ric Knowles has offered a text that will be useful to scholars, teachers, and art-makers on a range of theatrical fronts. (SHANNON JACKSON)

Natalie Rewa. *Scenography in Canada: Selected Designers*  
University of Toronto Press. 242. \$95.00, \$60.00

The strength of this book is its 207 illustrations, almost all (apart from a few pencil sketches) in full colour. Lush, luxuriant, and visually engaging, these dominate: not only through sheer number, but also because of their placing as a complete and self-standing opening section. And wonderful pictures they are. What they clearly show is the highly individual approach and stylistic uniqueness of the chosen designers, as well as suggesting in aggregate the mature breadth of scenography displayed on Canadian stages.

Of course any selection from such a field, where artistic egos are in play, is tendentious – why not Cameron Porteus instead of Susan Benson, Murray Laufer instead of Jim Paxton? – yet Natalie Rewa's choices do incorporate the diversity and imaginative richness that she aims at. At the



same time, as her title suggests, this represents scenography *in* Canada, rather than any quintessentially *Canadian* scenography. Some of her chosen designers trained abroad – Susan Benson in the UK, Teresa Przblyski in Poland – while others have worked internationally, and with the one exception of Mary Kerr's designs for ceremonies at the Fifteenth Commonwealth Games (where traditional art of the Salish people is evoked) or one production in which Ken Macdonald combined Lawren Harris with Japanese design (the 1997 Vancouver Playhouse staging of *2000*), the frame of artistic reference for all these featured designers turns out to be exclusively European: Brecht and Meyerhold and Erwin Piscator, Gordon Craig and Max Reinhardt, Chagall and Klimt, or Dadaists like Francis Picabia and Sonia Delaunay, Escher and Magritte.

Something of the same internationalism is also reflected in the selection of productions. Even though Rewa may deplore the fact, those she illustrates are overwhelmingly opera and musicals, or plays from the international repertoire as staged at the Stratford or Shaw festivals. And one production – *Bella* for the Judy Jarvis Dance Company in New York – is not Canadian in any way apart from Mary Kerr's involvement. But there is an even more serious problem with the focus of this book: the complete absence of any French-Canadian designers. This omission is made still more glaring by showcasing Michael Levine's designs for Robert Lepage, or Teresa Przybylski's setting for the Tarragon staging of a Michel Tremblay play. Surely the connection goes both ways?

As a result, the 'Canadian' framing of this book seems artificial. And the discussion of 'scenography' is in many ways equally problematic. Given the limitations of print, it is almost impossible to give any but the most cursory glimpse of the interconnections between theatre space, dramatic themes embedded in a playscript and metaphoric motifs developed for a given production, the design (both in technical and conceptual aspects) and the way the physical shaping of the stage choreographs the performance. Consequently, this only comes across, even in the most superficial way, primarily in the extra-theatrical work of Jim Plaxton's quasi-Veronese cityscapes constructed for the outdoor performances of *Romeo and Juliet*, Mary Kerr's Fifteenth Commonwealth Games Opening Ceremonies, or Astrid Jansons's *Reflections* installation at Expo '86. Otherwise by far the most interesting examples are where the materials document the design process – as with the whole sequence from sketchbook, through maquettes, to production photos in Michael Levine's design for *Bluebeard's Castle* and *Erwartung* – which exemplifies the standard approach to design that Rewa wishes to supplant with the concept of scenography.

Rewa is, as she admits, striving for the impossible in trying to capture the ephemeral geography of performance in visual stills and verbal descriptions. And she is certainly not aided by the way the book is organized. Putting the designs themselves up front may exemplify a

praiseworthy sense of priority. Yet this means they are identified only by number – to find out which production they belong to, it is necessary to turn to a separate (and completely independent) section: 'Portfolio Captions.' After this comes the introduction (starting on page 119!), then the actual discussion of each production. To make any sense of the book a reader must keep a finger in three different pages, making it extremely difficult to follow the points being made.

Despite this, the book has strengths – and colourfulness – that should make it a valued reference book. (CHRISTOPHER INNES)

Priscilla L. Walton. *Our Cannibals, Ourselves*  
University of Illinois Press. 172. US \$35.00

In *Our Cannibals, Ourselves*, Priscilla L. Walton examines the pervasiveness of the trope (and practice) of cannibalism in post-Second World War American culture in the context of earlier accounts of the cannibal Other, the validity of which, she rightly points out, has been seriously questioned in recent decades. Applying Michel de Certeau's theory of the historical 'despatialization of boundaries and cultural norms,' Walton claims that there has been a paradigm shift in understandings of cannibalism over the past several centuries from 'them' over there to 'us' here, a domestication paralleling the transition from modernism, 'a stable figure of Otherness,' to postmodernism, 'a field of conflicting significations.'

Walton draws on an impressively wide range of interdisciplinary scholarship and primary material from television, film, political and medical discourse, journalism, and contemporary fiction. The first chapter outlines earlier attributions of cannibalism to Others in travel literature and sensational novels, mentioning current scepticism among a number of scholars about these accounts. (William Arens, whose *The Man-Eating Myth* has been of fundamental importance in critiquing the role of anthropologists in perpetuating stereotypes about habitual cannibalism, unfortunately appears as Jonathan Arens throughout Walton's book.) The second chapter turns to disease and the transition from 'filth theory' to 'germ theory,' relating epidemics, vaccination, flesh-eating diseases, and even computer viruses to cannibalism. Chapter 3 analyses vampire literature and movies in the light of Cold War ideology and AIDS. The fourth chapter is concerned with mad cow disease, anxieties about food production (and the 'food disparagement law' that restricts public criticism), and the related disease of Kuru suffered by the Fore of Papua New Guinea, once thought linked to cannibalism, though Walton presents some of the imperialist ideology evident in the documentation (while nevertheless referring to them as 'the cannibalistic Fore' in the introduction). Dietary disorders, particularly anorexia nervosa – an inverse form of cannibalism, Walton argues, because

it involves the body feeding on itself – are the subject of the fifth chapter, which includes a discussion of postcolonial texts linking such conditions to the resistance of oppression. The final two chapters treat flesh-eating serial killers and issues associated with consumer culture and capitalist economics.

*Our Cannibals, Ourselves* provides an interesting introduction to contemporary concerns about the body and its relationship to an often threatening world. Walton's treatment of fictive representations of these concerns is one of the strong points of her work, partly because the comparison with cannibalism is made most explicit in these sources, whereas it is often tenuous in other sections. To claim that epidemics are cannibalistic because they threaten to 'devour' a population is a stretch, as is it to insist upon cannibalism in vaccination because it involves the 'use of bodily materials for the sustenance of another.' A clearer working definition of 'cannibalism' would minimize this slippage, though it might also make it harder to state unproblematically, as Walton does, that the 'transformation [of cannibal tales] into household phenomena is unique to this era.' Additionally, Walton's overarching assertion about the twentieth-century shift in perceptions of cannibalism from 'there' to 'here,' while frequently stated, is never convincingly argued and lacks historical nuance. To posit an earlier perception of cannibalism as being solely the practice of Others 'out there' is to overlook those whom Norman Cohn calls 'Europe's inner demons': early Christians, Jews, witches, all accused of anthropophagy to justify their persecution. It also fails to account for Renaissance anxieties, for example, about the ingestion of body parts for medical purposes, debates about the Eucharist, and textual employment of the trope to critique social and gender inequality. Nonetheless, as a study of twentieth-century issues relating to the interconnections between disease and consumption, there is much that is useful here. (JAN PURNIS)

Jim Leach. *British Film*  
Cambridge University Press. x, 290. \$94.95

Garry Watson. *The Cinema of Mike Leigh: A Sense of the Real*  
Wallflower Press. x, 208. US \$20.00

Jim Leach's *British Cinema* is an engaging introduction to and meditation on what the opening chapter describes as a 'complex and "messy" cinema': situated somewhere between Hollywood entertainment and European art cinema, and produced in a country whose multicultural citizenry and distinct national components make defining what is British exceptionally difficult and perhaps unwanted. Neither a history of the British film industry (nothing of its origins, and no films before the 1930s, are dis-

cussed), nor a comprehensive overview of its output, the book opts instead to revisit some key myths about British film and consider some recurring preoccupations of its filmmakers over the years. The study is directed to a general rather than a specialist audience, and the style of the book is well suited to its aims. Leach adopts what can best be described as a patient tone – clear, careful, and non-condescending – as he introduces key concepts (Louis Althusser's theory of ideology, for example) that are necessary for understanding either the films or the critical debates around them. He lucidly summarizes critical responses to the films he discusses, rarely offering much comment on them. This objective tone does at times contrast oddly with the idiosyncratic approaches of the second half of the book, but on the whole it works admirably to present a nuanced introduction to an underrated national cinema.

The early chapters look at three major developments of the 1930s that would dominate the production of the industry: the genre films of Alfred Hitchcock, the 'prestige films' of Alexander Korda, and the documentaries of John Grierson and the Empire Marketing Board. Grierson is generally held responsible for the strain of social realism that has been celebrated in British film. The chapter addressing this tradition assesses the realism in *Brief Encounter*; the reaction against realism in the influential British film journal *Screen*; the films of the British New Wave; Ken Loach and Mike Leigh; and finally more recent social realist films by Gary Oldman (*Nil by Mouth*) and Tim Roth (*The War Zone*). The chapter on the expressionist tradition that follows from Korda starts by contrasting the films of Pressburger and Powell, and those of the Gainsborough studios; moves on to Nicholas Roeg, John Boorman, and Ken Russell; and concludes with an insightful comparison of Derek Jarman and Peter Greenaway.

The structure of these chapters is representative of the ones that will follow, which address diverse themes such as crime and horror, the public school movie, heritage cinema, and comedy. After a brief introduction, which often serves to situate the discussion in relation to the question of national cinema, representative individual films or pairs of films are discussed, tracing out a historical development of the issue in question. Early and subsequent critical responses to the film are discussed in an admirably even-handed way, and critical controversies are lucidly discussed when necessary. This strategy works effectively through most of the book, bringing out some very interesting historical continuities and ruptures.

A couple of the chapters are a bit odd: the chapter that starts out discussing British actors and acting, looking at the contrasting examples of Diana Dors and Laurence Olivier, turns out to be about the relation between the theatre and cinema. The chapter on 'sex, gender and the national character' starts with the films of the swinging sixties, moves on to the soft-core sex comedies of the 1970s, and ends up with feminist films

of the 1980s and 1990s. It might have been more coherent either to have stuck with mainstream representations of gender and sexuality, or to have looked more squarely at oppositional ones (including gay and lesbian films). On the other hand, it is an interesting context in which to consider feminist filmmaking, and one is grateful for the fact that Leach takes popular genres like soft-core or Carry On comedies seriously.

While Leach does not aim for comprehensiveness in this study, one omission is nonetheless surprising, given the book's careful attention to the question of nationhood. In a study that devotes considerable attention to the complexities of speaking about a national cinema, Leach doesn't directly address how the cinema produced in Scotland, Ireland, and Wales sits within the British film tradition, where 'British' often functions as a synonym for 'English.' *Trainspotting* was an international phenomenon and earlier Scottish films like *Gregory's Girl*, *Local Hero*, and *Comfort and Joy* were part of the international art-house success of British films in the 1980s. Similar observations could be made about Ireland, and even Wales has started producing what might be called a national cinema.

Garry Watson's *The Cinema of Mike Leigh* is, at least in terms of tone, the polar opposite of Leach's study: the writing is informal (often in the first person, and full of sentence fragments), chatty (we hear about visits to video stores, first and subsequent reactions to the films, his age relative to Leigh's), and opinionated (loves Godard, hates musicals). But it certainly fits with Watson's goal, which is to convert the reader to his own conviction that Leigh is the greatest living English-language director, 'as potentially important to our time as, say, Beckett and Godard were in earlier periods.' To accomplish this, Watson surveys the entirety of Leigh's films for television and cinema, stopping short of his most recent film, *Vera Drake*. The early films, pre-*Naked*, are discussed in thematic groups, with a great deal of space given over to descriptions of the plot of each film, which is useful given the unavailability of most of them (it is perhaps less necessary in the second half of the book). The remaining films are all given their own chapters, and discussed in relation to an eclectic group of thinkers (although not often, interestingly enough, in terms of other British films or filmmakers).

Watson's enthusiastic admiration for Leigh results in very close and illuminating readings of films, such as the chapter on *Working Girls*. Here Watson carefully brings together the intricacies of the story with the structural and formal elements of the film. Refreshingly, in a discussion of a director so much associated with realism, Watson brings out the meta-cinematic aspects of the film, identifying it as something of a meditation by Leigh on his own work. Indeed, one wishes that Watson had gone further to explore the artfulness of Leigh's realism, here and elsewhere. He might, for example, have developed and consolidated some of the very intriguing psychoanalytic points that occasionally appear, to further explore the

particular dimensions of Leigh's investment in this particular world to which he continually returns. The discussion of the formal elements of this film, such as sound, lighting design, and so on might have been extended into a more systematic account of the artistic means through which Leigh brings his version of the real into being.

While his appreciation for, and empathy with, Leigh's vision makes Watson in some respects an ideal explicator of Leigh's work, it does tend to interfere with his ability to address some of the shortcomings that various critics have identified in Leigh's films, and at times it makes his readings of the more controversial films a bit defensive. Seemingly reasonable and certainly representative negative responses to Leigh's work are variously characterized as 'skewed and unjust,' 'seriously wrong,' and almost always as mistaken. Rather than rejecting these criticisms outright, or explaining why they are wrong, it might have been more productive to assume that the responses were honest reactions to the films, and explore how they might be better understood when viewed in the context of Leigh's oeuvre.

For example, Leigh's treatment of the character of Valerie, a lower-middle-class striver in *High Hopes*, has struck many viewers as unusually harsh and merciless (and there are echoes of this in the similarly unsympathetic and two-dimensional portrayal of the materialistic sister-in-law in *Vera Drake*). Since Watson elsewhere argues that aggression can be a productive emotion, and that artists should be able to express darker emotions such as hate, it would be interesting to explore the animus that Leigh has for this particular kind of character. What is it about striving, lower-middle-class female characters that makes them a justifiable target of Leigh's contempt? And, if they can't be justified, these elements of Leigh's work might at least be admitted. Even the greatest artists have their blind spots. (JIM ELLIS)

Murray Pomerance, editor. *Bad: Infamy, Darkness, Evil, and Slime on Screen*  
State University of New York Press. xviii, 358. US \$27.95

The aspiration of this wide-ranging collection is winsome – a political and economic approach to the cinematic depictions of the depraved, violent, perverse, and baleful aspects of the human condition. As editor Murray Pomerance notes, by the opening of this century, 'it had become virtually unthinkable to see a film entirely without a moment of egregious – typically fantastic – violence, destruction, immorality, threat, or torture.' The twenty articles included here attempt, with varying success, to probe the sociological, cultural, psychological, and historical roots of such screen malevolence.

Several stellar articles explore the notion of systemic or institutionalized violence, and how such economic and political structures are rarely

critiqued in Hollywood cinema. This point is effectively made by Aaron Baker's treatment of Los Angeles police films that serve up individual heroism of the 'good cop' as the only antidote for entrenched racism and political corruption. Henry Giroux, in his study of the teen-angst film *Ghost World*, provides a searing indictment of neo-liberalism, and how its project of rabid individualism eviscerates the promise of solidarity and collective action around issues of social justice and democratic public culture. Lester D. Friedman's trenchant analysis of images of Nazis in American film creatively explores the question of whether celluloid depictions of Nazis encourage imitation for those who are sadistically inclined or merely provide a safe cinematic indulgence of their perverse fantasies, and whether Hollywood's obsession with Third Reich flicks is a reflection of our culture's 'hunger for the horrible.' Friedman's conclusion – that we must seek out ways to remember victims of systemic violence without advancing the philosophies of the perpetrators – could serve as a concluding hope of the entire volume.

Pomerance, in his incisive introduction, builds on a point often made by George Gerbner, indicating the marketing rationale for the profusion of violence in contemporary film. Violence 'travels well' in the global marketplace, requiring little translation as international media corporations peddle their films from Cleveland to Cairo.

Some of the articles, however, such as Gwendolyn Audrey Foster's critique of evil 'white body' flicks and Kirby Farrell's overview of films which 'rage against the corporate state,' though intriguing, eschew some of the trenchant political economy of other contributions. Moreover, it is curious that, while several authors allude to the Production Code, which terminated in 1964, the volume does not include a full-blown analysis of Hollywood's ostensible 'filter' of evil (which also blocked out, for economic reasons, unfavourable depictions of pre-1941 Nazis that might hurt German ticket sales).

One also wonders why a book dealing with evil in the cinema did not invite a theologian or ethicist to elucidate various notions of evil and how they pertain to certain film representations of malignancy. 'Bad,' after all, is a moral term, and the lack of an ethicist's perspective here is discernible.

Despite such concerns, *Bad* is a lively, important, and welcome attempt to probe and critique the social, political, and economic reasons for the variety and volume of 'infamy, darkness, evil, and slime on screen,' exposing aspects of our collective lives that is anything but entertaining.

(STEPHEN B. SCHARPER)

Thomas Waugh (with Willie Walker). *Lust Unearthed:  
Vintage Gay Graphics from the DuBek Collection*  
Arsenal Pulp. 320. \$29.95

*Lust Unearthed* must be considered an extension of Thomas Waugh's *Out/Lines: Underground Gay Graphics from before Stonewall* (Arsenal Pulp 2002). In that work Waugh compiled a pioneering survey of two hundred vintage homoerotic graphic illustrations. Just as *Out/Lines* was going to press, however, a large, previously unknown collection of unpublished gay erotic images was donated to the Gay Lesbian Bisexual Transgender Historical Society (GLBTHS) in San Francisco. The hoard consisted of excellent images, often in complete sets, of items that fitted directly into Waugh's 'pre-Stonewall underground filthy graphics corpus.' A sequel volume was suggested, based on the newly unearthed images, and *Lust Unearthed* was born.

The enormous collection (comprising almost fifty large document boxes) was assembled by one Ambrose DuBek (1916–2002), an openly gay man who worked for many years as a costume and set designer in film and television. His secret passion was collecting graphic depictions of gay men 'in action,' whether in original art, photographs, magazines, books, or moving images. *Lust Unearthed* focuses on more than two hundred images of original art, and photographs of original art, dating mostly between the 1930s and 1970s. Note that most 'obscene' gay artwork produced before 1970 circulated clandestinely in the form of small photographs of erotic art originals. Famous artists like Etienne drew some of the original works, but many of the artists remain unknown. Most of DuBek's collecting was done at a time when erotic images of men were illegal. Surviving examples in good condition, especially in large collections, are rare.

Waugh's introductory essays include notes on DuBek's collecting habits, the selection and organization of images from the collection, and political implications of the artwork. Of particular value is Waugh's ongoing project to identify and flesh out the biographical details of the artists of these works. Willie Walker, the late archivist and co-founder of GLBTHS, provides a capsule review of DuBek's life, accompanied by several pages of evocative personal photographs.

The meat of *Lust Unearthed*, of course, lies in the reproduction and discussion of the images themselves. Arrangement is thematic, beginning with a whole section of National Dreams, with Teutonic, French, and American ('Homo on the American Range') fantasies in abundance. All the images are provocative, some are arousing. The artwork itself ranges from the highly skilled to the merely crude. Each section has a brief introduction, and each image is accompanied by a commentary by Waugh. The notes, a heady blend of erudition and camp, are engrossing. *Lust Unearthed* concludes with generic sections on fantasies: 'Phallic,' 'Thebans and Thracians,' 'Uniforms,' 'Boys in the Sand,' 'Please Master ... s/m,' 'Couples,' 'Trios,' 'Group Dynamics,' and 'Softcore.'

Production costs likely limited the possibilities of reproducing these images. They are all presented in black and white, on uncoated paper. Was



there ever any colour in the originals? We are not told. More distressing is the fact that although we can glean from the text that many of the images were reduced in size for reproduction, not one of the images lists the measurements of the original. The result is a gap in our context for appreciating these images as physical objects. But these are really minor concerns when we consider the major contribution that *Lust Unearthed*, and the previous *Out/Lines*, have made to the delicate task of reconstructing, preserving, and celebrating the history of gay representation. Waugh's work here, in conjunction with his *Hard to Imagine: Gay Male Eroticism in Photography and Film from Their Beginnings to Stonewall* (Columbia 1996), places him in the very forefront of this new and stimulating field of study. (DONALD W. MCLEOD)

Daniel Fischlin and Ajay Heble, editors. *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*  
Wesleyan University Press. xvi, 439. US \$29.95

'By the 1990s, both jazz and film had begun to acquire the status of elite entertainment,' says Krin Gabbard in this collection of essays from the annual colloquium at the Guelph Jazz Festival in southwestern Ontario. They also became academic subjects, but not simultaneously. Jazz began to make inroads into academe in the 1990s, at least ten years after film studies were well established. For jazz, one visible breakthrough was the Guelph colloquium, an international conference that has been an adjunct to the city's four-day festival from its start in 1994.

On the face of it, Guelph, a Victorian city of a hundred thousand souls surrounded by miles of rolling pastureland, seems an unlikely venue. Its jazz festival grew out of the University of Guelph, which itself originated as an agricultural college. (In the 1960s, I knew an undergraduate with a split major in classics and animal husbandry.) The festival was founded and is animated by Ajay Heble, a professor in Guelph's School of English and Theatre Studies. Heble was convinced that jazz needed to be viewed through the prism of critical theory back in his student days at University of Toronto (where his PH D thesis was on Alice Munro), and he wasted no time viewing it in those terms after he was hired at Guelph. He found a few sympathetic colleagues, and as the festival flourished the school attracted others, including Daniel Fischlin, Heble's coeditor on this volume.

Most of the ranking jazz academics who have spoken at the colloquium are gathered together in this collection, along with a few musicians. The musical slant of the festival is avant-garde in various guises – free jazz, simultaneous improvisation, 'anti-cadential strategies' (in the phrase of John Corbett, a Chicago reviewer and promoter), 'Afrological and Eurological perspectives' (in the phrase of trombonist George Lewis), or,

simply, 'boundary crossing' (for Nathaniel Mackey, California poet and professor). The academic slant of the colloquium is broader. Among the seventeen essays, one can find extensive discussions of mainstream figures like Miles Davis (especially in an article on record producers by Michael Jarrett of Penn State), Dizzy Gillespie (notably his Afro-Cuban fusion, by Jason Stanyek of Richmond University), and Charlie Parker (insightfully in George Lewis's 'Improvised Music after 1950').

One recurrent theme is women in jazz, a vexed topic because they were almost invisible for decades except in circumscribed roles (the blues mama of vaudeville, the 'girl singer' of the Swing Era). Three chapters deal directly with feminist issues, all under ingenious titles: 'Harmonic Anatomy' (by Pauline Oliveros, an electronic composer), 'Bordering on Community' (by Sherrie Tucker, University of Kansas), and 'Playing Like a Girl' (by Julie Dawn Smith, Vancouver festival producer).

The book has daunting breadth. Highlights include the articles by George Lewis and Michael Jarrett mentioned briefly above, and Krin Gabbard's 'Improvisation and Imitation: Marlon Brando as Jazz Actor,' a wide-ranging discussion that uses Brando as a hook for talking about blackface, Black activism, and much more. Artist and piano player Michael Snow starts his 'Composition on Improvisation' with the question 'ok, I'll start at the beginning, what alternatives are there?' From there, he devises an essay that is equal parts play and perspicacity, a literary analogue to his art.

The book's diffuseness captures something of the spirit of what is happening in Guelph. As Ingrid Monson, the Quincy Jones Professor of African-American Music at Harvard, says in the preface, 'I hope the American jazz community will raise thunderous applause to the expansive musical vision that resides in Canada – exemplified in the Guelph Jazz Festival's unique colloquy of different voices as represented in this book.' (JACK CHAMBERS)

Bruce W. Hodgins, Ute Lischke, and David T. McNab, editors. *Blockades and Resistance: Studies in Actions and Peace and the Temagami Blockade of 1988-89*  
Wilfrid Laurier University Press 2003. xi, 276. \$45.00

Ute Lischke and David McNab note in their introduction how advocacy, both for and against Aboriginal rights, is increasing in First Nations historiography. *Blockades and Resistance* falls within this trend as the authors of the various articles fall within the former camp. In defence of Aboriginal History, however, advocacy is apparent in many historical fields if one reads deeply and broadly enough. This work grew out of the 1998 Wanapitei Colloquium held on the shores of Lake Temagami to mark the tenth anniversary of the Red Squirrel Road blockade by the Teme-Augama

Anishnabai (TAA). It was a fitting venue for a gathering of scholars interested in Aboriginal resistance.

There is a tendency on the part of non-Natives to perceive blockades and other acts of Aboriginal resistance as violent. Lischke and McNab, however, note that resistance is based in peace. It is an effort by First Nations to have their rights and grievances recognized. These grievances, in my reading of the various articles, stem from one simple fact: First Nations are not a conquered people but have been treated as such by government. They were the allies and friends of Europeans, and signed treaties to symbolize that friendship. Governments have broken this faith, for historical reasons too complex to outline here, and First Nations have resisted both in court and on the ground ever since.

Particularly useful in this collection are the writings, opinions and reflections of TAA elders and leaders on the Red Squirrel Blockade and earlier times when the TAA were self-sufficient. Gary Potts's absence from this collection is unfortunate, though Bruce Hodgins's short piece on Potts is useful. Recollections by others, such as Hodgins and McNab, offer equally useful perspectives. McNab's insider's view of the Ontario government and its attempts to manage the blockade is an interesting part of the story. It is similar to his earlier work in *Circles of Time*.

Other articles outline various historical efforts at Aboriginal resistance. Telford's analysis of the Robinson Treaties is thorough. McNeil's analysis of the 1997 Delgamuukw decision helps to situate the shifting legal definition of Aboriginal rights. Campbell's study of the Longlac claim against northern hydro development highlights the tedious process of having rights and claims recognized. Hodgins's epilogue offers an excellent summation of events, and situates the Red Squirrel Blockade in a broader international context.

Conflict, legal or otherwise, over Aboriginal rights is a fixture in the Canadian political landscape for the foreseeable future. The recent Supreme Court decision regarding Mi'kmaq logging rights, and Mi'kmaq leaders' statements that the issue is not over, are a portent of future action. *Blockades and Resistance* offers insight into an issue that will not disappear any time soon. Aboriginal resistance is something that will continue for years and generations to come. (DAVID CALVERLEY)

Sandra Lambertus. *Wartime Images, Peacetime Wounds:*

*The Media and the Gustafsen Lake Standoff*

University of Toronto Press. xx, 277. \$55.00, \$29.95

Media images of armed First Nations blockading roads and occupying land have recently declined. Sandra Lambertus's study of the Gustafsen Lake Standoff of 1995, however, should give one pause before accepting at face value what is offered in TV, radio, and print media.

Using various forms of media analysis, Lambertus offers an overview of the general course of events during the standoff, and the efforts of the media, government, RCMP, and Native protestors to shape the message disseminated to the public. As she notes, the story of Gustafsen Lake is 'a story of manipulation of media.' Her use of interviews with RCMP and journalists is particularly useful in her deconstruction of the standoff, and the media's role in it.

Most interesting is her analysis of lawyer Bruce Clark and his role. He arrived in the Gustafsen area during the standoff. Wanting to be rid of Clark, the RCMP led him into a carefully planned trap. Lambertus reveals how the Mounties used a local journalist to relay messages to Clark, allowed Clark access to the Native camp at Gustafsen Lake, and eventually accepted him as a spokesperson for the camp. The RCMP was actually waiting for Clark to 'self-destruct.' Clark did what the RCMP psychologist hoped: he took a radical approach to the situation, was arrested by the RCMP, and was eventually charged with contempt by a British Columbia judge. Clark was neutralized.

If Lambertus's book has a failing, it is its focus on the RCMP. Clearly the Mounties manipulated the situation, and Lambertus does an excellent job outlining this. However, the attitude of the media is appalling. If the RCMP manipulated Clark, the journalists exploited his flamboyant personality for TV. Concern with content led journalists to sacrifice analysis. It is part of the broader problem of twenty-four-hour news – information overload without context. Her treatment of the CBC's role in broadcasting a radio message to the camp, at the RCMP's request, highlights this. She asks if the CBC became an agent of the RCMP, a fair question. However, does twenty-four-hour news and the desire for the scoop make the media an easy target? Equally interesting is the apparent backpedalling and navel-gazing of the CBC after they failed to get the promised scoop for complying.

Little attention is devoted to the role of the Natives in their efforts to manipulate the media. The media has its stereotypes of First Nations, but I would suggest that stereotyping is a reciprocal process. Lambertus's analysis of the shoot-outs between the Natives and the RCMP focuses almost entirely on how the Mounties controlled and handled information, but there is nothing on the efforts of camp members to do likewise. However, despite these weaknesses, Lambertus's book offers a useful analysis of the media's role in the Gustafsen Lake Standoff, and the efforts of all the players to manipulate it. (DAVID CALVERLEY)

N.N. Shneidman. *Russian Literature 1995-2002 :  
On the Threshold of a New Millennium*  
University of Toronto Press. ix, 209. \$55.00, \$27.95

In recent years a pronounced need has developed for book-length, English-language overviews of new Russian literature. N.N. Shneidman's study, addressing such a (rarely gratified and thus irksome) need, will – I hope – be appreciated by educators. His manuscript should serve both North American students and scholars well as a solid, dependable guide for initial forays into the murkiest of cultural (and so often uncultured) waters. *Russian Literature 1995–2002* shies away from overtly subjective or over-theorized assessments of the last decade in Russian letters, tending instead towards a more standoffish 'documentary' or encyclopedic format. As such, it will be more useful as a reference text than as a reader-friendly or simply linear narrative of cultural development.

Shneidman, thankfully, does not stress 1991 as a year of sudden, sweeping change. Almost half of the publication is given over to writers whom he refers to as the nation's bookish 'seniors' (Chingiz Aitmatov, Victor Petrovich Astaf'ev, Fazil' Iskander, Aleksandr Solzhenitsyn, for example) or Russia's 'mature generation' (Viktor Erofeev, Evgenii Aleksandrovich Evtushenko, Kirillovich Vasin Kim, Eduard Limonov, or Vladimir Makanin). This categorization of storytellers both before and after 1991 will be of great benefit to students in that it underlines both the enduring relevance and struggle of often-forgotten (and less modish) personalities, together with the appearance of younger authors – who themselves must struggle against the background of the 'elders' recognized canon. By building the chronological range of his book from 1995 onwards, yet including writers who began penning tales of nationwide repute long before, Shneidman has done much to steer students away from easy equations of political and literary output.

More current rubrics, later in the study, are dedicated to writers who emerged during *perestroika* (such as Aleksandr Kabakov, Mikhail Kuraev, Viktor Pelevin, Viacheslav P'etsukh, Aleksei Slapovskii or Vladimir Sorokin), women writers (Liudmila Petrushevskaia, Tatiana Tolstaia, Liudmila Ulitskaia and others), the champions of conservative or partisan policy, and those penning the most popular genres, such as detective fiction – who are likely to displace all the names mentioned from shelves of most provincial bookstores.

Entries within generational rubrics are arranged alphabetically; most authors are afforded a couple of pages, on occasion slightly more. Hence my suggestion that this book succeeds more as a reference tool than a cultural history to be read in one sitting; it is a text for libraries more than bedsides. And yet at a time of budding English-language scholarship on the younger writers here (especially as they start appearing as translated paperback fiction), Shneidman's approach is perhaps the most sensible – a succinct and solid guide for young scholars stuck in the middle of virgin territory.

A broader, overarching context for this literary cartography is provided by a most useful introductory chapter, interweaving tendencies in modern storytelling with sociocultural processes since the late 1980s. Economic, financial, and political pressures are clearly and convincingly outlined, particularly regarding two problems: the role of cash in today's somewhat self-congratulatory culture of literary prize-giving and the enduring presence of conservative (if not jingoistic) curmudgeons behind the scenes of contemporary popular media. There is a slight irony here, for the author himself is not terribly happy with much of today's literary output and at times his observations are a tad grumpy. The work of stylistically adventurous authors is dismissed as an exit from 'reality' and 'truth,' while the plethora of recent literary awards 'erodes the criteria established for good literature.' Of Aleksei Slapovskii, for example (known better today as a TV screenwriter, perhaps), we read that 'his plots are inventive and he is not afraid to experiment with style and substance. It would be helpful, however, if he were to concentrate on analysis rather than description, and if he worked more closely within the confines of a particular genre.'

The occasionally proscriptive air to this book along with its rare enthusiasm for much of today's writing makes for occasionally gloomy reading, but in no way distracts from the value of the text. Any class for upper-level undergraduates or beyond designed to investigate the tortuous growth of Russian literature today would be well advised to start with this publication. (DAVID MACFADYEN)

Derek Gregory. *The Colonial Present*  
Blackwell. xix, 368. us \$27.95

With a plethora of books on post-9/11 and the 'war on terror,' Derek Gregory's work stands out as a truly illuminating, honest, and passionate one. For a subject that is intricate with historical trajectories, *The Colonial Present* is written with such an analytical depth and clarity that it enables the author to unfold the past and the present of colonial realities in Afghanistan, Palestine, and Iraq and to establish their interconnectedness. By making September 11 the fulcrum of his discussions and the pivot around which past and present coalesced, Gregory underscores the 'overlapping territories' and 'the intertwined histories' of both the colonizer and the colonized.

Cautioning against *postcolonialism* as an analytical tool capable of unravelling this interconnectedness, Gregory finds it guilty of producing either 'historical amnesia' or 'colonial nostalgia.' Such amnesiac histories are those of British and American involvement in Afghanistan, Palestine, and Iraq. The author succinctly reproduces them in order to shed light on the heavy shadow of those histories on the present. The colonial nostalgia

is most evident in the continuous dependence of modern colonialism on an old yet revived ideological discourse from which 'imaginative geographies' evolve and on which they breed.

Gregory skilfully dissects those 'imaginative geographies' shooting through the heart of the colonial project. The post-9/11 representations of Afghanistan, Palestine, and Iraq in the colonial mind, whether American or Israeli, are depicted as 'fabrications' built on the classical dichotomies of 'us' and 'them,' 'civilized' and 'barbaric' with the chilling outcome of turning those 'spaces' into 'a theatrical stage,' and more accurately into 'killing grounds,' justifying a 'war of terror' in the disguise of a 'war on terror.'

Oscillating between Edward Said's 'Orientalism' and Giorgio Agamben's 'space of exception,' Gregory defines the looking-glass through which the colonizer continues to see and characterize the colonized and the policies pursued to subjugate, humiliate, and annihilate them. Placed outside the 'modern' and the 'civilized,' Afghans, Palestinians, and Iraqis become *homines sacri*, to whom all laws of exception apply. They are turned into mere 'targets,' rendered 'invisible' and devoid of any humanity. Their cities, in the colonial imagination of geography, appear 'as collections of objects not congeries of people' as *Time's* description of 'the Perils of the Iraqi City' reveals. From that perspective, Israeli colonialism and American colonialism are two faces of the same coin; not only are their 'imagined geographies' similar but they also inform each other. Operation Defensive Shield in the West Bank has provided 'a good model for military tactics' in Iraq.

The two chapters on Palestine offer a lucid analysis of the parallelism between Israeli and American deployment of 'imagined geographies.' Moreover, they are uncompromising in their vivid description of the brutal realities of Palestinians as a result of both Israel's 'imagined geographies' and their intertwining with American ones. Maps and illustrations portray those realities in a dramatic way. Similar parallelism is also apparent in the case of Iraq, where occupation is seen as 'the Palestinization of Iraq.'

However, throughout the book, the author tries to restore the humanity of the *homines sacri* and to paint reality on their faces. From vivid descriptions to lengthy quotations on the effects of 'the war on terror' on their daily lives, the author allows their voices to bear on the events, reclaims their lost space, and renders them visible. This is made more possible by his reference to eyewitness accounts, and more notably to web blogs known for their accuracy. This is usually a risky exercise for academics but the risk is skilfully overcome by the author.

The book is written with passion, and, at times, a bitterness that testifies to the author's personal belief in the complicity of 'ordinary people' in creating the colonial present. Stripping modern colonialism – masquerading under a 'war on terror' – of all its pretences by unwrapping its complex

realities and multiple tragedies is Gregory's way of disavowing colonialism, its discourse, and its policies. (AMAL GHAZAL)

David J. Hawkin, editor. *The Twenty-first Century Confronts Its Gods: Globalization, Technology, and War*

State University of New York Press. viii, 222. US \$21.95

This edited volume is dedicated to Harold Coward, who was founder of the Centre for Studies of Religion and Society at the University of Victoria, and its director from 1992 until his retirement in 2002. The majority of contributors teach at Canadian universities, and their essays reflect Coward's notion that religion should be approached in an interdisciplinary way.

The introduction provides chapter summaries, as well as a discussion of the fundamental principle informing the essays presented here, that we must peel away much of the rhetoric of modern Western society and see things as they really are. Thus, for example, we should question whether world events really support Francis Fukuyama's contention of the 'end of history' and the triumph of Western democratic ideals. Similarly, we should explore more critically Samuel Huntington's notion of the 'clash of civilizations' and seek to understand the consequences of his position when we view it more particularly as a rationale for the national security concerns of the United States. The authors in this volume take very seriously Huntington's more general observation that religion is central to understanding the twenty-first century. However, their contributions emerge out of the observation that when we view things as they really are we are confronted with the paradox of unprecedented economic integration and cultural homogenization mixed with unrelenting cultural and religious factionalism.

The chapters in part 1 explore the assumptions that inform modern Western technological society, and that are now being propagated globally. David Hawkin explores the origins of modern technological society and suggests that our belief in the value of the natural world has been replaced by the divinization of human life and the quest for goods. Conrad Brunk argues that modern notions of risk assessment that are integral to global capitalism are based on the liberal belief in individual autonomy and equality, a view that might not be shared by all communities and societies. Rosemary Ommer uses the case of the cod fisheries in Atlantic Canada to illustrate her contention that free-market economics cannot deliver global prosperity and human well-being. Jay Newman defends new media technologies, especially television, suggesting that charges of idolatry brought against televangelism, for example, are more properly conceived of as bibliolatry, because it is the message and not the medium that is the



problem. David Loy suggests that much of the conflict in the world today is caused by a clash of values between traditional religions and the secular religion of modern Western culture that drives globalization.

The chapters in part 2 deal with war within the context of the world's major religions. Timothy Gorringer discusses the definition of terrorism and concludes that claims of religiously motivated terrorism are not justified. Andrew Rippin discusses the problem of Muslim identity, emphasizing the historical consequences of the tension between political and religious leadership, suggesting that many Muslims see the values associated with modernity as a threat to their religion and their way of life. Eliezer Segal uses the story of Phineas in Numbers 25 to explain how Judaism seeks to limit religious violence, by emphasizing free and rational discussion over against passion and subjectivity, when it comes to conflict resolution. Ronald Neufeldt examines the relationship between state and religious identity, using the case of Hinduism, and makes the point that there is no monolithic position on violence within religious traditions. Robert Florida explains that even though Buddhism advocates pacifism as something to be nurtured on an individual level, Buddhist states have often had to defend themselves, or, as has been the case in Tibet, actively engage in violence against oppression. Michael Hadley suggests that redemptive violence is the most dominant religion in modern society, and that much of the rhetoric that we observe coming out of the United States, particularly, is highly soteriological and based on the idea of peace through war.

For the most part, this is a coherent and interesting collection of essays that help to clarify the role of religion in contemporary society. (ROBERT CAMPBELL)