

- Tregebow, Rhea, ed. *Arguing with the Storm: Stories by Yiddish Women Writers*. Trans Sylvia Ary, Miriam Beckerman, Sacvan Bercovitch, Luba Cates, Esther Leven, Goldie Morgentaler, Arnice Pollock, Chana Thau, and Roz Usiskin. Sumach. 232. \$19.95
- Tremblay, Michel. *Assorted Candies for the Theatre*. Trans Linda Gaboriau. Talonbooks. 96. \$15.95
- Trunk, Yehiel Yeshaia. *Poyln: My Life within Jewish Life in Poland, Sketches and Images*. Trans Anna Clarke. Edited by Piotr Wróbel and Robert M. Shapiro. University of Toronto Press. 169. \$40.00
- Ungar, Antonio. *Les oreilles du loup*. Trad Robert Amutio. Les Allusifs. 134. €14
- Vanasse, André. *Gabrielle Roy: A Passion for Writing*. Trans Darcy Dunton. XYZ. 162. \$17.95
- Vigneault, François. *Entre la cuchara y el océano. Entre la cuiller et l'océan*. Trad Syliva Pratt. Écrits des Forges / Mantis Editores. 130. \$12.00
- Waiblinger, Wilhelm, and Hermann Hesse. *We Are Alike: Waiblinger and Hesse on Hölderlin*. Trans and introduction by Eric Miller. ELS. 184. \$22.00
- Whyte, Jack. *L'étendard de l'honneur. Les chevaliers du temple*. Tome 2. Trad Guy Rivest. Les Intouchables. 664. \$26.95
- Wilkinson, Tracy. *Les exorcistes du Vatican. Chasseurs de diable au xxi^e siècle*. Trad Carisse et Gérard Busquet. Québec Amérique. 216. \$19.95
- Wilson, John. *À quatre pas de la mort*. Trad Laurent Chabin. Éditions Pierre Tisseyre. 280. \$15.95
- Zhang, Zhimei. *Ma vie en rouge: Une femme dans la Chine de Mao*. Trad Gilles Jobidon. Vlb éditeur. 272. \$28.95
- Zumoff, Barnett, ed. *Songs to a Moonstruck Lady: Women in Yiddish Poetry*. Selected and translated by Barnette Zumoff. Introduction by Emanuel S. Goldsmith. TSAR. 354. \$22.95

Humanities

James E. Côté and Anton L. Allahar. *Ivory Tower Blues:
A University System in Crisis*
University of Toronto Press. x, 251. \$60.00

This useful book is part of the general class of books on 'the idea of the university' that begins with Cardinal Newman, though similar material can be found written by professors in the early Middle Ages at Oxford and Paris. A tendency among these books is to see the university system in some danger, usually in immediate crisis. Côté and Allahar have written such a book centrally in that tradition.

Their picture of the ideal university, their own 'idea of the university,' is one much like the university of the 1960s and 1970s when there were still standard entrance examinations enforced by the Canadian provinces that tended, so they believe, to guarantee high-quality high school graduates

well-prepared for university studies – students just like themselves, in fact. When such students, about 2% of the population entering their first year, arrived at the university, they were treated to serious scholarship by professors with high standards of academic excellence. They graduated and found excellent jobs requiring their particular qualifications – jobs for which they were not overqualified. Indeed, at that time it was a university in which attendance was considered very much a privilege, not a right; professors had considerable status among their students and even the general public; students were charged only nominal fees at a time when the generous summer vacation – nearly five months – provided enough time for most students to earn enough money to put themselves through university by their summer work alone.

The story they tell is familiar to most university teachers in Canada and the United States – indeed, in Western Europe and most of the rest of the world at this time – the root cause of which is that the universities, even private universities, are now almost entirely dependent on the funding and hence the policies of the state. Today there are not always provincial examinations that maintain strict standards (as they are imagined still to do in Alberta) for university entrance. The number of students in the post-secondary system is no longer 2% of those entering the first year, but rather more like 20% or even higher, with governments encouraging the numbers to reach 50%. University fees are now too high for students to earn enough in the summer vacation to pay for their year, so nearly all students contract debt, which must be paid back shortly after graduation. As a result, students are an increasing burden to their parents. These new realities mean that professors tend to pass students whom they might have failed thirty years ago and give higher grades to the rest. Class sizes are larger than they once were and the personal distance between the student body and the professoriate is greater than in days of yore.

Yet many of us who have taught from the sixties to the present day at universities do not think our students are less well-prepared, write worse than they did in the past, or show less imagination. There are many more undergraduates, so the spectrum is wider. But the doctoral students we now see are as good as those we saw in the 1960s and 1970s, though there are ten times the number. And somehow such students, undergraduate and graduate, manage to work at their jobs and often with families on the side in a way that we would have found inconceivable. Many take advantage of the new ‘distributed education’ possibilities, taking degrees partly or wholly online. Somehow they manage both to hold down a job and study. Perhaps teaching and learning is worse as our authors say, but the students are even more remarkable. And the university teachers have for the most part adjusted well to the new teaching

realities and somehow find time to publish even more than in the past. That said, this is a well-written and interesting book worth a read by aspiring students, by university teachers, and by parents. It would be a useful book for policy makers in provincial governments to read as well. (IAN WINCHESTER)

Susan Sherwin and Peter K. Schotch, editors. *Engaged Philosophy: Essays in Honour of David Braybrooke*
University of Toronto Press. xii, 425. \$65.00

Engaged Philosophy is a very fine collection of essays that honours David Braybrooke, an outstanding philosopher, and indeed, an outstanding Canadian. His contributions to philosophy and political theory have been enormous; so, too, has been his influence. He was the first professional philosopher I saw when I was a beginning student, aside from my immediate teachers. I vividly recall the announcement of his impending talk, with the suggestion that even undergraduates might be welcome. I went with trepidation, understood nothing, and was dazzled with the biggest mutton chops I had ever seen (a lovely caricature of which graces the book's cover). Years later, my first academic job was in his Department of Philosophy at Dalhousie in Halifax. There I got to know David and felt his moral presence in the department, a presence that is hard to overstate. Fellow philosophers were simply not allowed to be disrespectful to one another, and once a week the whole department had to lunch together. It is hard to imagine anyone else having sufficient moral authority to pull it off, yet he did it with ease. Like any academic unit, Dalhousie's Philosophy Department has gone through the odd rough patch, but it was and is one of the most pleasant places anyone could be. In no small measure, this is David Braybrooke's doing.

David's interests are very broad and are significantly reflected in this diverse collection of very good essays. Nathan Brett writes on justice and privatizing education, Susan Sherwin on health care and the human genome project, Duncan MacIntosh on needs and morality, Edna Keeble on Canadian security in a global setting, Sharon Sutherland on aspects of Braybrooke's views on public policy, Steven Burns on the very philosophical novel *The Life of Pi*, Meredith Ralston on Braybrooke's views on social science, Sue Campbell on empathy and egoism, Richmond Campbell on problems of moral judgment, Michael Hymers on epistemic issues in morality, Tom Vinci on the formal structure of moral justification, Peter Schotch on relations between moral philosophy and the social sciences, and Bryson Brown on the relation of norms to causes and intentions.

There is a lovely introduction, which includes many biographical details of David's life and a thorough survey of his intellectual pursuits. It also includes some short, amusing pieces by David showing his literary

side. The volume finishes with a full list of his publications over the fifty year period, 1955–2005. The list won't be complete, of course, since David is still publishing and seems to be going as strong as ever.

The contributors to the volume are a mix of philosophers and political scientists, which reflects Braybrooke's joint interests. He was, in fact, appointed to both the Philosophy and the Political Science Departments at Dalhousie until his retirement in 1990. For some years after that he taught at the University of Texas, but maintained his home in Nova Scotia, where he lives today.

The quality of the papers is very high, making *Engaged Philosophy* a fine tribute. And the range of papers reflects his joint concerns with theoretical and practical issues. The title, *Engaged Philosophy*, perfectly captures it. Among the conversations I recall having with him, his interests ranged from the most esoteric issues in scientific realism, to ways of reading Pascal, to immediate concerns in local politics. David once ran for public office, and he served as president of the Canadian Philosophical Association. His pursuits exemplify the ideal blend of high theory and urgent practical problems. The editors, Susan Sherwin and Peter Schotch, two of Braybrooke's Dalhousie colleagues, have provided a fine volume. Plato, a very engaged philosopher, would be proud. (JAMES ROBERT BROWN)

Raymond Martin and John Barresi. *The Rise and Fall of Soul and Self: An Intellectual History of Personal Identity*
Columbia University Press 2006. 384. US\$32.00, 22.95

In an interview discussing his most recent book, *I Am a Strange Loop*, cognitive scientist Douglas Hofstadter (author of *Gödel, Escher, Bach*) was asked why he had used the term *soul* in his discussion of human consciousness. He replied that, of all the possible terms one could use, it most evocatively suggests the deep mystery of first-person existence that any philosophically inclined person must wonder about. Those wishing to explore the history of how that first-person existence has been wondered about could hardly do better than to read Raymond Martin and John Barresi's study of personal identity in the Western world.

The book addresses three aspects of this history: its development since the first references to an afterlife by the ancient Greeks up to the middle of the twentieth century, the decline and dismantling in the postwar period of any conceptualizing of a unified or coherent self (the soul had departed considerably earlier), and finally, what it all means for the future of scientific and philosophical inquiry specifically, and humanity generally. The first task – tracing the conceptualizing of and thinking about the soul, and by the nineteenth century, the mind – occupies most of the book.

Twelve chapters take the discussion from the earliest ideas of Pythagoras and Empedocles, who refer to a soul or psyche that could outlast the body, and later Plato's more sophisticated theories of the self in the *Phaedo*, to the pessimism of the Frankfurt school and the erasure of a rational, autonomous self in the twentieth century. All of the major figures taking us from the ancients to the Enlightenment are here, along with myriad lesser figures that broaden and contextualize our understanding. While the authors note the foundational contribution of the three monotheistic religions of the West – Judaism, Islam, and Christianity – to the evolution of ideas about personhood, subjectivity, and identity over time, they devote considerable attention to Christian theology prior to the Renaissance and problems associated with the resurrected body. Was the resurrected body exactly the same as the one that had existed on earth? It was obvious that the body decayed, but what about those that had been eaten by animals, or worse, by other humans, absorbed into other bodies? These occupations with the flesh echo curiously in bio-ethical concerns arising in the twenty-first century.

With the arrival of Descartes and the seventeenth century, the word *mind* began to replace *soul*. And with Descartes's dualism came the mechanization of nature and the problematic relation of mind to body. The authors trace the development in the nineteenth century of the disciplines of psychology and sociology, recognizably different from philosophy, but very much involved in the question of the mind and the self. And with the twentieth century comes what the authors call, in the penultimate chapter, *Paradise Lost*; the unified subject or self had been exposed as a fiction, posing new challenges to philosophers, and leaving the continuing investigations of the fragments to medical and social scientists.

The extraordinary breadth of material is evident in a scan of the names; the randomly chosen 'H' section reveals, *inter alia*, Habermas, Harrington, Hartley, Hazlitt, Hegel, Heidegger, Heloise, Heraclitus, Herder, Hermes Trismegistus, Hippocrates, Hobbes, Homer, Horkheimer, Hume, Husserl, and Huxley. What *isn't* here is much consideration of any questions of gender: gender-neutral language is used for the most part through the consideration of two thousand years of thinking about subjectivity and self, as though these were the same for men and women throughout the history of Western thought. In their discussion of the early eighteenth century, the authors note that Locke's critics failed to see the wave of naturalization about to engulf them, but that later in the century their vision improved. I shall wish the same for the authors here. In the meantime, this study offers a superb survey of what the authors describe as humankind's attempts to elevate itself above the rest of the natural world, and how that attempt has failed. (SUSAN PATERSON GLOVER)

Wendy Schissel, editor. *Home/Bodies: Geographies of Self, Place and Space*
University of Calgary Press 2006. ix, 206. \$34.95

Home/Bodies is a collection of eleven papers derived from a conference devoted to the lived environments of girls and women. The book takes the relationships between gender, belonging, and nation as its central focus. While biographies are not included in the collection, the authorship is clearly interdisciplinary and international. *Home/Bodies* explores an impressive range of old and new feminist questions that deliberately cut across the intimate and the public, the private and the political. The chapters address topics ranging from the citizenship of Kimberley Aboriginals in Australia, to the gendering of Internet advertising and consumption, to the politics of colonialism and 'race' in friendships between Indigenous, Metis, and 'other Canadian' older women, to the changing forms of racism and Islamophobia after 9/11, among many others.

This empirical breadth may be a striking feature of this book, but it is also a shortcoming. The organizing principles and central themes are harder to decipher, lending this collection a somewhat random and even rambling feel. Ironically, the editor very explicitly backs away from the one theme that could bring analytical order to this mass of information and ideas: geography. Despite the heavy invocation of the language of space in the title of the book, the opening line of the introduction insists, '[T]his is not a book on human or physical geography per se.' Rather, the editor suggests that the collection is more concerned with *metaphorical spaces*. The relationships between the metaphorical and the material do not in themselves merit attention here, even as geographers have long argued that spatial metaphor cannot be understood without explicit analysis of its relationship to spatial practice (Lefebvre 1991; Smith and Katz 1993). Indeed, with spatial concepts and questions running so centrally through this collection, and specifically with the metaphor of 'home' invoking the politics of both personal and national dwelling simultaneously, it is quite stunning that there is no sustained reflection in the editor's comments on space or scale.

The largely uncritical mobilization of metaphor also informs the thematic organization of this collection. The first two sections are organized according to medical metaphors of political problems – 'Compound Fractures' and 'Ruptured Sutures.' However, there is a long and treacherous history to biological metaphors of the 'body politic' (see Brown and Rasmussen 2005) that are part of the exact history of national racism, pro-natalism, heteronormativity, and ableism that the chapters of this collection set out to challenge. The playful reference to the body in the title is not enough to account for a biological lens on the political. Indeed, rather than a critical reclaiming of the medical metaphors, the editor seems to presuppose some kind of coherent body politic to be recuperated, which is precisely the meaning

that critical scholarship has long challenged. Perhaps even more puzzling is the suspension of biological metaphor for the third subsection, which is pro-saically titled 'Habitats for/of Humanity.' The subsections furthermore do not always contain or conjure the chapters within. For instance, why is the chapter by Maureen G. Reed on women's activism within Canada's industrial forestry industry not a part of the final section, which is devoted to building a more liberatory and equitable community?

As a collection, *Home/Bodies* feels chaotic, and it is unclear for what audience it is intended. Its strength lies rather in a series of the more compelling chapters and the connections between them, even if these are left mostly implicit. While a number of the contributions are earnest and seem to reinvent the wheel, overlooking the decades of powerful feminist scholarship on gender and labour, the constructedness of identity, the gendering of nationalism, and the politics of public and private space, there are also beautifully insightful moments scattered across the text. Particularly thoughtful treatments of the intersections of gender and racialization are offered in chapters by J. Maria Pedersen, Tabassum Ruby, and Kim Morrison. There are also insightful reflections on the concept of 'home' that trouble any easy embrace of this material and metaphorical space, and question that very separation, in chapters by Ellen Whiteman, Allison M. Williams, and Maureen G. Reed. Indeed, while highly uneven, at its best, *Home/Bodies* showcases a wealth of women's lived experiences, challenging readers to consider the contemporary complexity and diversity of gendered identity, embodiment, and belonging in place. Unfortunately, the book provides little framework for making sense of these critical insights. (DEBORAH COWEN)

Christopher Bracken. *Magical Criticism: The Recourse of Savage Philosophy*
University of Chicago Press. x, 266. US \$20.00

Christopher Bracken's *Magical Criticism* is a wide-ranging work of theory that develops multiple, if related, projects. Bracken's central concern is what he calls 'savage philosophy,' an orientation to experience positing that signs do not merely represent reality, but 'take part in the realization of objects, processes, and even worlds.' The 'savage' designation of this kind of philosophy is deliberate, and has to do with the primary project of the book: Bracken asserts early that '[t]his is a book about the racialization of ideas ... a difference between races has been projected onto an enduring scholarly debate about the relation between signs and things.' Yet Bracken does not stop at outlining the historical evidence for this racialized projection. In tandem with that line of argument, he develops several rebuttals of this racializing process by interrogating Western philosophy's Enlightenment-based claim that it is free of the critical tendencies of savage philosophy. Not only does 'magical criticism' persist in the work of those canonical Western thinkers who are critical of the

'rationality' that claims a representational divorce between discourse and material reality – Walter Benjamin being a prime example, and the one responsible for the term *magical criticism* – it also persists in the work of those most committed to the Western rationality that heartily disavows savage philosophy. In fact, Bracken asserts, not only does positivist rationality bear an effaced homology with savage philosophy, but the thinkers in this vein – represented by various figures including Hegel, a certain Nietzsche, anthropologist E.B. Tylor, and *Vancouver Sun* journalists – actually performatively enact savage philosophy, or what we think of as a 'confusion' between sign and referent, in the very act of projecting this critical tendency upon a 'savage' that emerges only from that act of discourse. In short, Bracken concludes that we cannot have done with savages because 'we' are all savage philosophers, and no more so than when we are denying that 'we' believe discourse has material consequences – a denial, to reiterate Bracken's point, that the West performs by discursively othering this belief in a way that helps actualize societal structures of racialized difference.

The work unfolds in a manner that allows Bracken to incorporate an unusually broad range of work from the fields of anthropology, literature, political economy, and philosophy, while maintaining a coherent critical trajectory. The first chapter lays the groundwork for understanding the historical racialization of savage philosophy by examining Adam Smith's conclusion that economic disparity arises from the existence of 'two sorts' of people (a notion that is always already racialized): what Bracken terms an 'improvident and present-oriented' sort that spends, and a 'frugal and future-oriented' sort that saves. Bracken argues – like most Marxist-oriented economic theorists – that this narrative is endlessly recited 'not to explain the emergence of the capital relation but to justify it,' which significantly introduces his recurring point that it is Western theorists whose discourse carries material force, despite their attempt to displace this kind of causality into a 'savage' belief in magic.

The next three chapters delve further into the ways that post-Enlightenment Western philosophers have simultaneously enacted and disowned the tendency to translate the 'actualizing' mimesis of nature (the world of referents) into the 'restricted,' merely copy-forming mimesis of human production (the world of signs). Highlights include a compelling foray into Nietzsche's shifting valuation of the artist and how this shift is influenced by racialized notions, a thorough analysis of the potentiality of impotentiality in the field of semiotics, and a sustained comparison of the notion of commodity fetishism in Marx's work with anthropological conclusions about 'savage' totemism. The trajectory culminates in the fifth chapter's forceful and ardent analysis of the 'nondiscursive consequences' of the West's racist discourses, examining the discursive strategies of the media during the First Nations land claims process in British Columbia in the

1990s. Undoubtedly informed by Bracken's other work in First Nations history (see 1997's *Potlatch Papers*), this chapter convincingly rounds out his argument. A coda on the science fiction novel *Solaris* points the way to finding alternative, more just ways of working with the non-discursive consequences of discourse, beginning with the West's acknowledgement that magical criticism might be taken up by anybody, and for purposes other than cultural imperialism. (JESSICA L.W. CAREY)

Mario Bunge. *Chasing Reality: Strife over Realism*
University of Toronto Press. xvi, 342. \$75.00

Bunge's project in *Chasing Reality*, he tells us, is the fulfillment of a life-long quest to 'update philosophy with the help of science, and to unmask unsound philosophy posing as science.' The unsound philosophy posing as science is quickly identified as anti-realism, which includes any philosophical account that denies a reality independent of a perceiving subject. On Bunge's list are the 'phenomenalist' philosophies of Berkeley, Hume, and Kant, as well as the logical empiricists, positivists, pragmatists (with the interesting exception of Peirce), phenomenologists, and constructivists. In contrast, Bunge advocates a remarkably comprehensive and ambitious 'integral philosophical realism' that embraces all branches of philosophy except logic. Naturally, it is impossible in just a few words to provide a thorough analysis of Bunge's defence of his realism. In his particular critiques of historical positions, this might not be of great concern, since his treatment of the original texts and corresponding secondary literature is cursory at best. So, instead, I will try to trace the thread of his positive argument and note a concern.

Bunge calls his view 'scientific hylorealism,' which is the interdependent triad of realism, emergent materialism, and scientism. Scientism is the thesis that the best strategy for attaining the more objective, more accurate, and deepest truths about facts of any kind, natural or social, is the scientific method. Reality exists independently of us, and it is material, but not necessarily physical, since material reality includes, for instance, 'such supra-physical material things as organisms and social systems.' Mental properties are real (as long as they are located in the brain), as are dispositions, relations (space-time), and possibilities. All of these Bunge refers to as 'transcendentals,' since they 'overreach' experience. Nevertheless, because they lend to scientific explanation, they are not to be considered 'otherworldly.'

Bunge eschews scientific explanation in terms of generalization and covering-laws for 'mechanismic' explanation. Scientific explanation captures the underlying mechanisms of reality by employing 'inverse' problem solving, or what we might call 'abduction,' from effects to causes. These hypotheses serve as 'disciplined fictions [that] abide by the laws contained in an exact theory.' The interdependence of realism, emergent

materialism, and scientism are seen as allowing our abductive hypotheses to refer successfully to real and testable facts, even though they are fictions describing transcendental mechanisms that overreach experience.

That Bunge captures the notion that the interdependence of realism, emergent materialism, and scientism leads to far-reaching technological and theoretical advancements in the natural sciences is beyond question. It is a lot less clear exactly why we should think that scientism is true, insofar as scientific explanation enjoys a degree of privilege bordering on exclusivity, especially when it comes to explaining social and political reality or the reality of values. We can perhaps find Bunge's answer in the following: 'But what does "success" mean in science other than "truth?" The Nobel Prize is not awarded to saints for performing miracles; . . . It is only awarded to scientists who have "found" (discovered or invented) some important truths about a part or feature of reality.' Bunge admits that the scientific skeptic will not be swayed by the argument that the success of scientific method warrants its degree of privilege. Perhaps, he also admits, a hermeneutic methodology might be employed to attempt to understand social or cultural reality in terms of meaningful behaviour (in terms of intentions and goals that condition and inform the social and cultural realities to be investigated), rather than to explain it reductively. But then Bunge states that to claim that this is a difference in method is false, 'since cognitive neuroscience studies intentions as processes in the prefrontal cortex; social psychologists and sociologists use the scientific method to investigate goal-seeking behavior; and social technologists, such as management scientists, social workers, and legislators, attempt to steer behavior.' My concern is that, even if intentions can be reductively explained as 'processes in the prefrontal cortex,' and such reduction achieves some success in regulating behaviour in social and political contexts, it does not also mean that science alone can provide the kinds of explanations we want, to make full sense of the nature of political and ethical life or values. Although Bunge claims that these areas of philosophical concern also have underlying 'mechanisms' that can be unearthed by scientific methodology, he neither elaborates what they might be nor does he address the further question whether and why such 'mechanismic' explanation on its own would prove satisfactory. (SHELLEY WEINBERG)

Evan Thompson. *Mind in Life:
Biology, Phenomenology, and the Sciences of Mind*
Harvard University Press. xiv, 544. US\$45.00

Rarely do we find a work that reaches deep enough to restructure the very foundations on which the sciences of the mind stand. Evan Thompson's outstanding new book, *Mind in Life*, does just that.

With the development over the past four decades of the cognitive sciences in general and cognitive psychology in particular, researchers broke with the behaviourists' strictures on what counts as legitimate fields of study and turned their attention to accounts of mental processing such as perception, spatial representations, judging, and, more broadly, the nature of mental representations. Areas long banned as much too ghostly and, thus, unscientific during the heyday of behaviourism, came back into focus. But the reclamation of 'mind' did little to challenge either the Cartesian framework silently undergirding the new cognitive sciences or their 'mathematization' of cognition and, more broadly, of human existence itself.

The thorough quantifying of psychological phenomena was already at play in behaviourism once earlier neuro-physical accounts of stimulus and response gave way to functional accounts recasting them as independent and dependent variables. The new cognitive disciplines, strengthened by the development of computer input-program-output models of explanations in the hands of AI researchers and then expanded by connectionist programs employing virtual neural net modelling, also preserved quantifiability as the essential form of its rediscovered field of mental phenomena. However different, these various approaches rested on a certain paradigm, the computational information-processing model, which used or silently imported at least five crucial assumptions about the nature of cognitive processes:

- (1) Cognition consists exclusively of rule-governed transformations of symbols, be they marks standing for something or units with numerical weight.
- (2) Cognition is heteronomous in that it is determined by input from outside the system and, in spite of its reliance on recursive functions, lacks internal or self-determination.
- (3) The content of cognition is reducible in that its output is sufficiently determined by (or is a direct causal result of) the processing of input.
- (4) Mind is related to the external world only by internal representations.
- (5) Cognition is a non-conscious form of processing, capable of various embodiments, and thus cannot be accessed through phenomenological approaches.

Phenomenological critiques of this model, of course, occurred time and again, but in retrospect these skirmishes, with a few exceptions, seemed somewhat unorganized. Their reluctance to deal with and develop a larger model of the relationship between life and mind meant that they lack a comprehensive alternative paradigm. What is called for is a theory of embodied dynamic systems, not just of consciousness but also of life itself. The great service of Thompson's new book is to provide this. But its genius is to integrate fully into his analysis the vast resources of

phenomenology, even giving legitimacy to its transcendental version. In so doing it redefines the very topography of the field of consciousness studies.

Restricting our scope to cognition, embodied dynamic systems differ from information-processing models in these crucial ways:

- (1) Because cognition at its basic level consists of a certain know-how internal to bodily actions, 'cognitive structures and processes emerge from recurrent sensorimotor patterns of perception and action.'
- (2) Accordingly, meaning is not the output of symbol computation but vitally emerges from neuronal activity 'making sense' of stimulation and compensating for sensory disturbances.
- (3) Cognition is 'enacted' by agents that are dynamically engaged in a world that is 'constituted' by that involvement and, thus, cognition and world are co-generated and co-emergent.
- (4) The co-generation of cognition and meaningful environments entails the fact that causality is circular, and, thus, the system is autonomous – self-determining– and in this sense organizationally and operationally 'closed.'

The third part of the book brings together Thompson's account of dynamic systems, enactment theory, and the structure of action (first part) with his larger account of nature of organic life (second part) as it bears on the nature of consciousness (final part). The concept of emergence, strengthened by the notion of qualitative discontinuity and supported by the combined resources of a logic of parts and whole and topological mathematical models, is central to the way Thompson complements his emphasis upon the continuity of life with an account of the differences among physical nature, bio-physical life, and mental life. His third part treats such issues as sensory experience, mental imagery, temporality, emotions, and our experience of others. I was especially drawn to the chapter on emotions, an area that is on the cutting edge of recent philosophical research, which is careful not to conflate emotional appraisals with the dynamics of affects and to give the latter their due.

This is not only a groundbreaking but also a grand work, challenging in every respect but richly rewarding because of the scope and depth of its ideas. (DONN WELTON)

William Byers. *How Mathematicians Think:
Using Ambiguity, Contradiction, and Paradox to Create Mathematics*
Princeton University Press. viii, 416. US\$35.00

When I opened this book, I wondered what it might have in common with Jerome Groopman's polemical *How Doctors Think* (2007). Groopman is critical of the education of doctors: he is angry that they do not listen to

their patients or admit their uncertainties, and is upset at the toll in morbidity and mortality caused by their attitude. Like Groopman, Byers is a man with a mission: he wants to correct what he claims are common attitudes about mathematical creativity, and to explicate a new paradigm. And although he does not criticize the education of mathematicians, his book has important things to say about education.

The book's subtitle conveys the message: new mathematics results from resolving ambiguities in mathematical (or physical) concepts, overcoming apparently contradictory evidence, and explaining paradoxical situations. Simply put, mathematicians make progress by clarifying things that had been unclear. Significant results do not follow from simply combining logical arguments, and new mathematics cannot be mechanically generated. Putting all known mathematics into a computer and letting it churn would be as silly as expecting those million monkeys to generate Shakespeare's sonnets.

Who needs to be persuaded of this? Mathematicians, whether they think about thinking or not, know that research is a creative act, though many might feel that Byers undervalues the importance of mastering proofs. And in fact, the duality Byers proposes (algorithm/creation, logic/intuition, rote/ideas) is less clear than he claims. For example, Byers refers to the 1977 proof by Kenneth Appel and Wolfgang Haaken of the celebrated four-colour theorem, but ignores the intense controversy that arose from their use of computers in the proof. Hard cases may make bad law, but I would have liked to see Byers deal with Thomas Hales's 1998 proof of the Kepler conjecture, which states that the familiar 'cannonball' arrangement of identical spheres is an optimal packing. The prestigious *Annals of Mathematics*, unable after much agonizing to decide whether the proof (250 pages of text and three gigabytes of computer code) was correct or not, accepted the paper with an unprecedented warning. In short, research mathematics is currently experiencing intense conflict on the nature of mathematical proof, and on questions of truth and value in mathematics, at a level that is both deeper and more practical than Byers's ruminations on the numinousness of defining infinity.

The book is intended for non-mathematicians, and although people unfamiliar with undergraduate mathematics and physics will miss the point of some examples (those involving quantum mechanics, for instance), most of the discussion is motivated by very simple examples. Byers is particularly strong on reminding the world that mathematical ideas that are now taken for granted, like continuity and differential calculus, were not only revolutionary but required a long period of gestation.

The narrative is peppered with anecdotes from the autobiographies of esteemed mathematicians. Repeatedly, mathematicians recount the pivotal moments when they developed for themselves examples of ambiguity. Fields medallist William Thurston recalls his childhood discovery that the

expression $134/29$ was both an instruction ('carry out this division') and a number. The tension between the interpretation of a fraction as a process and as a meaningful expression is an elementary but lovely example of the ambiguity that pervades mathematics. To anyone who has experienced such a flash of transcendence, or who has listened to children forming their own pictures of mathematics, this is a key insight into how mathematics is learned. Thus, mathematics teachers should learn to think like mathematicians (even if they think about relatively elementary mathematics), so that they will respect their pupils' forays into mathematical thought.

Byers's perspective is sunny, his mood enthusiastic. He appears to like his subjects (other mathematicians like himself), and, in contrast to Groopman, he has no quarrel with the way they conduct their business. But, in light of current concerns over the learning of mathematics, one can deduce from his book a message similar to that of *How Doctors Think*: it is critically important to the rest of the world that the eponymous thinkers examine their thoughts well enough to impart them to teachers. (BARBARA LEE KEYFITZ)

Ivar Ekeland. *The Best of All Possible Worlds: Mathematics and Destiny*
University of Chicago Press. xi, 208. \$25.00

Within a mere two centuries of its invention, the method of modern mechanics had triumphantly gathered a broad array of observed data into a neat bundle – neater than anyone had a right to expect – and described phenomena with precision finer than seemed credible. Respect for experiment is one tenet of the new scientists which is rightly credited with their success. The other tenet, which gets the emphasis here, is the faith that human mathematics can serve as the language of physical reality.

Ivar Ekeland, to set his stage, tells this story, concisely and with telling quotations from sources old and recent. Some would say he localizes it too narrowly on one moment and one figure, Galileo, and thereby overstates the novelty of the problem philosophy faced. But its importance is certain. By the eighteenth century, the mechanical universe (especially of particles, but even of continua) was seen to operate with marvellous precision and predictability. What singled out the specific orbits observed? Why did not planets wander capriciously over the heavens? If the key was indeed their subjection to simple equations of motion, then why were they obliged to satisfy those equations?

Ekeland's main story here, deservedly rescued from the obscurity into which it has fallen in the last century, is the audacious answer given by Pierre Louis Moreau de Maupertuis. He said, briefly, that God chooses the orbits following the equations of motion because they are the most economical possible – and of course God in his divinity would choose the best. Maupertuis was not obscure in his time, and his principle of least action became famous. Of course the notion that there was anything preferable

in the observed course of things (Lisbon earthquake and all that) was preposterous on its face, and was given quite a ride by Voltaire. Still, however dubious the theological rationale, the principle of least action went on, after Maupertuis's death, to surprising successes. The 'action' had to be defined just right, but then from his rule that the orbits observed must minimize it, one derived the Newtonian equations of motion and more.

Ekeland gives a virtuoso panoramic telling, which is most welcome. Not only the triumphs are recounted, but also the ways that the principle was found misleading, even irrelevant. This is an area familiar to me, yet his account left me hankering for more; those unfamiliar with it will especially welcome his clarity and verve. Do not be disappointed that he chooses to devote the latter half of the book to a new theme, in counterpoise to Maupertuis.

Though one may doubt that a divine planner needs to minimize or maximize anything, let alone to do so with constant vigilance and perfect accuracy, one sees every day that there are conscious agents – human agents – trying to optimize outcomes of one sort or another. They do so with sadly incomplete knowledge (even of their own desiderata) and without sharing each other's goals. This approach to social science gets an idiosyncratic overview here – from Thucydides and Guicciardini to Darwin, Pareto, and von Neumann. Setting it in contrast with the world view of Laplace and Maupertuis is a challenging exercise. That description of life is much less crisp than the description of physical things is clear, but is that really due primarily to the involvement of numerous optimizers? Or is it intrinsic in the unpredictability of certain kinds of evolution – meteorological and biological, as well as historical? Ekeland's formulation recognizes the philosophical difficulties. The relevant concept of chaotic system is given the prominence it deserves.

If the author's 'personal conclusion' leaves us unsatisfied, that is a small reproach. We should be. The big questions remain open.
(CHANDLER DAVIS)

Aubrey Neal. *How Skeptics Do Ethics:
A Brief History of the Late Modern Linguistic Turn*
University of Calgary Press. viii, 316. \$34.95

The skeptics of the title are the intellectual heirs of the Enlightenment, which on Neal's account has undermined the simple religious faith for which he yearns. The eighteenth-century Scottish philosopher David Hume started the rot with 'Hume's fork': his division of all objects of enquiry into matters of fact (to be investigated by the senses) and relations of ideas (the province of reason). The viciousness of a wicked act is neither observable in the act nor logically deducible from a description of its observable features.

Hume rescued morality by attributing it to sentiment; he took the accepted language of morality to reflect a historically verifiable natural human approval of beneficent actions and character traits and disapproval of pernicious ones. Neal finds this appeal to sentiment and language 'easy and obvious' but problematic, since traditional moral terminology has since been undermined by our contemporary mass society of relative plenty.

Neal tells a story of successive encounters with Hume's skepticism by the German philosophers Kant, Hegel, Dilthey, and Nietzsche; by the linguist Saussure and the Austrian philosopher Ludwig Wittgenstein; by the 'modern' thinkers Maurice Mandelbaum, Karl Hempel, Leonard Krieger, and Karl Marx; and by the 'postmodern' continental philosophers Heidegger, Derrida, and Foucault. The hero of this narrative is postmodernism, which (especially in the person of Derrida) has exposed an 'arguably dishonest interpretive tradition' that imitated Marx's bourgeoisie in making a commodity out of words, treating such words as *freedom* and *duty* as having a meaning in themselves.

Unfortunately, Neal often distorts the thinkers he discusses. For example, he confuses the 'categories' of the understanding that Kant postulated as necessary conditions for creating a unified experience (categories like *substance* and *cause*) with the 'categorical imperative' that Kant took to be the form of morality (a command to do or refrain that was not hypothetical, i.e., not based on the agent's desire for some goal). In addition, Neal engages in a kind of free association of intellectual contributions and social trends that often have only a superficial connection with one another.

Furthermore, Neal's choice of thinkers to discuss is bizarre. Apart from Kant, none of the figures he discusses have a significant influence on contemporary ethical reflection in the English-speaking world. Consultants on medical ethics, research ethics, business ethics, and professional ethics do not turn to Dilthey or Krieger or Heidegger or Derrida for their theoretical inspiration. They might turn to the vigorous utilitarian tradition, whose major nineteenth-century contributors (Jeremy Bentham, John Stuart Mill, Henry Sidgwick) are not even mentioned in Neal's index. For meta-ethical reflection on morality and language, they might consult Charles Stevenson's *Ethics and Language* or R.M. Hare's *The Language of Morals* – works that Neal nowhere mentions. For a contemporary account of the content of morality, they might consult Bernard Gert's *Common Morality* (2004) – the product of forty years of refinement of what Gert takes to be the shared morality of all human beings whose moral views are not distorted by special religious or scientific beliefs; Neal's book shows no sign of awareness of Gert's important work.

Finally, Neal's yearning for a pre-Humean religiously based moral certainty is a yearning for a counterfeit paradise. How can we ground ethics in religious belief, when religious belief is so uncertain, so variable, and so morally reprehensible in its practical consequences? Consider the legacy

of human sacrifice, crusades, inquisitions, and jihads. Given this legacy, it makes far more sense to ground one's religion in morality. (DAVID HITCHCOCK)

Robert K. Logan. *The Extended Mind: The Emergence of Language, the Human Mind, and Culture*
University of Toronto Press. vi, 320. \$39.95

Near the beginning of his marvellous book, Robert Logan recounts the Buddhist fable of the three blind men who were invited to inspect an elephant. Separately, they feel the trunk, the leg, and the tail, and respectively conclude that the elephant is a snake, a tree, and a rope. Logan uses this story to remind us that language is a multi-dimensional phenomenon, and thus a synthetic or integrative approach is essential. But it seems to me that this parable is doubly appropriate for the book as a whole. On the one hand, Logan makes a convincing case that the *mind* is jointly constituted by factors that are best studied from a wide variety of perspectives. On the other hand – emphasizing the word *emergence* in the book's title – there is a very important sense in which one cannot understand the mind as a mere sum of its parts, and holism of some kind is warranted.

The idea that the mind is 'extended' has seen a growing and laudable interest in recent philosophy of mind and cognitive science. Logan's book is a welcome and helpful addition to this literature, especially since his primary focus is on the oft-neglected phenomenon of language. Logan's construal of language is a broad one – intended to encompass, among other things, speech, writing, mathematics, media, and the Internet – but the common theme is that, in each example, human cognition is inextricably linked with phenomena that, in some sense, lie 'out there' in the world. On the one hand, this makes Logan's view a substantial and powerful alternative to views that seek to explain language primarily in terms of 'internal' mechanisms (such as Chomsky's language acquisition device hard-wired with universal grammar). On the other hand, Logan's view consequently emphasizes the way in which language and culture can co-develop, as a result of externally located linguistic forms.

It is in this respect – concerning the origins, development, and interplay between language and culture – that Logan's contribution to the literature is most important. In his view, there is a kind of 'bootstrapping' effect; Logan sometimes describes this relationship as 'circular,' but it is a virtuous, not vicious, circle. Simultaneously, language and culture create the conditions of possibility for the development of each other. Just as mangrove seeds take root in shallow water and trap floating debris in order to form the very land they need for subsequent survival, so do thoughts expressed in language take root in cultures, in order to develop into further thoughts, language, and culture; the causal relationship is continuous, reciprocal, and dynamic. Most importantly, according to Logan, this is

a relationship that is best understood holistically; trying to understand one element in isolation from the others (as much of cognitive science has done in the past, and as was the case with the blind elephant-examiners) will never permit the kind of 'Grand Unification' picture that Logan seeks.

My one reservation (and perhaps this is, in part, the personal bias of a philosopher) concerns the question of whether Logan's central equation 'Mind = brain + language + culture' is supposed to capture a metaphysical thesis about the nature of mind, or a methodological hypothesis about how we ought to study it. The radical claim that the mind is *constituted* by factors that lie beyond the physical boundaries of the human organism has quite a different flavour from the (weaker) view that we ought to *study* cognition by paying more attention to its extended features. The latter is a most welcome shift in focus from cognitive science's traditional concentration on the inner mechanisms of thought, and the multiple strands of evidence that Logan provides make a convincing case for adopting it. But it's not clear that it entails the much stronger (metaphysical) identity claim that seems to be implied by Logan's equation.

In any case, the book presents a compelling and important addition both to the extended mind literature and to any bookshelf. If Logan is right, however, then my mind is partially constituted by the contents of my bookshelf and so I'm directly enriched by its presence. (JOEL WALMSLEY)

Petra Hauf and Friedrich Försterling, editors. *Making Minds: The Shaping of Human Minds through Social Context*
John Benjamins. x, 275. US\$128.00

The volume contains seventeen chapters (plus a foreword and brief introduction) selected from presentations delivered at an interdisciplinary conference on the social making of minds held in Irsee, Germany, in 2004. The chapters focus on the psychological mechanisms that arise in and through social interaction (verbal and non-verbal) that underlie the organization of human – and, in a few cases, animal – minds. At issue is how interaction shapes the way we talk and think about others and how others talk and think about us, and the influence that both of these activities have on how we talk and think about ourselves. The central topics dealt with in the chapters include the formation of identity, self and agency, emotions and thinking, ostracism and its effects on thinking and emotional well-being, and the role of joint attention and imitation in learning and mental development. Since this necessarily brief review cannot do justice to all of the chapters and all of the topics they address, I will focus my comments on a few that I believe are particularly important for those who work in socio-culturally grounded theories of thinking and mental development. My apologies to the authors whose contributions I am simply unable to address. This is in no way intended

as a negative evaluation of their work. All of the chapters are very much worth reading.

Two early scholars who argued that imitation was the primary process through which social minds were formed were the American, James Mark Baldwin, and the Russian, Lev S. Vygotsky. Contemporary researchers such as Andrew Meltzoff and Michael Tomasello have assigned imitation a central role in their theories of development and have carried out extensive empirical research to support their theoretical stance. According to both researchers, imitation, unlike copy or emulation, relies crucially on the ability of children to 'read' the intentions and the strategies used by others to carry out others' actions. The chapter by Györgi Gergely and Gergely Csibra offers an alternative and more fine-grained account of how imitative learning functions. The authors discuss a series of experiments, which convincingly support their view that humans have evolved a unique pedagogical capacity to transmit and receive 'relevant cultural knowledge through ostensive communicative "teaching."'

An especially informative chapter – not only for those interested in the social formation of mind, but also in applied linguistics – is the one by Denis Hilton, Gaëlle Villejoubert, and Jean-François Bonnefon, which focuses on the pragmatics of 'logical vocabulary,' an area that to my knowledge has been under-researched by those working on pragmatics. Words such as *if*, *because*, *some*, *few*, *possible*, etc., according to the authors, not only have truth-conditions built into their meaning, but they also encode social functions. If a tourist asks a local, 'How is the fishing in this lake?' and is given the response, 'There are *few* fish left in the lake,' the response is intended as a recommendation not to fish the lake. On the other hand, a response to the same question, 'There are a few fish left in the lake,' is likely intended as an invitation, though perhaps not enthusiastic, to fish the lake. However, both responses satisfy the same true conditions on the fish in the lake.

The chapter by Kusch offers a very interesting interpretation of agency and human freedom grounded in social interaction. The author proposes that humans employ either 'causal' or 'voluntaristic' discourse in order to get others to do what we want. The former directly coerces others to act in accordance with our wishes, while the latter has, in the long run, much greater influence, because it appeals to a sense of honour and freedom. In other words, it assigns to the other the 'status of being a responsible and free agent.' On this view, agency and free will are understood as acting in a way that 'could have been otherwise if symbolic intervention had occurred.'

The volume is an important emendation to general theories of a socially organized mind because its contents reveal concrete mechanisms that undergird the broader claims of such theories. (JAMES P. LANTOLF)

Marcel Danesi. *The Quest for Meaning:
A Guide to Semiotic Theory and Practice*
University of Toronto Press. viii, 194. \$50.00, \$19.95

Why study semiotics? According to Marcel Danesi, the quest for meaning is at the heart of every human experience, as he clearly puts it in the preface of his book: 'Semiotics is not just a technique that fictional detectives use to solve mysteries; it is an academic discipline in its own right that studies the most critical of all features of human sapience – the capacity to create and use signs (words, symbols, etc.).' Intended to serve as an introduction to basic semiotic theory and practice, Danesi's book undoubtedly provides a very solid survey of its main trends, ideas, and techniques, and it does so in a lively and succinct way, making an otherwise complex discipline accessible to any interested reader. Thus, the book should be useful and appealing not only to undergraduate students wishing to learn more about the science of meaning, but also to course designers who will appreciate the clear organization of its contents.

With only 160 pages of text, this guidebook has had to limit its scope. The first chapter is a compact introduction to semiotics and offers a relatively brief but concise history of the term. It also serves to introduce the reader to the definition of semiotics by explaining two fundamental models of the sign – the one put forward by Saussure, and the one elaborated by Peirce. The following chapters deal with the epistemological and methodological apparatus: chapter 2 examines the concepts of symptoms, signals, icons, indexes, symbols, and names. In chapter 3, Danesi discusses the structural economy of the sign by explaining paradigmatic, syntagmatic, and associative structure as well as the notion of post-structuralism. Chapter 4 explores the definition of codes and focuses on specific questions and problems (such as types of codes, opposition and markedness, codes and perception), while chapter 5 discovers different genres of text – narrative, visual, and cultural. Chapter 6 deals with the themes of representation, myth, and reality. The final chapter is the most attractive: having presented the basic tools of semiotic theory and analysis, Danesi illustrates how semiotics can be fruitfully applied to interdisciplinary research of material culture, ranging across such topics as clothing and food.

The editorial apparatus is well conceived with updated bibliographies at the end of each chapter, annotation of only the most essential information, a handy Glossary of Technical Terms, and a practical Index of Names and Notions. The best feature of the book lies within the varied examples it offers: from detective stories such as *The Name of the Rose* and *The Da Vinci Code* to mathematics, Danesi convincingly shows the real strength of a semiotic interpretation, and surely can inspire his reader to pursue the adventurous but fascinating path of semiotics.

(JELENA JOVICIC)

Terry Janzen, editor. *Topics in Signed Language Interpreting: Theory and Practice*

John Benjamins 2005. xii, 362. US\$144.00

I was six years old when I did my first job as a sign-language interpreter in a formal setting. I was interpreting for my deaf mother, who was trying to explain to Miss Arthur, the principal of the school, why I decided to quit school on the first day of classes. I thought I did a pretty good job of interpreting, but upon reflection I think a bit of bias towards my point of view crept into the conversation. For some reason my mother accepted my version of events. Miss Arthur was not amused. That was the last time my parents ever attended a school meeting.

That interaction took place sixty years ago. At that time the sign language used by deaf people was not an 'officially' recognized language. In fact, as far as the educators and linguists of the day were concerned, sign language was just a hodgepodge of primitive gestures used by the 'deaf and dumb.' The idea that someone could make a living working as a sign-language interpreter for deaf people was not contemplated. Most interpreting was done by family members, and it was done literally 'under the table' to avoid attracting unwanted attention in public places.

Topics in Signed Language Interpreting: Theory and Practice is a testament to the radical changes that have taken place over the course of my lifetime. The signed languages used by deaf people worldwide are now recognized as fully fledged languages equal to spoken languages in every way. In Canada, the English-speaking community uses American Sign Language (ASL), in Quebec and other French-speaking areas of Canada, Langue des signes Québécoise (LSQ) is used, and in Nunavut, Inuit Sign Language (ISL) is the language of choice among deaf people and their families.

This is a technical book aimed at students as well as working practitioners. The eleven chapters cover topics ranging from the development of a cognitive model of interpretation, best practices in interpretation, simultaneous vs. sequential interpretation, the emerging role of deaf interpreters, and the degree to which interpreters should be active or passive in the communication process. Important ethical and professional issues are also discussed in detail. A brief name and subject index are provided. Each chapter has its own extensive reference list.

One of the major issues that interpreters have to deal with is the wide variation in the linguistic background and skill of the deaf population. Until recently, sign language was a 'forbidden' language in the majority of schools for the deaf. This led in many cases to extreme language deprivation in the early years and resulted in considerable variation in both the signs and the grammar of ASL. The profound impact of this situation on interpretation is dealt with extensively in the book.

Interpreters have to assess the linguistic situation they are confronted with daily in their work – often operating under extreme time constraints. They have to adjust their interpretation style to the individual requirements of the deaf person, who may be at work, in a hospital, a school, or even a courtroom.

Fortunately every chapter of this volume offers useful insights that will be of great value to working interpreters and students of interpreting. This book should also be of considerable interest to linguists and other students of language and communication who seek a deeper understanding of the remarkable capacity of the brain to process language in more than one modality.

Looking back, I'm not sure how my life would have been altered if a 'real' interpreter had been present on my first day in school. I am happy that no children of deaf parents – or any other family member, for that matter – will need to interpret for their parents in difficult personal situations, such as medical appointments or home and school meetings. I'm glad that now there is a substantial cadre of professional sign-language interpreters ready to do these jobs. I'm doubly pleased that these same interpreters will be able to rely on this excellent compendium of theories, evidence, and practical tips to help them along in their professional work. (JAMES C. MACDOUGALL)

Ocke-Schwen Bohn and Murray J. Munro, editors.
Language Experience in Second Language Speech Learning:
In Honor of James Emil Flege
 John Benjamins. xviii, 408. US \$155.00

It has been over a decade since Winifred Strange's edited volume *Speech Perception and Linguistic Experience: Issues in Cross-Language Research* was published, providing a rich and authoritative overview of non-native speech research. Accordingly, the present volume, which builds on the same themes while introducing new research areas and experimental methodologies, is extremely timely and welcome. The volume also serves as a Festschrift to James Flege, one of the founders of the field of L2 speech learning.

The volume contains nineteen separately authored chapters organized under five themes. The first of these, 'The Nature of L2 Speech Learning,' includes four papers on theoretical frameworks (Catherine T. Best and Michael D. Tyler), methodology (Winifred Strange), and the roles of attention, training, and linguistic experience on perception (Susan G. Guion and Eric Pederson; Elaina M. Frieda and Takeshi Nozawa). Strange's contribution, which proposes a set of empirically based ways to define 'cross-language (L1/L2) similarity,' will be of particular interest to all speech researchers.

The three papers grouped under 'The Concept of Foreign Accent' investigate ultimate attainment (Birdsong), and L2 learners' use of different input types (Robert Allen Fox and Julie Tovis McGory; Allard Jongman and Travis Wade). Fox and McGory's study is novel in examining similarities and differences in the perception and production of different dialects. By studying Japanese speakers learning Standard American versus Southern American English, he demonstrates that both groups' perception and production is better attuned to the standard variety and, thus, that L2 learners may fail to acquire micro-variation even when provided with sufficient linguistic exposure.

The contributions in 'Consonants and Vowels' focus on the most widely investigated issues in L2 speech research: the production (Robert McAllister; Yue Wang and Dawn Behne) and perception (Anna Marie Schmidt; Ratree P. Wayland) of vowels and consonants. McAllister and Wang and Behne's studies demonstrate in detail how L2 phonetic systems are inter-languages characterized by properties intermediate to the L1 and target language systems. The other two contributions build on our understanding of non-native perception in acoustic cue weighting (Schmidt) and the relationship between discrimination and identification, including the effects of task type and stimuli presentation (Wayland).

In 'Beyond Consonants and Vowels,' one finds much novel research. In the first chapter of this section, Gottfried questions whether high-level musical training favours acuity in the perception of non-native tone. The following two chapters (Joan A. Sereno and Yue Wang; Denis Burnham and Karen Mattock) also focus on tone. Whereas Burnham and Wang provide a comprehensive overview of research on both L1 and L2 tonal perception, Sereno and Wang's work introduces the use of neuro-imaging. These researchers demonstrate that adult speech learning involves observable changes in neural structure and can be shaped by training. This section concludes with Katsura Aoyama and Susan G. Guion's study of cross-linguistic influence and development in Japanese-speaking learners' acquisition of English prosody.

The final grouping of papers, 'Emerging Issues,' includes four chapters with themes related to those of the rest of the volume. Thorsten Piske seeks to use the findings of L2 speech research on age of acquisition, quantity and quality of input, and training to inform pedagogical practice. The following chapter (Amanda C. Walley) examines the relationships between developing L1 and L2 linguistic competence, including speech perception and word recognition. In the third chapter of this section, Tessa Bent, Anna R. Bradlow and Bruce Smith continue with L2 speech and comprehension focusing on overall L2 speech intelligibility. These authors demonstrate that errors in vowel realization and errors in initial syllables have the greatest effect on non-native speech intelligibility. In the final chapter, Port addresses the fundamental question of the nature of the basic units of

speech as well as the role of literacy in shaping researchers' previous answers to this question.

In summary, this volume represents the state-of-the art in research on L2 speech learning. Its authors provide authoritative and in depth discussions on all of the major theoretical and methodological issues in the field. Moreover, many of the papers increase the existing empirical coverage by investigating languages other than English, including French, Hindi, Korean, Mandarin, Swedish, and Thai. Finally, the collective reference section at the end of the volume provides an up-to-date, extensive bibliography of L2 speech research. This is an excellent reference for anyone interested in the ways in which humans perceive and produce languages other than their mother tongue. (JEFFREY STEELE)

Barbara Folkart. *Second Finding: A Poetics of Translation*
University of Ottawa Press. xxiv, 562. \$40.00

This collection of eight courageous and compelling essays offers a welcome continuation of Barbara Folkart's previous scholarship. Approaching her subject with a personal passion uncanny in scholarly publications, Folkart forcefully campaigns for poetry in translation that meets Emily Dickinson's criterion for the genre; it should, like the original, 'take the top of your head off.' Advocating for 'poetically viable translation' supported by 'writerly' as opposed to 'readerly' theory, Barbara Folkart openly, and even somewhat hostilely, attacks translations, translators, and translation theorists who, not recognizing that 'poetry is a non-instrumental use of language,' refuse the challenge of 'ratio difficilis.' A poet herself, Folkart boldly promotes a poetics of appropriation, claiming, '[I]f you can't make the poem yours, you won't be able to make a poem.' Folkart firmly denounces abstract theory too remote from the actual raw material of poetry to be of any use, as well as purely pragmatic translation methods that ignore that 'poems are essentially performative.' While some may object to Folkart's self-declared right of appropriation and to her direct and frequently personal attacks decidedly more scathing than those found in standard academic writing, it would be difficult to fault Folkart's knowledge of the subject or her own talent as a poet and translator. In this study of impressive depth and breadth, Folkart covers a wide range of poets in translation from Ovid to W.H. Auden, translates from numerous languages including Medieval French, Old English, Italian, French, and German, and considers translation theories and theorists such as Maurice Pernier and Lawrence Venuti. Furthermore, while she shuns standard analytic, academic discourse, opting for a very personal, first-person, frequently acerbic style, Folkart remains very much a poet-translator/scholar throughout the over four hundred pages of carefully crafted argument

supported by numerous examples. The book also includes a critical lexicon and an annex of over forty poems and translations.

Folkart's defence of the 'inaugurality' of poetry begins with 'From Reader to Writer,' invoking W.H. Auden's poem 'The Three Companions,' and introduces the approach adopted in the study. She examines existing translations and then proposes a range of others as she herself progresses from 'stodgy' or 'readerly' translations, which reflect an effort to 're-do,' to poetically viable, writerly versions that instead 'do.' Indeed, Folkart is as demanding of herself as she is of other translators as she advocates for the 'reactivation' of the poem. In subsequent chapters, dealing with the valency, or performativity of poetry or with intertextuality, Folkart condemns those who 'translate down,' who fail to re-enact the poem and thus to create 'an act of poetry.' Folkart's emphasis is on the process, on the writing pathways by which the poet/translator, through writerly translation, become more himself or herself. Frequently comparing her own versions to those of others, such as to T.S. Eliot's translations of Saint-John Perse, Folkart defends the right and responsibility of the poet/translator to produce translations that are actually poems rather than merely translations of poems. Aware that her writerly approach raises issues of authorship, ownership, and the translator's visibility, Folkart explores these questions. However, her argument with Lawrence Venuti, for example, is not so much with his particular theory as with any politically or culturally motivated strategy that steers the translator away from poetry as enactment. For example, she praises Susanne de Lotbinière-Harwood's translation of Nicole Brossard while dismissing the feminist strategy by which the translator herself claims to have been guided. In sum, Folkart has little patience for translators or theories that treat the translation of poetry as a disembodied activity therefore detracting from the 'jouissance' of the poem.

Like Richard Wilbur who – in his poem 'The Beautiful Changes,' the inspiration for the title – bids the reader 'wishing ever to sunder / Things and things' for a second finding, to 'lose / For a moment all that it touches back to wonder,' Folkart persuasively invites translators to recognize poetry as a reinvention of language, to sunder it from 'the already said,' and thus to create a second finding. (JANE KOUSTAS)

Norman Cheadle and Lucien Pelletier, editors.

*Canadian Cultural Exchange / Échanges culturels au Canada:
Translation and Transculturation / Traduction et transculturation*
Wilfrid Laurier University Press. xxvi, 406. \$85.00

We owe this seventh volume in Laurier's Cultural Studies Series in many ways to the interdisciplinary MA in the humanities at Laurentian

University, where two public lectures in 2002 and 2003 by Neil Besner and George Elliott Clarke prompted the co-editors (professors of Hispanic studies and philosophy) to initiate this larger project, to which they conscripted several colleagues in Sudbury and at a dozen other universities. The contributors to this collection, representing eight disciplines, argue that 'we are not simply a bilingual and bicultural country' but rather 'pluri-cultural,' as they lead us through Canada and beyond, to embrace its connections to South America, Eastern Europe, and South Africa. Organized thematically to encompass explorations of not only the proverbial two solitudes (via Rilke and MacLennan) but also cultural appropriation and the transcultural body, these twenty essays (five of them in French) often echo common concerns originating in the concept of 'transculturación' in the work of Cuban anthropologist Fernando Ortiz. Such wide-ranging explorations have the merit of broadening our awareness of little-known writers linked to Canada but operating outside our bilingual traditions: Saravia (Bolivia), Etcheverry (Argentina), Rodriguez, Urbina, and Torres (Chile), Giurgiu (Romania), Nortje (South Africa), and others.

But Stephen Henighan's essay on Romanian-Canadian literature as a 'reduced solitude' sounds a cautionary note as counterpoint to the optimists when he demonstrates how easily immigrant writers might fall between the solitudes and get lost in the space separating their native land from Canada, with the longed-for integration ultimately an 'unrealizable dream.' He offers a superb historical survey of literary solitudes other than English and French in Canada, thereby building on his signal accomplishment in *When Words Deny the World: The Reshaping of Canadian Writing* (2002). Also of interest and value are Ann Ireland's account of the origins of her novel *Exile*, Clarke's advocacy for Arthur Nortje as 'Canada-oriented,' and Judith Woodsworth's article on the depiction of translators in the 2003 novels by Shields and Taylor. Nowhere in this volume is the complexity of transculturation more engagingly explored than in Besner's fascinating account of how an English-Canadian academic, raised in Brazil, met the challenges of translating the biography of an American poet's life with a Brazilian architect. The volume concludes with a very useful 'Subject Index' that facilitates a profitable and illuminating investigation of thematic interconnections.

The collection has, on the whole, been carefully edited by Cheadle and Pelletier, but there is a curious inconsistency in the spelling of 'descendants' throughout, at times in a single essay. The substantial presence of George Elliott Clarke as both subject and author in the book makes the exclusion of reference to his 2005 novel *George and Rue* decidedly odd. Indeed, there is at least a two-year delay between the latest historical references in the essays and their 2007 publication. While the volume will be primarily of value to bilingual (English/French) readers, occasionally that reader will need to be trilingual, since a few Spanish passages have not been translated.

Some of the essays are not satisfactorily integrated into the book's overall argument – for example, Beverley Curran's account of how Highway's *Dry Lips* was performed and received in Tokyo.

Nevertheless, Curran's work does prompt other questions: if this, then why not also other Canadian writers' work and presence in the broader world, such as Gallant in France, or Richler, Laurence, and Levine in England? If, as Clarke argues, Nortje's residence in Canada ties him to the culture of this country, is it now time to revisit the status of Malcolm Lowry? Can we henceforth more vigorously defend against detractors the case of Brian Moore as a Canadian? Attention to Ukrainian-Canadian writing is notably absent; and the passing references to Škvorecký and Faludy leave the reader wanting much more of them, and others. But – in fairness to the editors and contributors – the volume does already stretch to more than four hundred pages. Perhaps this wider aspect of their subject will be the focus of the eighth volume in the Cultural Studies Series, possibly including the Lebanese-Canadian Rawi Hage after his recent stellar arrival on the Canadian literary scene. Until then, this and similar collections shall be our timely reminders to avoid what Henighan calls 'the Canadian habit of expressing a polite superficial interest in other people's cultures' (until, as the once-uninvited-immigrant Hage discovered, you win an international prize, and then 'polite' Canadians will not leave you alone to write again). While Henighan laments that 'some of the brightest moments of Canadian writing will remain forever indecipherable to our reading eye,' a volume such as this fortuitously shines a necessary and informative light on some of those moments, meeting and touching and greeting such solitudes, and thereby making them somewhat more visible, and audible, and thus ultimately less solitary. (JOHN J. O'CONNOR)

Ronald J. Williams. *Williams' Hebrew Syntax*. 3rd ed.
Revised and expanded by John C. Beckman
University of Toronto Press. xvi, 248. \$24.95

After thirty years, Ronald J. Williams's *Hebrew Syntax* has received a thorough revision by John C. Beckman. At just over twice as many pages as the first (1967) or second (1976) editions, the new *Williams' Hebrew Syntax* revised and expanded by Beckman initially struck this reviewer as a much-needed overhaul of the 'outline' first produced over forty years ago. As I worked through the body of the work, keeping in mind the stated focus on syntax and stated goal of providing a one-semester textbook for intermediate students, I began to wonder if this third edition had a clear *raison d'être*.

The book is laid out in four sections: (1) the syntax of nominals, (2) the syntax of verbs, (3) the syntax of particles, and (4) the syntax of clauses.

Each major section has multiple subsections and sub-subsections. The organization as well as the clear table of contents and thorough indices (passages, subjects, and Hebrew words) make the book easy to use. Moreover, the print, for both English and Hebrew, is clear and much gentler on the eyes than that of the previous editions. Hebrew examples and notes of clarification are indented and printed with a smaller font, allowing the eye to discern the major structure of each paragraph without much difficulty. However, the indented subsection (e.g., **A Number**) and sub-subsection (e.g., *Singular*) headings are obscure and easily missed; additionally, the use of bullets for the examples and notes is more distracting than helpful.

Perhaps the greatest strength of this edition lies in the footnotes and bibliography. Whereas Williams inserted few references to other works, Beckman has done the student the significant favour of including for each topic numerous footnotes pointing to the standard Hebrew reference grammars in English. Whereas Williams's bibliography is noticeably thin, Beckman's is excellent. Both the footnotes and the bibliography will serve the serious and inquisitive Hebrew student well. But in the opinion of this reviewer, here ends the strengths of this book.

Williams's first two editions were roundly criticized for not adequately addressing the very issues Williams stated it would (i.e., word order) and for a lack of focus (see the reviews by James Barr [*Bulletin of the School of Oriental and African Studies* 32.3 (1969): 599–601] and Dennis Pardee [*Journal of Near Eastern Studies* 38.2 (1979): 148]. How does Beckman's revision fare? It suffers similarly. First, Beckman perpetuates Williams's confusion between syntax and semantics by including in the 'Syntax of Verbs' an extensive discussion of verbal semantics (i.e., stem, voice, and tense-aspect-mood). Only towards the end does the description actually start addressing syntax, and even then it leaves much to be desired (where is a discussion of the types of complements that verbs may take, such as direct objects, indirect objects, or prepositional phrases?). Unfortunately, the majority of section 2 is irrelevant to a *syntactic* description of biblical Hebrew.

Second, in addition to the lack of syntactic focus, Beckman often obscures the difference between describing Hebrew syntax and providing English translation equivalents. For instance, the Hebrew conjunction *wə-* joins phrasal or clausal constituents; in doing so, it marks the boundaries between the conjoined constituents – this is a proper *syntactic* description of the *wə-*. Other apparent meanings do not belong to the lexical entry for the conjunction or a description of its syntactic behaviour; rather, similarity to English glosses like *but*, *or*, *namely*, *with*, *as* is due to the *implication* of the juxtaposition of the phrases or clauses joined by the *wə-*. Instead of teaching students that the relationship between items joined by *wə-* must be contextually determined, Beckman's description will lead students to

think that the conjunction *wə-* has more than a dozen different meanings (which, by the way, has little to do with syntax).

Third, Beckman's presentation on word order is woefully inadequate. Although students struggle with the word order variation in the Bible perhaps more than with any other syntactic issue, Beckman does not correct the major shortcoming of Williams's previous editions. Word order is not addressed until nearly the end of the book, and even then it is dispensed with in just a few short pages. For Williams this might have been excusable, since few works were yet paying attention to Hebrew word order, but nowadays there is no excuse, since numerous monographs and articles (many of which are listed in Beckman's footnotes and bibliography) have tackled the complications of biblical Hebrew word order variation.

Williams's original work was, according to our departmental lore, the product of his lecture notes for the course on Hebrew syntax. Undoubtedly, the lack of a syntactic description of Hebrew for the intermediate and advanced student at that time provided the impetus for Williams to work up his notes into a published 'outline' (as it was subtitled), thereby addressing a pedagogical lacuna for English-speaking students. Does the new third edition serve a similarly useful purpose? In the last twenty years numerous works addressing the need for syntactic description have been published (these are the very works referenced in Beckman's footnotes). Thus, the lacuna has since been filled, even if imperfectly. So for this third edition to be a valuable addition to Hebrew studies, as a textbook or otherwise, depends on whether it offers something new. It does not. Apart from the footnotes and bibliography, *Williams' Hebrew Syntax* does nothing to advance the study of Hebrew syntax or give intermediate students a clear view of what in Hebrew syntax is agreed upon by scholars and what is yet poorly understood. (ROBERT D. HOLMSTEDT)

Lisa Matthewson. *When I Was Small – I Wan Kwikws:
A Grammatical Analysis of St'át'imc Oral Narratives.*

In collaboration with Beverley Frank, Gertrude Ned, Laura
Thevarge, and Rose Agnes Whitley
UBC Press. viii, 514. \$125.00

The focus of the First Nations Languages Series is described as follows: 'The First Nations languages of the world, many of which are renowned for the complexity and richness of their linguistic structure, embody the cumulative cultural knowledge of Aboriginal peoples. This vital linguistic heritage is currently under severe threat of extinction. This new series is dedicated to the linguistic study of these languages.' Four books have appeared in this handsome series: the one reviewed here, and three grammars. UBC Press is to be applauded for supporting such important work.

When I Was Small – I Wan Kwikws is a collection of personal narratives told by four St'át'imc elders: Beverley Frank, Gertrude Ned, Laura Thevarge, and Rose Agnes Whitley. Lisa Matthewson is a linguist who has researched the St'átimc'ets language (also called Lillooet) for many years. Together they have created an outstanding book.

While the series description might make it sound as if the books would be interesting only to linguists, that is not true of this book. The goals are clearly defined. First: 'to contribute to ongoing efforts to preserve and document St'át'imcets' through the collection of oral narratives. Second: to provide spontaneous speech and connected narratives, with careful glosses, for linguists. And third: to contribute to oral history – 'the stories contain much information about the history of the Lillooet area, the traditional St'át'imc way of life, and the consequences of contact with Western culture. They provide first-hand accounts of what it was like to be a female child growing up in the 1930s and 1940s within St'át'imc communities and in residential schools.' It is this third goal that readers of *UTQ* should realize: the book has wide appeal, providing new voices telling of peoples of the time and area. The women grew up on reserves, with a mixture of land-based and wage economy. The Second World War brought about major changes for Aboriginal peoples in Canada. The 1966 Hawthorn report (*A Survey of the Contemporary Indians of Canada Economic, Political, Educational Needs and Policies*) talks of the 'isolated splendour' of Aboriginal peoples until the early 1950s. After the war, government policy mandated that children attend school, causing disruption in communities across the country, with the St'át'imc society being deeply affected.

The women spoke St'át'imcets as their first language. Most of them have higher education, and all have been engaged in language work. One, Gertrude Ned, says, 'Now it's time for the younger generations to make sure that the language survives. It's up to them now. We have to make them understand how important it is. We should never lose our identity.'

The introduction likely will appeal largely to linguists. After introducing the women and giving brief historical and ethnographic background, it addresses issues of data collection, editing, presentation, orthography, and morphology, as well as the use of English in the narratives.

The narratives follow. Each is presented first in St'át'imcets (in St'át'imcets orthography), followed by an English translation. A linguistic format follows, with a line in St'át'imcets orthography, a line with morpheme boundaries in a linguistically based transcription, a line with morpheme-by-morpheme glosses, and finally, a line of translation. The book ends with notes on differences between what is transcribed and what was heard on tape and points of linguistic interest.

Each narrative is presented as a series of vignettes. They tell of families and friends, births and deaths, marriages and divorces. They speak of

fishing, berry picking, farming, of holidays and church. They talk of their early schooling, and of learning English. They speak of daily routines and special events. We meet four strong women who have lived full lives and are willing to share them.

This book reminds me of work by Julie Cruikshank, an anthropologist who worked with women of the Yukon in the 1970s and 1980s to tell their life stories. The women who speak in *When I Was Small – I Wan Kwikw* are younger than those who worked with Cruikshank, and they do not incorporate as many traditional stories in their narratives. But like the women who worked with Cruikshank, they provide glimpses into persistence and change in a time of enormous change. Beverley Frank, Gertrude Ned, Laura Thevarge, and Rose Agnes Whitley are to be thanked for sharing their lives, Lisa Matthewson for editing the volume, and UBC Press for publishing it. (KEREN RICE)

Daniel J. Levitin. *This Is Your Brain on Music: The Science of a Human Obsession*
Penguin 2006. x, 322. \$18.50

Daniel Levitin's book is remarkable for its simplicity and accessibility, while also being remarkable for its complexity and comprehensiveness of theoretical topics and issues. Levitin asks, 'If there are twelve notes within an octave, why are there only seven letters ...?' He answers, '[T]his may just be an invention by musicians to make non-musicians feel inadequate.' Levitin does not make non-musicians feel inadequate. In clear, plain language he gives explanations of music, music perception, music cognition, and the neurological bases of each, making these dimensions of music more understandable to the musicians as well.

This book invites immediate comparisons with Oliver Sacks's (2007) book of stories of the neurological bases of people's experiences with music, *Musicophilia*, or the most similar book, Robert Jourdain's (1998) *Music, the Brain, and Ecstasy*. Rather than Jourdain's musical element-by-element explanation, or a neurological, brain-structure approach such as 'this is what the dorsal temporal lobes do,' Levitin stories his own experience, human experience, research studies as process, and even the development of theories, resulting in a strongly holistic, readable, and even entertaining approach to theoretical explanation.

This style is consistent with his stated preferences in music research: an interest in mind rather than brain, in function rather than structure. He says, 'The point for me isn't to develop a map of the brain, but to understand how it works, ... the functions of the mind, and knowing where they occur doesn't interest me unless the where can tell us something about how and why.' On balance he does this in the book, although

there is also considerable 'what' and perhaps less 'why.' He declares another important research preference for the use of holistic, 'real' music rather than atomistic elements of sound. 'Too many scientists study artificial melodies using artificial sounds – things that are so removed from music, it's not clear what we're doing.'

The book seems structured to introduce basic ideas early, examining them in depth later. For example, he introduces emotional communication in chapter 2 and then devotes a whole chapter to it later. The first two chapters present a comprehensive examination of what music is, probably familiar to musicians but necessary for non-musicians. Chapter 3 is the real beginning of the 'brain on music' part of the book, presenting an introduction to the mind and brain. He explores some important concepts such as plasticity, does an overview of some key brain parts and how they process sound and music, and reviews the basics of perception. In the next chapter Levitin moves from perception to cognition, examining one of the fundamental phenomena of mind, anticipation or expectation. David Huron, a music cognitive science colleague of Levitin's, produced a whole book on this topic in the same year entitled *Sweet Anticipation*.

Chapter 5 presents an excellent explanation of theories of memory and knowledge. The discussion (storying) of categories and concepts is a wonderfully crafted tale of inquiry that covers all relevant theories while illustrating with musical examples from heavy metal to classical. It is a dramatic story with language such as 'Wittgenstein dealt the first blow to Aristotle by pulling the rug out from strict definitions of what a category is' and 'Armed with the knowledge of Wittgenstein, Rosch decided that ...' Although the theoretical explanation of general processes is excellent, one could be picky and point to a lack of comprehensiveness here in the music-related applications. For example, there is no reference to categorical pitch perception (Walker 1990), and Snyder's (2000) *Music and Memory* is not even in the reference list. As an academic I wanted more connection of assertions to references. Although there are chapter bibliographies, references are not connected to any ideas specifically.

In the remaining chapters Levitin explores the essence of music and emotion, musical expertise, personal preference for specific music, and the evolutionary origins of music. What is not included is any exploration of the effect of music as sound on the brain and body (Schneck and Berger 2006).

The rhetoric is journalistic, which makes easy reading. The musical illustrations are pan-stylistic, which makes it broadly relevant. And the scientific explanations are current and comprehensive, which make this book valuable to anyone wishing to understand the human obsession with music. (LEE BARTEL)

Anna Hoefnagels and Gordon E. Smith, editors.
*Folk Music, Traditional Music, Ethnomusicology:
 Canadian Perspectives, Past and Present*
 Cambridge Scholars. xiv, 274. US\$69.99

The fiftieth anniversary of the Canadian Society for Traditional Music / La Société canadienne pour les traditions musicales (CSTM/SCTM) in 2006 marked a milestone for the society and for Canadian music scholarship more generally. *Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present* features the proceedings of the society's Fiftieth Annual Conference that took place 3–5 November 2006 in Ottawa at Carleton University and the Canadian Museum of Civilization. This meeting provided a welcome occasion for its members to reflect on the rich history of the society – a history that has seen significant changes in scholarly research, musical practices, emergent technologies, and shifting identity boundaries over the past fifty years. Moreover, members were invited to consider the present shape and future of the society.

Edited by two of Canada's leading ethnomusicologists, Anna Hoefnagels and Gordon E. Smith, *Folk Music, Traditional Music, Ethnomusicology* provides a timely update to two previous ethnomusicological studies in Canada: Robert Witmer's *Ethnomusicology in Canada* (1990) and Beverley Diamond and Witmer's *Canadian Music: Issues of Hegemony and Identity* (1994). *Folk Music, Traditional Music, Ethnomusicology* showcases the diversity of folk music, traditional music, and ethnomusicological studies being conducted in Canada and/or by Canadian music scholars, and highlights some current theoretical and methodological issues and trends that will appeal to music scholars more broadly. Moreover, this volume begins to address some of the issues highlighted in Diamond's critical assessment of Canadian ethnomusicology, 'Canadian Reflections on Palindromes, Inversions, and Other Challenges to Ethnomusicology's Coherence' (2006), presented as part of an international roundtable at the fiftieth anniversary conference of the Society for Ethnomusicology in 2005.

This collection comprises twenty-four short papers, methodically organized into five sections according to common themes. Each section is preceded by a short editorial introduction that highlights the section's theme(s) and the individual papers, as well as a selection of relevant readings to aid in further research. In the first section, "Regional and Historical Perspectives," the six papers are linked by their focus on particular regions of Canada or examination of particular historical trends and issues in folk and traditional music scholarship in Canada and elsewhere. While each paper is well written and cogently argued, the papers with a regional focus are centred on the Atlantic provinces of Canada. It is unfortunate, but not altogether surprising – given the focus on anglophone

traditions in the Atlantic region that has pervaded Canadian folk music scholarship – that a broader sampling of Canada's traditional musics are not represented. Nevertheless, the authors tackle issues that can be applied to the study of musical practices more broadly.

The papers in the next section, 'Ethnomusicological Studies, Issues and Ideas,' address current issues and research methods in ethnomusicology, including the two interesting papers on the 'position' of the fieldworker by Judith Klassen and Kaley Mason. The third section, 'Performers, Traditions, and Musical Expressions,' provides a taste of the diversity of musics and current research interests in Canadian music scholarship, with articles on specific music traditions including Ontario old-time fiddling, Sephardic music, Torontonians hip hop, and karaoke. The fourth section is dedicated to First Peoples' Musical Traditions, with papers on musical communities in Southwestern Ontario, Newfoundland, and Oklahoma; these papers highlight important themes that pervade current ethnomusicological research, including gender politics, tradition, and diaspora. Lastly, the fifth section, 'The CSTM/SCTM: Reflections and Future Directions,' consists of reflections on the society's past, present, and future, prepared and presented by society members, including two of the society's past presidents and other distinguished Canadian music scholars.

This volume is intended as a contribution to published literature on ethnomusicological and folklore research in Canada, creating a new resource of historical, contemporary, and scholarly relevance that will appeal to academics and music enthusiasts alike. *Folk Music, Traditional Music, Ethnomusicology* is an excellent resource for anyone interested in the current state of ethnomusicological scholarship in Canada, and a good starting point for those interested in particular theoretical issues. If the scholarship presented in this volume, the activity of CSTM/SCTM members and others in Canada, and the burgeoning growth of university ethnomusicology programs across the country are any indication, there is an exciting new wave of activity in folk music, traditional music, and ethnomusicological scholarship in Canada. (MEGHAN FORSYTH)

Carol Malyon, editor. *Imagination in Action:
Thoughts on Creativity by Painters, Sculptors, Musicians, Poets,
Novelists, Teachers, Actors . . .*
Mercury. 221. \$19.95

Creativity is a much used and abused word in the twenty-first century – as it always has been. Psychologists and sociologists, pedagogues and aestheticians are equally obsessed with what the word can possibly

mean when it is deployed to describe the process of producing everything from children's fingerpainting to Michelangelo's Sistine Chapel frescoes, from Mozart's earliest compositions to advertising jingles, from Dante's *La Divina Commedia* to your favourite blog. Editor and writer Carol Malyon has gathered together the thoughts on this topic of forty-four Canadians who are creative in more than one field – and, as the book's subtitle suggests, the range is wide: from poetry to cooking, from needlework to choreography, from teaching to sculpting. Prompting them all with questions about things such as how they began their creative work, what audience they assume as they work, how they decide on a subject or form, Malyon elicits a wide variety of responses that, in their sheer diversity, point to something central about creativity: its individuality.

Some of the short responses in this collection are academic, complete with scholarly apparatus, while others are poetic or simply cryptic. Some are succinct and straightforward; others are convoluted and rambling. Some wax philosophic and general, others give us specifics. Some deal with the pragmatics of creating, others with the theory. Most are anecdotal and personal, but that alone cannot account for the diversity of not only content but even the reactions to this invitation to talk about their creative process. For each one that appears to enjoy the chance to explore the sources of their creativity there are others who cannot bear investigating or even articulating what they do or how they do it.

There are recurring ideas in the forty-four sections, nonetheless; for instance, the sense that creativity involves knowing what to leave out as well as what to put in returns in many guises. Sometimes it is expressed as a need to leave things for the reader/viewer/listener to think about (David Peacock); at other times, the reasons given are more personal and private. Audiences are obviously crucial to all the arts (and crafts), yet some of these creators stress that they create only for themselves, while others insist that one 'has to project over the footlights or the communication won't work' (Rod Anderson). Creative people need – and fear – feedback, it seems.

Many contributors stress that art does not come out of nothing, out of thin air – as the Romantic ideology of an earlier time suggested it could. Instead, it comes out of 'the mud, blood, chaos and joy that surround us,' as Deborah Stiles puts it. Anatans Sileika further reduces that Romantic ideology of genius in a particularly vivid manner: "'Creativity'" as a concept is a whore – it attaches itself to every activity to give it panache, to give it status. I am far fonder of craft, which is less pretentious.'

From what these short pieces tell us, creativity is sometimes solitary, sometimes social; it can be a matter either of withdrawal or of 'receptivity' – being open and having your antennae up (Kathryn Collins). For some, creating is a matter of control; for others,

improvisation and letting go are the only way. It may depend on the medium, of course, but it seems to depend even more on the person. For some, creating is a profound joy; for others, a necessary suffering. It can be playfully easy or painfully difficult. Creativity is seen as both innate and teachable, as both special and part of everyday life. Art is deeply physical and corporeal for some artists, utterly intellectual for others. In short – and this is the important message of this very readable and sometimes intriguing book – the creative process would appear to be as individual, as highly personal as the person experiencing it. (LINDA HUTCHEON)

David Taras, Maria Bakardjieva, and Frits Pannekoek, editors.
How Canadians Communicate II: Media, Globalization and Identity
 University of Calgary Press. xxii, 328. \$44.95

I have found it an interesting experience reading this book while we gear up for elections in Canada and the United States. It is perhaps at this time that we become most clearly aware of the differences between our two countries and when the idea of a Canadian identity seems to take on a more solid form. I spent a number of years living abroad and during that time was frequently asked if I was American. Upon learning that I was not from the United States, many people were curious to know what constituted a Canadian identity. I struggled to answer this question – usually replying, rather flippantly, that, because of our vast size and small population, the one thing that tied many Canadians together was the fact that we were not American. Some of this angst about identity seems to be deeply embedded in the discussion about media, globalization, and identity contained in the second volume of *How Canadians Communicate*.

In 2005, I had the opportunity to review the first volume of *How Canadians Communicate* and found it a worthy yet earnest consideration of Canadian communication in the new millennium. The second volume looks more specifically at how issues of media, globalization, and identity affect Canadian communication and offers a much more trenchant and timely analysis of the state of Canadian communication. It will be a useful resource for graduate students in media, communication, or policy studies. The book is divided into three sections: 'The Debate over Policy,' 'The Quest for Identity,' and 'The Struggle for Control.' The first volume offered an assessment of the state of each of the cultural industries in Canada. In this volume, the industry assessment continues, but attention turns more specifically to the relationship between the cultural industries, globalization, and identity. The clearer focus of this volume makes for a much livelier and more engaged discussion and offers some provocative challenges for the reader's consideration.

Two challenges in particular caught my attention and perhaps warranted further exploration. First, as many of the authors note, in the Canadian context, globalization largely means Americanization – and there seems to be an assumption that this is bad. Second, the concerns of the contributors to safeguard Canadian identity often seem to reflect a concern to protect Canadian industry. Like my inadequate explanation of ‘Canadianness’ outlined above, the book does not define what it means by Canadian identity, either assuming that as Canadians we will know, or presuming that, in a global context, it is ‘not Americanness’ – neither of which is satisfactory in a book that specifically addresses Canadian identity.

Many of the contributors write about Canadian identity (and its relationship to cultural industries) as if it had a definite form, and yet the vastness of our geography, our bilingual heritage, the patterns of immigration, and the size of our population mean that Canadian identity is shifting, fragmented, and diffuse. Governmental policies such as regulations on Canadian content or limits on foreign ownership do not protect Canadian identity; rather, they protect Canadian cultural industries that may be threatened in an increasingly globalized media world.

In his introduction, editor David Taras identifies four themes that occur throughout the book (Americanization, global governance, digital globalization, and corporate concentration), and they are an accurate description of the main subject areas of the contributors. More importantly, though, he writes,

[I]f there is a dividing line within this collection it is between optimists and pessimists. The optimists believe that Canada has all of the tools that it needs to create its own cultural space The pessimists . . . argue that Canada has few levers with which to control the onrushing tide of media change.

With few exceptions (e.g., Dornan’s contribution on foreign ownership), the contributors rarely stray from their optimistic or pessimistic perspectives, seeming to forget that threats often bring with them opportunities and that the unstable nature of Canadian identity may actually thrive in a context of globalization where the local is thrown into sharp relief against the global. (SARA-JANE FINLAY)

Thomas Mathien and D.G. Wright, editors.
Autobiography as Philosophy:
The Philosophical Uses of Self-Presentation
 Routledge 2006. x, 278. US \$140.00

From its title alone, it would be difficult to judge how many *UTQ* readers might be interested in this edited volume. It is perhaps not unreasonable

to assume that a collection of philosophy essays coming from Toronto would be written for – and for the most part, by – analytic philosophers who have in mind a particular understanding of ‘philosophy.’ Already certain of what philosophy is, we might expect them to enumerate the clear and distinct conditions under which autobiography will count ‘as philosophy,’ if ever it does. In their introduction, however, the editors take aim at this narrow conception of philosophy:

The writing of philosophy is now measured by professional standards. Those standards specify that, even where a text is not yet presented in a clear, impersonal and argumentative form, it should, in principle, be translatable into one [T]here are canons, instructions in their use, and the constant pressure of professional publication as an enforcement mechanism.

This is one of the more critical passages, but it suggests that contemporary conventions of professional philosophy might not lend themselves to a fair discussion of autobiographical writing. Must autobiography obey the idiomatic and argumentative forms of analytic philosophy if it is to be deemed philosophical? Is autobiography an epistemological enterprise? Could it be ‘translated’ into something abstract and impersonal? The answer is a guarded no.

While many such collections are criticized for a lack of cohesion among the essays, it is just this tension that energizes the volume and makes it interesting. The essays take their positions within a debate over what counts as philosophy and, for that matter, autobiography. If philosophers presume a distinction between fact and fiction, this border becomes troubled and contested. What, for instance, is the self and its relation to the language in which that self finds (self-)expression? Is the writing necessarily intentional and transparent, or do we agree with Hume who, as Donald Ainslie writes, ‘denies that we have special control over or insight into ourselves?’ How, then, will the self relate to itself and to others? In what terms will that self-relation take place – in philosophical terms, through literary discourse, metaphor, allegory, and other rhetorical figures? Moreover, how – by whose terms – shall we judge how these myriad approaches should relate? Does philosophy have the final word? This is an old quarrel between the Sophists and philosophy, and it might be difficult to persuade most philosophers of ‘the primacy of rhetoric in the pursuit of truth,’ as Domenico Pietropaolo puts it in his chapter on Vico.

The two editors themselves seem at odds in their contributions. Mathien enumerates several ‘communicative purposes’ of autobiography, each of which qualifies autobiography as ‘philosophical’ (note the diminutive adjectival form): confession, example, apology, consolation, and (more vaguely still) as an inquiry into human nature. Presumably, each of the collection’s

essays could be categorized accordingly. Meanwhile, Wright offers two tremendously nuanced and well-researched chapters, one on Montaigne, the other on Nietzsche. The essay on Montaigne is a study on the rhetorics of autobiographical vanity: how Montaigne steers a course between a vanity that would be distasteful to his reader, on the one hand, and excessive modesty, which would have little to recommend him to his reader, on the other. Fortunately, this essay departs from philosophical conventions to look at language and tone, asking how the autobiographer achieves a self-presentation that is neither too high nor too low. Giving an account of oneself is, then, a rhetorical matter. Confession can be a false display of 'humility,' for instance. Wright's essay on Nietzsche is equally fine and should have wide appeal not just to Nietzsche scholars, but to literary critics and historians. Wright emphasizes the rhetorical conditions under which autobiography is produced: 'Memory is unreliable, sincerity impossible to establish, language distorting, and the holy trinity of autobiographical persons – author, narrator, and protagonist – can seemingly never be made into One.' Here is some grist for the philosopher's mill, assuming she or he has read this far.

Although the essays in the volume are written by contemporary academics, the random congeries of authors they discuss are all long dead: Augustine, Abelard, Montaigne, Descartes, Vico, Hume, Rousseau, Newman, Mill, Nietzsche, Collingwood, and most recently, Russell. Incidentally, it is only the last who is presented as rejecting outright the possibility of 'philosophical' autobiography. Some readers may find many of these dead authors (all men, almost all white) somewhat uninspiring; but perhaps what is of greater interest is the manner in which each is treated, from life to text. My criticism of this collection is that none of the contributors discuss the compelling work in this field that has been done in the Continental tradition – starting with Foucault or Barthes, for instance – or the ways in which contemporary feminist philosophers and literary critics have taken up these issues, including Judith Butler, Adriana Cavarero, Hélène Cixous, and Denise Riley, to name a few. Thus, while the editors might guardedly refuse to capitulate to the conventions of professional philosophy, they also refuse to refuse these conventions outright. And this position might be wise, if the volume is destined for analytic philosophers for whom Continental treatments – and there are a good number of them – will prove unpersuasive.

While this collection admirably draws out some of the rhetorical stakes in the project of life-writing, it might appeal best to the reader who is not overly polarized by the analytic/Continental divide. Although the 'philosophy' announced in the title both provokes and misleads, I suspect that any mention of 'rhetoric' here would be less marketable, and we must take seriously not only the requirements of 'professional publication as

an enforcement mechanism,' but also the ways the borders of philosophy are patrolled. (STUART J. MURRAY)

Eleanor Cook. *Enigmas and Riddles in Literature*
Cambridge University Press 2006. xx, 292. US\$80.00

This is an extraordinary book. Its scholarship is dense and wide-ranging (over eras, literatures, countries, languages), its conceptual and theoretical frame and focus are developed carefully and precisely, and (what makes it extraordinary) its evocation of the many poems and texts it speaks to and through is light and clear and illuminating (despite the density of the scholarship surrounding them). One way of describing this fascinating book is to say that its 290 pages unpack the pun implicit in the etymologically unrelated Greek and Latin words for riddle (*griphus*) and for griffin (*gryps*, *gryphus*) by way of the sphinx (hybrid like the griffin and given to riddles, or more exactly, enigmas) and of Paul, I Corinthians 13:12 ('now I see through a glass darkly,' the King James translation of *in aenigmate*). We follow the trope of enigma (defined as a rhetorically closed simile) through Aristotle, Cicero, Quintilian, Donatus, and along another trail from Augustine to Aquinas. Biblical scholars and rhetoricians from antiquity through the Renaissance offer another access to the fascinating issues opened up here, as do a range of figurative examples, illustrations, paintings, and sculptures. Nonetheless, as Cook cautions early on, '[T]he focus of the book is on enigma in its literary context and thus on the realm of imaginative literature.' But 'the realm of lived experience and the realm of history' are also called upon as the rhetorical field of enigma is divided, subdivided, illustrated, and illuminated.

The table of contents offers a useful summary of the book's structure. The three case studies (Dante, 'Purgatorio' 27–33, Carroll and the Alice books, Stevens's later work) provide the major illustrations of the five masterplots into which the rhetorical field of enigma is divided: Pauline, Sphinxine/Oedipal, Cyclic, Random, Sibylline. We observe the riddling beasts of enigma personified (sphinx and griffin) and the history of enigma as rhetorical trope, leading to the Dante chapter. Riddle as scheme in the rhetorical sense and riddle as genre and mode lead to Alice, down the rabbit hole and through the mirror. The last sequence explores figures for enigma, moving to Wallace Stevens, the supreme fiction, and 'the structure of reality.' The Stevens case study makes clear that this taxonomy opens rather than closes questions, for 'the answers to the great riddles may themselves be enigmatic,' after which statement a Borges poem is quoted ('Oedipus and the Enigma' in John Hollander's elegant translation) to show how 'the answer does not end the enigma [so much] as start the story all over again.' Stevens,

however, does not offer simply another illustration; his presence infuses the book even when he is not directly cited (I don't know if there are any better readers of Stevens on this planet).

The Dante chapter examines how Dante offers 'an entire spectrum for the figure of enigma in a Pauline masterplot.' Cook meditates on the possibility of an intentional pun behind the Griffin that Beatrice contemplates, and suggests a reading of the Griffin 'as verbally a synonym for enigma and iconographically a partaker of the Eucharist,' and thus the possibility 'of the creature as Christ-as-Eucharist.' Riddle and mystery in all its senses follow next as questions of mode and genre are debated and riddle poems are surveyed and played with: Old English riddles, Emily Dickinson (I wish there could have been more of her riddling), George Herbert, Amy Clampitt, James Merrill, John Ashberry, A.R. Ammons, Mark Strand, and more. The section on riddle as scheme opens into the logogriph, the charade, the rebus (as, for example, our author: '[W]hat comes before M, but then follows after? You cannot decide? She's at work on this feast of a book with much laughter,' [a poor thing but mine own]), and directly into Carroll's Gryphon who likes to pun, for after all he is one. But even if 'we're all mad here,' as the Cheshire Cat claims, Cook suggests that 'Paul's mirror of this world, apprehended as if in an enigma, might well resemble the Looking Glass world.' The Stevens section shows how he moved from a play with riddles in his early poetry to genuine riddle poems. The word *enigma* first used in 1947 is the supreme fiction that his late poetry circles around.

A mild criticism: the index is insufficient. Given the complexity of the subject, the multiplicity of terms, references, definitions, and allusions, a full and cross-referenced index is necessary, especially since the early chapters provide definitions and illustrations that the later chapters pick up and expand. The book is a feast for the ear, eye, and mind. One learns so much and watches its author learning, too. (JUDITH SCHERER HERZ)

Miriam Fuchs and Craig Howes, editors. *Teaching Life Writing Texts*
Modern Language Association of America. xii, 402. US \$22.00

In the eight years I have been teaching undergraduate and graduate courses on life writing, I have longed for a book like *Teaching Life Writing Texts*, and I celebrate its publication. While scholarship in the field (which encompasses a wide variety of genres such as biography, autobiography, memoir) has been flourishing since the 1970s, this collection proves that life writing has 'arrived' in the classroom as well. Drawing on earlier and more specialized guides such as Carey-Webb and Benz's *Teaching and Testimony: Rigoberta Menchú and the North American Classroom* and Smith and Watson's *Reading Autobiography*,

contributors to *Teaching Life Writing Texts* address pedagogical issues that affect the discipline in the broadest terms to date.

In their introduction, the editors establish the importance of life writing within academia by providing a brief survey of key scholars such as James Olney, Philippe Lejeune, Paul John Eakin, Sidonie Smith, and Julia Watson, showing how their work has been complemented by a growing number of academic journals and conferences devoted to the subject. The editors then illuminate the ways in which life writing has been incorporated into curricula, arguing for the value obtained – and that will continue to be realized – by the teaching and studying of such texts.

In sharing their experiences as teachers (of predominantly English, or English translation texts) with their colleagues in a global context, contributors touch on issues affecting the development, management, and instruction of courses at every level of post-secondary education, and delivered to students in diverse institutions and locations. The course material discussed reflects the most significant topics driving life writing studies including ‘identity, subjectivity, memory, agency, history, and representation.’ Historical in breadth, the primary readings in the forty-three essays here (about five to ten pages each) range from the earliest forms of life writing like confession and biography to the most contemporary and innovative manifestations of the genre in electronic, performance, aural, graphic, and plastic art texts. Tracing what is unquestionably a long and rich tradition, some contributors reinforce the importance of the by-now-established course ‘regulars’ – such as St Augustine, Samuel Johnson, Lytton Strachey, and Anne Frank – and thus seem to work within, or point towards, a life writing canon. At the same time, they and/or others resist such an ‘authoritative’ list by pairing these ‘classics’ with lesser known authors or subjects – such as the American slave Olaudah Equiano, or Jason Kingsley and Mitchell Levitz who have Down syndrome – or by designing a whole course around narratives typically outside the academic mainstream, such as those about AIDS, drugs, depression, sexual abuse, sports, and food, to name but a few.

The collection is divided into two sections or ‘approaches’ – ‘Generic’ and ‘Cultural’ – that complement each other in underscoring the relevance of life writing for any and all humanities disciplines. Along the way, the essays offer an impressive array of sample syllabi, primary and secondary readings, class assignments, and exam questions. Three separate sections offering additional information for teaching include bibliographies, ‘Periodicals and Online Resources,’ and ‘Life Writing Centers, Programs, and Organizations.’ According to the editors, the book’s purpose is ‘to suggest the range and creativity of life writing in various departments and programs throughout the world and to share the experiences of our contributors as sources of encouragement for

new and veteran instructors of life writing.' The editors are most successful in achieving these goals. The essays make students out of the teachers, who will come to the book to (re)learn and to (re)think the pedagogical challenges, rewards, and implications of their profession. Ultimately, though, I read the collection as an accomplished work of life writing in itself, an example of auto/bio-criticism. The essays inscribe the personal motivations and interests determining the choices made by teachers in constructing and delivering their courses, just as the teachers record the confessional, auto/biographical responses by their students to that material. Demonstrating as much as explicating life writing genres, the essays will appeal not only to 'new and veteran instructors' in the field but also to anyone who counts oneself a student of life writing, whether inside or outside of the academy. (ELIZABETH PODNIEKS)

Linda Hutcheon. *A Theory of Adaptation*
Routledge 2006. xviii, 232. US \$27.95

Linda Hutcheon opens her new book provocatively: 'If you think adaptation can be understood by using novels and films alone, you're wrong.' And so she proceeds to theorize adaptation in a variety of media, including as her texts poems, novels, plays, operas, radio, and computer games. Her method, she says, is to 'identify a text-based issue that extends across a variety of media,' study it 'comparatively,' and 'tease out the theoretical implications.' Rather than follow a case-study model, then, she examines not only the 'formal entity' or adaptational product but the 'process of creation' involved in adaptation; she also scrutinizes the 'process of reception,' or how audiences take pleasure in consuming cultural remediations. Because so little work has been done on reception, she focuses on the 'modes of engagement' audiences experience when being told or shown – or when they interact with – adaptations; on what happens to an audience when a text moves from telling to showing, from one performance medium to another, or from either into a participatory mode, such as that of interactive video games. She looks at how stories 'travel,' in chapters on the adaptors and their motivations – economic lures and legal constraints, acquisition of cultural capital, and political commitments – and on the pleasures of consumption – the experience of 'knowingness,' the sense of being immersed or 'transported,' the 'comfort of ritual and recognition with the delight of surprise and novelty.' She considers, as well, the social and political, transcultural, indigenizing contexts the critic must investigate when writing about adaptation.

Like other recent critics of adaptation, such as Brian McFarlane, Robert Stam, Thomas Leitch, and Julie Sanders, Hutcheon concentrates on overturning the notion of fidelity aesthetics that once governed the discussion

about a remediation and its 'adapted text,' a term she prefers to the usual 'original' or 'source' text. In fidelity's place, she puts culture, and so theorizes a story's 'process of mutation or adjustment, through adaptation, to a particular cultural environment.' Borrowing a model from the biological sciences, then, she posits 'cultural transmission' as 'analogous to genetic transmission,' but, instead of genes, 'memes,' that, like genes, are 'replicators' and enable a text to compete for 'survival in the "meme pool."' The fittest stories undergo 'cultural selection' and not only survive but also 'flourish'; the qualities necessary for 'high survival value' are 'longevity,' 'fecundity,' and 'copying-fidelity.' Here, Hutcheon smuggles back into her theory the notion of fidelity that she had promised to discount, for 'copying-fidelity' is, as she defines it, a replication that 'chang[es] with each repetition, whether deliberate or not.' She admits, then, that 'some copying-fidelity is needed' as a result of 'changes across media and contexts.' Yet she brackets the historical forces and cultural changes that constitute the contexts in which consumers demand certain cultural documents in particular historical moments and geopolitical locations; likewise, the industrial and economic structures that affect media production and reproduction and the choices corporations make about both, which are notoriously difficult to assess.

Such issues, of course, more fittingly suit the case-study model Hutcheon eschews in favour of theoretical investigation. And Hutcheon's book is clearly a foundational text for anyone studying theories of adaptation, in any medium. The book's careful, intelligent theorizing of the field – without having deployed the often useless categories that many novel-to-film studies spawn – means that scholars, graduate students, undergraduates, and general readers will find it extremely valuable as they think about the kinds, values, and uses of cultural rewritings and remediations. Moreover, Hutcheon's inclusion of texts and media often excluded from such studies – opera, computer games, and so forth – makes this a particularly useful book. It will be a basic text for adaptation studies, an area just being constituted as a field. (DIANNE F. SADOFF)

Victor Li. *The Neo-Primitivist Turn: Critical Reflections on Alterity, Culture, and Modernity*
University of Toronto Press 2006. xii, 292. \$50.00

In this ambitious and genuinely interdisciplinary study of neo-primitivism, Victor Li proceeds to demonstrate in sophisticated theoretical analyses how the 'primitive' retains its currency in the euphemistic rhetoric of anti-primitivist positions ('multiculturalism,' 'individual cultures,' 'ethnic groups,' 'living tribes') and how the 'primitive' functions as a regulatory ideal against which to measure the shortcomings of Euro-American modernity. His task, he says, is to examine 'how neo-

primitivism as an anti-primitivist primitivism without primitives functions as an important theoretical concept in the writings of postmodern theorists Jean Baudrillard and Jean-François Lyotard, the literary and cultural studies scholar Marianna Torgovnick, the cultural anthropologist Marshall Sahlins, and the champion of philosophical modernity Jürgen Habermas.' No matter how much such theorists wish to distance themselves from the odious accusation of ethnocentrism, they invariably construct the primitive other as a being enclosed in a static mythic cosmology that is not open to modernity's self-reflexivity and development. Li shows with consummate skill how the West needs the primitive other in order to become critical of itself.

Li draws a particularly useful distinction between two kinds of theorists: those who posit a continuity between 'us' and 'them' by arguing that the primitive is simply a backward version of the modern subject, and those who insist on the radical alterity of the primitive other. In spite of such diametrically opposed positions, he maintains, both camps end up legitimizing the superiority of Western civilization. Primitives are either considered to be inferior and thus justifiably superseded by modern civilization, or they are seen as a corrective to the malaise experienced by Western modernity. Even the anthropologically trained theorists erase the voice of the primitive, resorting to a hypothetical 'primitivism without primitives.' One of the most interesting chapters in *The Neo-Primitivist Turn* examines the complex arguments advanced by Marshall Sahlins and Gananath Obeyesekere; with a gifted storyteller's ability to keep the reader interested in the narrative, Li recounts the disagreement between the two anthropologists who interpreted the response of the Hawaiians to the appearance of Captain Cook in diametrically opposed ways. In the end, argues Li, it is the anthropologist who is installed in the seat of knowledge, thereby reintroducing the ethnocentrism both Sahlins and Obeyesekere wish to expel from their thinking.

In the process of demonstrating the tendency to smuggle a disavowed ethnocentrism into their arguments through the back door, Li deepens and reorients our understanding of highly debated theorists such as Baudrillard, Lyotard, and Habermas. The value of Li's interpretations of these theorists lies not only in the interesting conclusions he reaches but also in the crucial observations he makes along the way.

The Neo-Primitivist Turn is solidly grounded in the scholarship of both anthropology and theory; Li quotes from a wide variety of sources to strengthen the interpretations he uses to support his argument. He has an excellent grasp of Continental philosophy (Herder, Hegel, Kant) and of contemporary theory (aside from Baudrillard, Lyotard, and Habermas, he is well versed in Derrida, Levinas, Levi-Strauss, Spivak, Taylor, Barthes, Blanchot, de Certeau, and Foucault). This study is not

just an engagement with a topical subject but also an invitation to reconsider the 'canon' of contemporary theory.

It was a real pleasure to follow the twists and turns of an intellectually nimble mind capable of assessing competing theoretical claims; Li always remains respectful of the theorists he deconstructs while having the courage to disagree with them. He consistently argues his case on the basis of serious consideration of the positions that he proceeds to dismantle with consummate analytical skill and intellectual integrity. (EVELYN COBLEY)

Allan Hepburn, editor. *Troubled Legacies: Narrative and Inheritance*
University of Toronto Press. viii, 298. \$50.00

If inheritances 'change destinies and instigate stories,' as Allan Hepburn observes in introducing *Troubled Legacies*, his collection makes the point that inheritances do so by swerving from or disturbing lines of transmission. His point is not surprising since narrative requires disequilibrium, but the notion of 'troubled legacy' is especially pertinent to the tense relations (political, familial, national, literary) at issue in this volume of essays on nineteenth- and twentieth-century British and Irish fiction. Nor is it an accident that in a volume investigating different forms of inheritable property, from tangible landed estates to the intangible 'property' of national identity and literary tradition, the troubling existence of Ireland in an uneasy United Kingdom should form a prominent thread. Primarily a set of readings, *Troubled Legacies* is pulled together by an insistent interest in how issues of tradition, allegiance, and belonging coming from the past bear on the definition and redefinition of modern identities, both personal and transpersonal, in the novels under discussion. The dominant theme, however, is fiction's negotiation of inheritance in relation to the national and cultural identities central to personal subjectivities.

Questions of national identity focus the first cluster of essays. Patrick O'Malley opens with an essay on Sydney Owenson's foundational national tale, *The Wild Irish Girl*, which argues that Owenson's attempt at a reconciliation of Ireland and England hinges on the erasure of Catholic Ireland and its past. Equally skeptical of the conciliations offered by national tales, Ann Gaylin reads Sheridan Le Fanu's *Uncle Silas* as unravelling their binary structure, and presents the Anglo-Irish themselves as the 'uncanny' that allows for such unravelling. Turning to George Eliot's *Daniel Deronda*, Natalie Rose approaches it as a rewriting of Burkean models of inheritance, in part under the pressure of debates over race and nation in the 1870s. In doing so, her essay makes perceptive play with the often overlooked Irishness of Lydia Glasher. The strongest essay in this cluster is an intriguing reading of Trollope's Palliser series by Sara Maurer, which shows not only how Ireland haunts these novels but, more originally, how they seek to induce

in their English readers an 'Irish state of mind,' in the sense of producing a feeling of national identification that remains necessarily vicarious. Her argument is articulated through a notion of 'displaced enjoyment' attached to both marital and national union, providing a fresh take on their often observed conjunction.

While the Irish motif remains in play in the rest of the collection – indeed, one of the strengths of the volume is its interweaving of motifs and issues – the final six essays move into the foreground questions of literary inheritance and ideas about property and gender. Carol Davison 'reopens' *The Strange Case of Dr Jekyll and Mr Hyde* by stressing its gothic roots, while Jay Dickson offers an alert analysis of how Forster deploys the motif of sudden death in novels like *The Longest Journey* to work out his own ambivalent relationship to a Victorian legacy both personal and literary. Bradley Clissold's essay on Joyce's *Portrait of the Artist as a Young Man*, downplaying the novel's Irish context, links Joyce's 'disinheritance' plot to the period's fascination with theories of heredity. Also downplaying Irishness, Maria DiBattista produces an eloquent meditation on Elizabeth Bowen's wrestling with the difficulty of transmitting a novelist's intangible 'estate.' Turning to a much more tangible property, Allan Hepburn looks at Waugh's *Brideshead Revisited*, noting that property tends to drift away from men to women in late modernist fiction and arguing that Waugh's novel is symptomatic of a recognition that the very disruption of traditional inheritance patterns opened up entry for the culturally ambitious middle class. The volume concludes with an essay by Jason Polley on Banville's recent fiction wherein women are given a voice, as well as property, but makes clear at the same time that they gain an identity precisely when property loses its significance. In this way, Polley suggests, Banville 'liberates' the iconic wild Irish girl. By opening up and drawing attention to the wayward trajectories and effects of matters of inheritance, *Troubled Legacies* makes a valuable contribution to our understanding of British and Irish fiction. (INA FERRIS)

Faye Hammill. *Canadian Literature*

Edinburgh University Press. xxvi, 220. £65.00, £15.99

Faye Hammill's new contribution to the Edinburgh Critical Guides to Literature series is a rarity: a survey of Canadian literature published in an international venue. The 'Series Preface' at the beginning of *Canadian Literature* promises 'readers clear and accessible routes through the texts, contexts, genres, historical periods and debates within the subject.' Hammill's volume meets most of these aims admirably and offers a useful and original interpretation of its subject for undergraduates working in a field with notoriously scarce pedagogical resources. The scope of the book

is necessarily broad. It begins with a chronology that juxtaposes 'historical events' with 'literary events,' and spans a period from 11,000 BC, the earliest date of confirmed 'human habitation' in Canada, to 2006, which saw the 'arrest of 15 terrorists, allegedly planning an attack on Ottawa.' A concise and focused 'introduction' follows the chronology and provides a historical overview of Canadian literature and its critical contexts that treats familiar topics: Canadian identity, emigration and immigration, confederation, cultural nationalism, and multiculturalism. The introduction also provides short sections on 'canon-making' and 'Indigenous Canadians' that valuably encourage students to question some traditional conceptions of Canadian literary history. The bulk of the book comprises four weighty chapters that treat larger themes and issues: 'Ethnicity, Race, Colonisation,' 'Wilderness, Cities, Regions,' 'Histories and Stories,' and, perhaps surprisingly, 'Desire.' These sections demonstrate Hammill's command of Canadian literary development and theory across region and period, and introduce ideas of some of Canada's leading critics, including Hutcheon, Frye, and Atwood.

Less satisfying are the lengthy sections of exegesis that ground these four ambitious chapters. Under each of the overarching themes, Hammill has selected five or six canonical texts to read closely. These readings are always competent and informative, but generate the impression, despite disclaimers, that the somewhat eclectic selection of texts is authoritative or representative. Of course it is easy to criticize a book such as this one for what it puts in and leaves out, but four chapters that were broader and more far-ranging in scope would have done a better job of providing an overview of the subject. I suspect that most instructors using this book will value the critical and theoretical material but, unless they wish to base a syllabus on the twenty-or-so texts Hammill reads closely, will find the textual summaries distracting. Each chapter nevertheless concludes with a useful bibliography of sources on its topic. 'Student Resources' and 'Further Reading' sections at the end of the book direct readers helpfully to copious relevant online and print sources.

At first, a chapter on 'Desire' placed alongside three other more conventionally 'Canadian' topics is jarring. But this proves to be an inspired decision on Hammill's part. The 'Desire' chapter is original in its exploration of topics such as 'the politics of sexuality,' 'racial and gendered hierarchies,' and 'the relationship between language and the body' and offers a delightful counter-narrative to the other sections of the book. Hammill also does a refreshing job of situating Canadian texts in the context of work by international theorists, including Barthes, Cixous, Derrida, Foucault, Kristeva, and Spivak, among others. Such an outward focus is rare in overviews of Canadian literature, and will be of value to students reading Canadian literature alongside other literatures. While Hammill's treatment of literary theory is contemporary, as is her exploration of debates about identity, ethnicity,

and multiculturalism, such accomplishment comes at the expense of much of Canada's literary tradition. There is almost no discussion in the book of historical aesthetic movements. The index reveals numerous welcome page references to 'postmodernism' and 'postcolonialism,' but romanticism, realism, and modernism are not even listed. More attention to these foundational aesthetics would have made the historical overview the book provides much more useful, and would have offered context for the more contemporary material. But this is nevertheless a timely book that instructors of Canadian literature may want to recommend to their students. (COLIN HILL)

Smaro Kamboureli and Roy Miki, editors. *Trans.Can.Lit: Resituating the Study of Canadian Literature*
Wilfrid Laurier University Press. xviii, 234. \$36.95

Edited by noted CanLit scholars Smaro Kamboureli and Roy Miki, *Trans.Can.Lit: Resituating the Study of Canadian Literature* serves notice of a generational shift in the state of research into English-Canadian literature, following its establishment – as a career-creating, grant-giving, and book-publishing institution/industry – in the early 1970s. The days of fervent nationalism, thematic criticism, and feminist insurgency have been superseded by fretting over cultural identity (or identities) in the context of globalization, concern for establishing a workable critical theory that will respect (and reflect) the multitudinous solitudes of Canada and its literatures, and the call for fresh examination of 'Indigeneity.'

Asserts Kamboureli in her preface, 'CanLit' now speaks to and about Canada as 'an unimaginable community,' that is to say, as an unfinished project, 'always transitioning.' Its state is 'precarious,' 'nervous,' and rich with complex ambiguities or ambiguous complexes. This inherent 'elsewhereness' of Canada necessitates 'new terms of engagement' with its literature(s).

Despite this appeal for the 'new,' Kamboureli views CanLit specialists as still struggling to define this bit of real estate in relation to 'the British, the Commonwealth, and the American' (and the French), though now with reference to (and sometimes regard for) First Nations, gay and lesbian, and minority cultural voices. If so, we cannot repeal Northrop Frye's decades-old provocation, 'Where is here?'

Diana Brydon kicks off this baker's dozen of papers (dating from a 2005 conference) by asking that CanLit scholars read 'our national literature in global contexts and in dialogue with Indigenous concerns.' She also proposes that we study 'the texts emerging from the new South Africa, as it undergoes its own metamorphoses, from an apartheid settler state to a multicultural democracy.' To do so, however, we would need a domestic 'Truth and Reconciliation' commission to address the

wrongs the British-Franco, white-supremacist settler-state has committed against Aboriginal peoples and ethnic minorities.

Lee Maracle feels that Salish models of oratory, unlike the 'Western,' convey 'a powerful sense of justice,' encourage holistic thinking, and utilize a 'lean, poetic, dramatic ... structure.' Yet her schema erects just one more 'collapsible' binary opposition.

Stephen Slemon suggests that 'CanLit' is imperilled both by the displacement of literary study by 'Media and Communication Studies' and by universities bidding new minority-group professors accept conventional scholarly models and values. Richard Cavell also registers a cogent point: 'Canada is the product of not one but two empires, and thus ... we were international before we were national.' His vision of Canada as a shadowy offshoot of European imperialism is remarkable because it is unflinchingly *political*.

Lily Cho tasks us to dwell in the 'dissonance between diaspora and citizenship ... to enable memory to tear away at the coherence of national forgettings.' Scholars must interrogate Canadian history so that the true nature of Confederation – invasion, exploitation of land and people, and Anglo jingoism – is revealed.

Len Findlay's anchor paper reminds us of 'Canada's paradoxical status as a First World / Third World client state' but also of the constant effort (as Daniel Coleman's contribution attests) 'to recentre sanctimonious nordicities at the expense of Canada's hurtful history.' The 'Great White North' stays 'white' by whitewashing its racism.

Trans.Can.Lit specifies problems of our contemporary literary scholarship: either too much navel-gazing or too much cheerleading for the 'global'; either too great an exclusion of 'others' or too great their 'assimilation' to bourgeois, liberal norms. This critique is useful, but it is limited by the 'false consciousness' that 'new' thought is being produced.

No, 'CanLit' remains the expression of an imperially implanted, (progressive) conservative, European monarchy wedded culturally and economically to a libertarian, radical republic. Wherever 'here' is, it begins here, in this *essential* contradiction of our existence. (As such, our 'ancestors' – Frye, George Grant, Pierre Elliott Trudeau, etc., remain *embarrassingly* pertinent.)

Perhaps the 'new' content of this truth would have emerged in *Trans.Can.Lit* had there been more close reading (like that performed by Lianne Moyes) and more historical and political discussion (as in the essays of Cho and Findlay). Maybe next time. (GEORGE ELLIOTT CLARKE)

Daniel Coleman. *White Civility: The Literary Project of English Canada*
University of Toronto Press. x, 320. \$55.00

'Race' has always been the *bête noire* of the 'Great White North': a phantasm as haunting and as starkly invisible as a sasquatch. Thus, in his

polemical and magisterial monograph, *White Civility: The Literary Project of English Canada*, Daniel Coleman samples examples of British (or European) racist – seldom explicitly racist – thinking in our literature and defines them as expressing authors' fantasies of establishing Canada as a pro-British imperial and nominally Christian state that requires no-nonsense, European-derived, patriarchal oversight. As Coleman posits, such dreams were hardly simply anti-subaltern. No, they were either mandates to uplift 'raced' others (so that, schooled in this etiquette, they could be utilized as partisans of – or even as cannon fodder for – the paternalistic monarchy) or laments their inevitable disappearance as Darwinian failures (cue D.C. Scott's 1898 poem, 'The Onondaga Madonna,' albeit a work Coleman does not cite).

Coleman cites 'four ubiquitous allegorical figures' of the ur-'Anglo,' intellectual project to construct Canada – the Dominion – as a realm of ordered, civil, kindly, mannered, cultured, 'pacific,' and distinctly British/Nordic whiteness. First, there is the 'Loyalist brother,' a character whose fetishization obscures the violence the British and their allies employed during the American Revolution – as well as the fact that the 'Loyalists' themselves were not, mainly, British, but 'Germans, Dutch, and Iroquois.' (I must add the factoid that 10% of the Loyalists were African American.) Second, there is 'the enterprising Scottish orphan,' a character who illustrates how 'the pan-ethnic leeway of Britishness allowed Scots who were being driven off their lands in Scotland an upward social mobility in the colonies unavailable back home.' Third, the Protestant 'muscular Christian' stereotype provided a model for non-Anglo-Saxon immigrants on how they should comport themselves (exercising industry and thrift, eschewing 'ethnic' politics and alcohol, and accepting – humbly – British tutelage and rule). Coleman's fourth figure, 'the maturing colonial son,' allegorizes Canada 'as a youth that has recently emerged from its colonial dependency' and is now ready to shoulder its rightful share of Rudyard Kipling's 'white man's burden.' Collectively, this quartet of archetypes – hallmarks of colonial and post-Confederation CanLit – produced, Coleman insists, 'the privileged, normative status of British whiteness in English Canada.'

Coleman chooses well his 'supporting' texts and characters: Major John Richardson's novels, *The Canadian Brothers* (1840) and *Wacousta* (1832); Ralph Connor's novels, *The Man from Glengarry* (1901) and *The Foreigner* (1910); Hugh MacLennan's *Barometer Rising* (1941); Sinclair Ross's *As for Me and My House* (1941); Sara Jeannette Duncan's *The Imperialist* (1904); John Marlyn's *Under the Ribs of Death* (1957); and James De Mille's *Strange Manuscript Found in a Copper Cylinder* (1888). Close readings tease out – suss out – the often archly subtle ways in which authors advance a British/Scottish/Nordic/European vision of Canada as the

Christian 'white man's country,' loyal to Crown values/virtues, and superior to the American rabble's 'turbulent' republicanism.

As compelling and as cogent as Coleman's analysis is, three problems beset his important study. He acknowledges one: by centralizing white-Anglo-Saxon-Celtic Protestant (and Catholic) texts, he risks marginalizing socio-political discourse by Canadian academics and intellectuals 'of colour,' many of whom have been pinpointing, for decades now, the insidious politesse of white Canadian racialism, so famous – in 'black comedy' – for its superb subtlety. While it is vital that Caucasian Canadian scholars examine Caucasian Canadian racialism, thus dashing it as opposed to whitewashing it, this project must not omit previous, anti-racist scholarship (such as that of Vincent D'Oyley, Carl James, Max Dorsinville, Makeda Silvera, and *many* others). A second fault in Coleman's argument is his insistence that white Canadian racialism is rooted in its dispossession of First Nations peoples. This point ignores the historical reality that colonial Canada was also an African slaveholding society. Hence, notions of *blackness* as well as *redness* affected conceptions of social status and state formation. Third, while no scholar can examine or mention everything and everyone, there are yet striking omissions in Coleman's bibliography and citations: from the noxious racist caricatures of Thomas Chandler Haliburton's *Clockmaker* sketches to MacLennan's published, racist utterances in interviews, and on to the missed opportunities to grapple with the critical race theories of Frantz Fanon and Toni Morrison. Yet, one needs the black presence to render Canadian 'raced' whiteness most visible . . . (GEORGE ELLIOTT CLARKE)

Bonnie MacLachlan and Judith Fletcher, editors. *Virginity Revisited: Configurations of the Unpossessed Body*
University of Toronto Press. x, 204. \$55.00

This book of essays originated in a conference at the University of Western Ontario in 1998 and consists of revised contributions to that gathering, plus some added later. The nine chapters range in subject from Greek antiquity through ancient Rome and European history up to a novel by Margaret Atwood. Female virginity has long been a symbol of familial, social, or national integrity and purity. The virgin has power and creates desire. Thus, although the essays range over such a large time span, they are united by this central issue of controlling or determining the state of female bodies. Together the chapters – all well written – provide a fascinating panorama of men's fascination with female sexual status.

Bonnie MacLachlan reviews this panorama in her clear and interesting introduction to the subject. She begins with a brief comment on

contemporary society, including the idea of recovering one's virginity (as a modern movement espouses), then comments on the power of virginity, both as stored energy available to a husband in marriage and as a form of independence from male control. Virginity, she stresses, is a social construct.

First come the Greeks. Eleanor Irwin investigates virgin goddesses in Greek myth and their connection to water, hearth, and fertility. A virgin goddess such as Artemis, for instance, was also called on to help in childbirth. Judith Fletcher looks at three tragedies of Aeschylus that include a chorus of young unmarried women. These choruses represent female figures in public space, contesting men's power to curb them. Fletcher links their resistance to their in-between state and sees in the plays a process of yielding to male authority that initiates them into adult status. Ann Hanson, known for her studies of Greek medical writers, explores the ancient doctors' views of the pubescent female. They thought that she could maintain health only if she submitted to intercourse and pregnancy. Hanson gives a lively description of the doctors' model of female insides and several recorded case histories, then points out changed views in Roman medical writers.

Holt Parker takes us to Rome and the Vestal Virgins who guarded the city hearth. Parker draws on cultural anthropology to show that theirs was a 'magical virginity,' an embodiment of Roman safety and health. At times of turmoil a Vestal Virgin could be accused of unchastity and become a scapegoat. She was buried alive in what amounted to a form of human sacrifice.

Two essays focus on the Virgin Mary. Kate Cooper calls attention to the importance for Christian theology of women's view of Mary in late antiquity: she was both virgin and 'Mother of God.' Cooper draws on 'narrative psychology' to show that Mary provided a model for married women, while devotion to Mary united women across classes and allowed some women to claim authoritative roles. Jennifer Sutherland analyzes the poetic work *Marie Carmina* by Walter of Wimborne, a thirteenth-century cleric who found Mary more approachable than the Father. His language is sensuous, child-like, and violent by turns as he contemplates her story.

Also on Christianity, Ilse Friesen discusses a remarkable image of the crucified, bearded virgin St Wilgefortis. Her image was interchangeable with that of the robed Christ on the cross and may have originated as a misinterpretation of the latter. Her cult became popular throughout Europe from 1400 on, especially (but not only) among women. Friesen suggests that she represents the mingling of genders found also in visions of the crucified Christ. Thomas Lennon calls attention to Pierre-Daniel Huet, a seventeenth-century bishop who defended the

idea of the virgin birth by appealing to pagan stories of miraculous births, for truth resides in tradition. This controversial view takes virginity as non-physical.

Finally, Anne Geddes Bailey writes about Margaret Atwood's novel *Alias Grace*. She gives a clear and fascinating reading of a complex novel, focusing on the heroine's teasingly failing quite to 'remember' an episode that would reveal whether she is still virgin. The man's desire to know becomes desire for her, while she wields power by controlling her narrative. The reader too wants to know; both are answered and not answered. This essay is a fitting close to a collection that beautifully reveals how encumbered with meanings the 'intact' female body has been. (EVA STEHLE)

Rod Preece. *Brute Souls, Happy Beasts, and Evolution:
The Historical Status of Animals*
UBC Press 2005. x, 480. \$34.94

Rod Preece is an animal advocate taking issue with the literature of animal advocacy: work in animal studies has, he claims, misrepresented the Western tradition. It has blamed Christianity for the notion that animals were created for human use, ignoring its concern with our stewardship of creation. A multi-faceted history of human-animal relations has been flattened into the 'ideological myth' of a Western arrogance that was ended only by the heroic intervention of Bentham in ethics and Darwin in science.

Preece amasses abundant evidence from the fifth century BC to the present to show that care for non-human animals, respect for their capacities, and opposition to ill-treating them have appeared in all periods. His rich and wide-ranging study shows that similar ideas have surfaced and resurfaced throughout history. Within this complexity is a roughly chronological story, with early chapters concentrating on the debate concerning animal souls, most relevant to the pre-scientific era, and later ones moving through the Renaissance view of the 'happy beast,' eighteenth-century precursors to evolutionary thought, and nineteenth-century anti-vivisection. Preece's defence of classical thinking on animals goes beyond praise for long-recognized animal advocates such as Pythagoras: even Aristotle, generally condemned within animal studies for saying that animals were made for men, also wrote of animals as having souls and their own kind of wisdom. Likewise Preece defends Christian thinking, not just in the famous compassion of St Francis of Assisi or the heterodox notions of animal soul prevalent later among radical Protestants, but even in Augustine and Aquinas. Augustine denied animals a rational soul but acknowledged their capacities for feeling, and Aquinas advocated kindness to animals even

if, mostly, for anthropocentric reasons. When it comes to the secular Enlightenment, so often blamed within animal studies for fostering indifference to animal being, Preece points out that the Cartesian notion of the animal as unfeeling machine was no more than a much-derided minority view.

Preece argues that Darwin's theory of natural selection, so often seen as a watershed in our understanding of our animal nature, did not have revolutionary implications for human status: it is the idea of evolution, not its exact mechanism, that places humans in close kinship with other animals, and that idea was hinted at in antiquity and elaborated in the eighteenth century. Yet elsewhere, it appears that the idea of evolution is irrelevant anyway, since beliefs about our relations to other animals are not what governs our conduct towards them. Those who believed animals had no immortal souls could be as kind to them as those who did not, and evolutionists were often crueller than creationists. What is important, Preece considers, is not our philosophy about animals but our feeling for them.

Preece ends by advocating practical measures: legislation to curb our selfish use of animals, education to nurture our feelings for them. Proper consideration for other animals should be based not on abstract rights but on an appreciation of what is best for each individual species, to which end he advocates empirical study of different animals. Yet he pays little attention to the now copious literature of modern ethology dedicated to such study. In finding his own ethical solutions Preece relies on moral individualism: the significant advances he sees are in humanism, with its concern for the individual self, and Kant's categorical imperative, which can be extended beyond the species barrier. The biocentric view within recent ecology, emphasizing the urgent need for an ethic of responsibility to the living environment as a whole, forms no part of his picture. His commitment to the idea of a spiritual essence to selfhood is at odds with more recent attempts to rethink sympathy for animals in material terms, such as Ralph Acampora's advocacy of a compassion based in philosophy of body. But if Preece cannot solve all the philosophical problems of our relation to other animals, he has beautifully demonstrated the historical richness and complexity of the approach to those problems in the Western tradition; he amply establishes its inclusion of an ancient strand of feeling for other animals; and he writes eloquently of the value of that feeling. (JANE SPENCER)

Jamie Benidickson. *The Culture of Flushing:
A Social and Legal History of Sewage*
UBC Press. xxiv, 404. \$29.95

While there are tens of thousands of books and articles about the rise of railroads in Britain and North America, a much smaller literature exists

about the history of toilets and sewage. Whether this absence of attention is the product of some deep and longstanding collective psychoanalytic conflict need not detain us, for the truth is that very few scholars have had the inclination or courage to tackle the question of how urban areas relieved themselves of vast quantities of human excreta. If the topic does not seem as glamorous as the iron horse, it is nevertheless a subject that occupied a vast amount of attention in the nineteenth century as large urban agglomerations took root in the United States, Canada, and Britain.

In this wide-ranging study, Jamie Benidickson explores the social, legal, and cultural history of flushing human excrement into bodies of water. He argues that the culture of flushing did not arise by accident but was in fact the result of self-conscious policies in both Europe and North America. As Benidickson puts it, 'Water became a "sink" by design.' There was nothing inevitable or foreordained about the use of rivers, streams, and lakes for flushing away bodily waste. Rather, the conjunction of various historical forces – the rise of expansive water supply systems, nineteenth-century understandings of disease and public health, new legal doctrines that sanctioned the discharge of waste – explains how flushing human waste rose to dominance, indeed has become so deeply ingrained and taken for granted that most people scarcely give pulling the toilet handle a second thought.

In one of the most compelling sections of the book, Benidickson examines those who objected to the idea of discharging waste into waterways. These people advocated for the conservation of so-called night soil; they placed their faith in the men who came in the middle of the night to empty privies and carried off the waste to rural hinterlands where it was returned to the soil, thereby renewing the fertility of the land. Night soil's journey paralleled the more significant trade in horse manure. Many nineteenth-century cities carted and barged manure from stables to farms to help boost the nutrient content of the surrounding soil so it could grow more hay, which was then shipped in the reverse direction to cities so that horses – the nineteenth century's most important urban animal – could be fed. To these advocates of waste recycling, the idea of flushing excrement into water was wrong because it wasted valuable nutrients, not to mention the economic opportunity that came with recycling them back onto the land. "What is a nuisance in London," one English barrister explained, "is a source of revenue in Brussels." The argument of the recyclers was a forceful one, made all the more so when those who objected to flushing away human excrement pointed to the growing guano trade, bird droppings mined and shipped from Peru to help support the fertility of farms in Britain and North America, a trade that first began in the 1850s. Why go through all the trouble of

importing soil nutrients when one could harvest nutrients from human and animal excrement close to home, they asked.

The legacy of all the flushing is almost unfathomable. While the flushing regime has caused the complete loss of some rivers, Benidickson notes that the full consequences of this taken-for-granted activity not only await assessment, but are growing by the day as reports emerge of the discovery of antibiotics, antidepressants, and even sunscreens in water supplies. Nor are the stunning consequences of such a mundane daily activity likely to improve if people continue to distance themselves from their bodily wastes and their ecological consequences through automated toilet-flushing mechanisms and self-closing seats. It is time that the members of the industrialized world thought more about what happens in their bathrooms and its wider implications for the world. Benidickson's book is a great place to start that intellectual journey. (TED STEINBERG)

R. Cheran, Darshan Ambalavanar, and Chelva Kanaganayakam,
editors. *History and Imagination: Tamil Culture in the Global
Context*

TSAR. xii, 202. \$28.95

This collection of essays grew out of the inaugural Tamil Studies Conference, 'Tropes, Territories and Competing Realities,' which took place at the University of Toronto in May, 2006. Authors discuss both traditional and modern perspectives focusing on identity ruptures in Tamilnadu (India), Sri Lanka, and Canada.

Layne Little refers to the great rupture between ancient (*cankam*) and medieval world views – what he calls 'cultural bereavement' and 'precarious moment of birth' – in his case study of the *Tirumurukarruppatai*. Archana Venkatesan focuses on the *matal* poems of Tirumankai and Ceyankontar to show how they are on the other side of this first rupture but still struggling creatively with it; disruption of the natural order of love in the poems is a symbol of the larger rupture in world view. According to Susan Schomburg, rupture occurred in connection with Islam's attempt to indigenize by creating an Islamic Tamil literature between the seventeenth and nineteenth centuries; this provoked an identity crisis for Muslims (especially in connection with the behaviour of women), one that was exacerbated by colonialism and modernity. These historically based studies show how Tamils coped with deep cultural ruptures. Despite their pain, they did so with imagination and in ways that retained enough continuity to maintain their sense of identity. The current question is whether they will be able to do so effectively in response to recent ruptures caused by modernity, civil war, and diasporas.

Some essays are about how Tamils in Tamilnadu and Sri Lanka cope today with dramatic social and political changes. Anand Pandian, for instance, shows how one caste maintains a traditional dominant identity, which relies on an ethic that emerged in connection with cultivation or 'moralized landscapes' and how it generalizes that identity to other Tamils as 'civility' and 'civilization.' For V. Geetha, there are changes in fiction by or about marginal communities that would have been impossible before the development of Dalit (outcaste) literature; these rework ideologies such as feminism or socialism to produce a new social realism. Discussing the challenge of spoken language to modern Tamil writers, E. Annamalai traces the emergence of the public sphere in colonial Tamilnadu with its bilingual elite (English and literary Tamil speakers), which gradually changes as novels come to incorporate the language of ordinary people into the speech of characters who represent regions or castes. Ravi Vaitheespara examines the history of the Tamil left's perspective on ethnic conflict in Sri Lanka. He shows that the left, even though it had taken up the cause of justice for ethnic minorities, soon sided with Sri Lankan nationalism. Even when they turned their attention to Tamils, they focused on Tamil terrorism and hoped that cosmopolitanism would replace it. This amounted, he says, to the marginalization of justice for ethnic minorities. Recent Tamil literature in Sri Lanka, observes Chelva Kanaganayakam, takes up themes of displacement, nostalgia, identity, memory, cultural conflict, and power and in the process creates new myths, vocabularies, perceptions of space, and even a dramatic shift in ontology. In the words of W.B. Yeats, 'a terrible beauty is born.'

Joseph Chandrakanthan and R. Cheran bring the idea of rupture in the literatures and lives of Tamils into Canada. Chandrakanathan's case study, set in Toronto, is about the seemingly unsurpassable linguistic gap between two cultures, Tamil and Canadian, at its most delicate interface: communication between physicians and Tamils, especially the elderly, in connection with terminal illness. This is due to the lack of Tamil equivalents for English medical terms and Western bioethics. Cheran writes about the deep ambivalence of Tamils in Toronto over homelands and hostlands. They express this by imaginatively reinventing their former localized cultures in the form of two hundred Tamil organizations in Toronto.

This anthology not only documents how space, gender, kingship, religious experience, and identities have changed dramatically at pivotal moments in Tamil history but also contributes to comparative scholarly analysis. It will attract academics in many disciplines and also educated readers who are interested in one of Canada's largest immigrant communities. The level of scholarship is very high. This is a landmark in Tamil studies, which brings together the theories of eminent scholars from many fields and countries. (KATHERINE K. YOUNG)

Paul Robert Magocsi. *Ukraine: An Illustrated History*
University of Toronto Press. x, 336. \$75.00

Readers interested in Ukraine will remember nostalgically Professor Magocsi's excellent *Ukraine: A Historical Atlas*, which has long been out of print. With the publication of *Ukraine: An Illustrated History*, those looking for historical maps of this country will finally obtain an easily available and reliable source for their genealogical or historical research. Yet this book serves a much greater audience than just enthusiasts of historical cartography. Each of the forty-six historical maps serves as the centrepiece of a short chapter discussing the relevant period of Ukrainian history. The book is also embellished with hundreds of well-chosen illustrations, from regional landscapes to historical monuments to portraits of prominent individuals. In other words, this attractive volume can serve as an introduction to Ukrainian history for the general reader. It can also be used as a textbook.

In this latter capacity, the book under review is ideal for those readers who find it challenging to make it through the eight hundred pages of Magocsi's monumental *Ukraine: A History*. The present volume is essentially a very good, updated distillation of the larger historical survey; most maps also originate from the same source. The shorter work lacks a bibliography or a list of recommended reading, but readers can always find these in the longer survey. *Ukraine: An Illustrated History* has also inherited its predecessor's main strength when compared to other histories of Ukraine – detailed coverage of Ukraine's national minorities. Even in the shorter work, the author provides the best treatment of the history of the Jews, Mennonites, and Crimean Tatars in what is now Ukraine. His analysis of Soviet 'nativization' policies during the 1920s is also much more balanced than that of other historians, who focus exclusively on the 'Ukrainization' component, while giving short shrift to other ethnic groups. Another notable strength of Magocsi's work is the attention to detail in border changes. Ukraine's western border, in particular, was altered a number of times during the turbulent twentieth century. This is the only survey of Ukrainian history that clearly guides the reader through these (and previous) territorial changes.

While narrating the millennia-long history of the land, which eventually became the Ukrainian state, Magocsi never misses an opportunity to tell a good story: for example, the one about the bubonic plague entering Europe in 1341 through the port of Caffa (present-day Feodosiia) or about Ukrainians recalling the navigational skills of their itinerant salt traders by naming the Milky Way after them as Chumaks' Road (*Chumats'kyi Shliakh*). The author's interpretations of well-known historical events are also refreshing. For example, he proposes to analyze the seventeenth-century Khmelnytsky Rebellion not simply as a

Polish-Ukrainian confrontation but as a 'civil conflict among the Rus (Ukrainians) themselves – couched in terms of religion and ethnicity.'

For a work covering almost two millennia in the space of three hundred pages, Magocsi's book is remarkably error-free. I have my doubts about the positioning of Nikolai Gogol's portrait in the section on ethnic Russians; it would probably be in its rightful place in the section on ethnic Ukrainians somewhere before the images of Taras Shevchenko and Lesia Ukrainka. Neither Pavel Postyshev nor Stanislav Kosior appears with Stalin on photo 38.9 as stated in the caption. I hope that in the next edition of this valuable text Magocsi will include a separate chapter on the 2004 Orange Revolution, possibly accompanied by a map of territorial voting patterns in that controversial presidential election. As it stands now, the Soviet collapse and the history of independent Ukraine are covered in a single chapter, and the Orange Revolution – the event which greatly increased interest in Ukraine among Western readers – gets only two short concluding paragraphs.

The author, his cartographers and research assistants, and the staff at the University of Toronto Press all deserve credit for producing a very handsome volume that will surely be popular as a gift among Ukrainian Canadians. (SERHY YEKELCHYK)

Louise McKinney. *New Orleans: A Cultural History*
Oxford University Press. xvii, 250. US \$24.95

This is the twenty-second volume in the series that Oxford University Press calls *Cityscapes*, and although its author, Louise McKinney, is a native of Toronto who now lives in Atlanta, she raised her family in New Orleans and she deeply knows – and loves – the Crescent City. She worked for several years for the New Orleans Jazz and Heritage Festival's 'Jazz Fest' publication, and she has taught creative writing, journalism, and composition at universities in New Orleans.

Her scholarship on New Orleans and her grace in delivering her material are considerable. She organizes her book by neighbourhood – an excellent approach, for New Orleans is a city of distinct districts, each with its own rich history and cultural traditions. She engages the French Quarter, of course, but also the Faubourgs Tremé and Marigny, as well as the Bywater, the Irish Channel, Lakeview and the university area, even the north shore of Lake Ponchartrain and the Cajun territories to the city's west and southwest. She updates and upgrades the previous introductions to the city for tourists who hope to make a well-informed visit (see Delehanty; also Cowan et al.), for she brings a degree of sophistication – particularly literary, musical, architectural, and culinary – to her subject that one misses in her rivals. In fact, so rich is the book's coverage of the various purlieus of the storied city that it transcends the

travel-writing or tourist-guide genre to seek a place alongside other recent, more academic histories and geographies of the city by Ned Sublette, Richard Campanella, and Kevin Fox Gotham.

McKinney moves deftly around the city, navigating her unique collision of centuries, art forms, social classes, races, and meanings as well as anyone. For example, in a chapter toward the middle of the book, she touches on the timeless musical chants of the street vendors, which leads her to the poetry of Arthur Pfister and then some dozen decades back to the cultural commentary of Lafcadio Hearn, then to the contemporary trumpeting of Kermit Ruffins, then back to a discussion of the New Orleans roots of Edgar Degas, with notes about the Little Peoples Place, Saint Augustine Church, Vaughn's Pub, and the house on Saint Ann Street where voodoo priestess and beautician Marie Laveau lived: yes, all of this, in a dozen pages, and with the same elegant grace one imagines McKinney exuding as she moves through a crowded, jostling street-party at carnival time without spilling a single sip from her glass or pausing to straighten her mask. The easy density and wild diversity of the book match the old city herself in pitch-perfect harmony. McKinney, in sum, knows her way around.

McKinney's book was finished in the months immediately preceding Hurricane Katrina and the levee failure of 29 August 2005, events many feared had finished the city itself forever. As McKinney writes, 'It will take a long time before sickening views of New Orleans rooftops, near submerged in dark channels of water, drain entirely from memory.' However, as the city struggles back to life, McKinney's book serves as some of the dressing on her wounds and a vividly woven map to the cultural treasures she embodies, invaluable to any newcomer who wants to know what to look for and how to savour it. (T.R. JOHNSON)

Michael P. Carroll. *American Catholics in the Protestant Imagination: Rethinking the Academic Study of Religion*
 Johns Hopkins University Press. xx, 220. US \$49.95

Sociologist Michael P. Carroll challenges historians of religion on the traditional interpretation of Catholic immigrants coming to North America. He doubts the interpretation of Charles A. Goodrich in his history of 1851, which proposed that Catholics were degraded by their historical ties to an inferior brand of Christianity, and thus were not suitable immigrants. Carroll contends that secular historians for the last 150 years adopted this historical model when writing immigrant history. He writes that 'Protestant metanarratives' set the historical environment determining the image of American Catholic immigrants as being more foreign and less than good Americans. From chapter to chapter, Carroll

cleanses the historical air to make way for objective history. His research published elsewhere leads him inevitably to this conclusion.

Carroll corrects two misinterpretations and questions two others. He reviews the myth that Irish immigrants were historically devout Catholics coming to North America and demonstrates that both Protestant and Catholic Irish settled there. Owing to the absence of Catholic clergy in the American south, many Catholic settlers drifted into Protestant communities for fellowship. He also contends that the post-Famine Irish Catholics developed their devout Catholic culture in North America and founded staunch Catholic communities on the East Coast, the Midwest, and the California coast. Carroll writes that the type of Catholicism that 'Irish American immigrants and their immediate descendants embraced was very similar to the type of Catholicism that the strong-farmer class in Ireland adopted,' that is to say, it was functionally providing a national identity rather than devout Catholicism.

Carroll gives us an alternative look at Italian piety. He argues that Italian piety was formed in North America and was not a rethread of Italian regional piety imported from Italy. Essential differences distinguished North American Italian piety from Italian. Italian Catholics in North America formed their own network of Italian-American parishes, Italian-American Madonnas, Italian-American patron saints, and Italian-American religious customs. Carroll calls on the authority of Silvano Thomasi to say that 'the festas most popular with early immigrants were the ones with a pan-Italian, not a localized, appeal.' Also, Carroll points out that Italian-American piety was distinct from Irish-American piety dominating American Catholic culture when the Italians arrived.

Carroll's research on Acadian Catholics has led him to the conclusion that, after the Expulsion from Acadia by the British Army, the Acadians did not carry Gallican Catholicism to New Orleans. He doubts the romantic picture of Acadians as devout Catholics found in the famous poem 'Evangeline' published in 1856 by Henry Wadsworth Longfellow. The Cajuns, after arriving in Louisiana, initiated their own practices of Catholicism, which were unique to them, but for Carroll there is 'no evidence that Cajun males had ever exercised authority in the religious sphere.'

The fourth group of immigrants Carroll explores is Hispanic Catholics who arrived in the major US cities and throughout the south. He argues that their Catholicism was not carried lock, stock, and barrel from their home countries but created anew in the United States. Put under the historical microscope, Hispanic devotions and pilgrimages do not have a lengthy history but emerged after the Second World War in the United States. Their devotions are recent and specific to the needs and desires of Hispanic newcomers.

Carroll's research raises questions about the traditional ideology of American historians, which has been tinged by the degradation narrative of history presuming Catholics to be less American. Carroll contends that Catholic newcomers in North America finding themselves in a new religious and political environment created a new brand of Catholicism that was unique to their circumstances in North America. Historians of religion will take note of Carroll's provocative contentions and discover a more thoughtful understanding of American religious history.

(TERENCE J. FAY)

Donald Harman Akenson. *Some Family:
The Mormons and How Humanity Keeps Track of Itself*
McGill-Queen's University Press. x, 350. \$34.95

Some Family: The Mormons and How Humanity Keeps Track of Itself is a fascinating blend of the history of the Church of Jesus Christ of Latter-day Saints, genealogical technique, and family narratives, which spans disciplines and offers a critical analysis that is both wide-ranging and rich in detail. Donald Akenson combines what might be considered, especially by Saints, occasional irreverent remarks and detailed description with an appreciative assessment of the Latter-day Saints' meticulous, indeed obsessive, record keeping.

Akenson describes the politics and the theology of genealogy, not only for the Latter-day Saints, but for a number of other groups and cultures as well (such as, for example, the subversive narratives created by Snorri Sturluson in *The Prose Edda*). He convincingly argues and demonstrates that thinking about how humanity keeps track of itself is important and a subject worthy of in-depth study and greater attention more broadly. Akenson begins with the assertion that genealogy is narrative, that is, that it is ultimately stories about ourselves that reflect what we believe and how we wish others to see us.

In relation to the Mormons, Akenson argues that all of their efforts to create genealogical records are contingent on their creation story, both in terms of the genesis story and in reference to the beginning of Mormonism. Thus Akenson spends considerable time delving into the story of Joseph Smith, the founder (or prophet) of Mormonism. Akenson traces the theological roots of the baptism of the dead or, as he describes it, the Latter-day Saints' 'mission to retro-save the world' and links it convincingly to the manner in which the Saints keep records today.

The historical accuracy of some of Akenson's assertions is difficult to assess, in part because of the very colourful character of Joseph Smith himself and the number of conflicting pieces of evidence surrounding the process by which he 'received' the Book of Mormon and other

sacred texts. Akenson's conversational and blunt style is decidedly engaging, amusing, and sometimes distracting. For example, in assessing Smith's writings Akenson states, 'The sample shows unambiguously that at this point Joseph Smith was still engaged in a complete scam (not a holy sham): the material is risible, being a jumble of mock-Hebrew, Ogam, pictographs, misformed Greek letters, and glyphs made to look vaguely Egyptian. It is the sort of thing a smart twelve-year-old would do.' Yet Akenson is clearly willing to give Smith his due as the founder of one of the world's important modern religions when he states, 'The clear point is that Joseph Smith had invented a great religious text (not a good novel, a great religious text), and he knew it.'

The book outlines some of the possible ways (what Akenson calls 'grammars of genealogy') in which genealogy is recorded. Akenson points to the limitations of the Standard Double System employed by the LDS. His main objection is that it forces a particular version of the story of kinship and is more about how the LDS (and any group using this system) wish to portray genealogical narrative than a representation of 'fact.' The Standard Double System both excludes and minimizes particular types of relationships, rendering them invisible or unimportant in the resulting narrative. Throughout his analysis Akenson attends to the impact the choice of narrative grammar has on the presence of women in the story of a group. Despite its limitations, Akenson concludes that the Mormon project, which has resulted in the world's largest database on individual humans, is indeed useful although not, perhaps, in the ways in which Mormons intend it to be.

There are three small frustrations I experienced while reading this book. First, it might have been helpful if Akenson had described his methods in the body of the text. The footnotes are somewhat helpful in this regard and are interesting in their own right, but I was interested in more detail about the sources and method by which Akenson put his arguments together. Moreover, there is a tendency to find oneself following Akenson down an interesting side road or path without fully understanding why one is there. To be sure, the journey is almost always interesting, no matter what the destination. Finally, Akenson tends to essentialize Mormons as a monolithic mass. To be fair, he acknowledges their dynamic nature across time but often paints them with broad strokes, such as noting that present day Saints are 'so conservative socially,' a fact that may be true for some, even the majority, of Saints, but by no means all. This group is textured and complex and cannot be simply characterized.

Genealogy aside, this book is replete with fascinating detail about the ways in which groups are embedded in cultural and societal events that shape the telling of stories. Although the central theme of the book is Mormon genealogy, the journey on which Akenson takes the reader is

much broader and speaks to the importance of storytelling in identity creation and maintenance. (LORI BEAMAN)

Nancy L. Rhoden, editor. *English Atlantics Revisited: Essays Honouring Professor Ian K. Steele*
McGill-Queen's University Press. xxviii, 528. \$85.00

John M. Murrin opens the final essay of this collection by remarking that a 'festschrift . . . seldom adds greatly to the reputations of the contributors.' However, he continues, these essays 'reflect serious research, much of it in archival sources, combined with careful thinking about difficult questions, most of which have been inspired by Ian K. Steele's own writing.' Reviewing *English Atlantics Revisited* almost feels superfluous, thanks to Murrin's reflections on the notable contributions offered in the other sixteen essays, presented along with his own analysis of Steele's role in creating current conceptions of the English Atlantic world.

Like most collections of essays honouring prominent scholars, this volume opens with an Introduction from the editor. Nancy L. Rhoden outlines the historiography of the Atlantic world, providing context for and drawing connections among the assorted contributions. The sixteen essays that constitute the core of the collection are then presented in five sections, grouped thematically to represent the stages of Steele's career. The first section consists of two essays focusing on 'Contexts,' with Richard R. Johnson commenting on the political economy of English imperial ventures in the Atlantic and John Shy glowingly assessing Steele's skill as a military historian.

Essays by Barbara C. Murison, Randy Dunn, and Stacy L. Lorenz comprise the second section, 'Political Economy.' Murison details the career of William Blathwayt, a steadfast functionary positioned at the centre of processes that 'rationaliz[ed] the running of the empire' in the 1670s and 1680s by implementing 'armed force, legal coercion, and administrative expansion and pressure.' While military options were sometimes useful, Blathwayt more often gathered power to the metropole, away from the peripheries, through an efficient management of information that allowed him to expand and bring coherence to imperial administration.

The third section, 'The Maritime Atlantic,' includes contributions by Neil Kennedy, Sara Morrison, Michael Dove, and Daniel A. Baugh. In an analysis of the Hudson's Bay Company, Dove notes the theories explaining the company's seemingly conservative operations in the northernmost reaches of the New World. He asserts that prior explanations glossed over 'the degree of diplomatic uncertainty present in the Atlantic world for much of the eighteenth century and its resounding effect on the scope and pattern of the fur trade in North America.' Dove

describes a business model that took into account not only changes in nautical technology but also geopolitical realities and uncertainties of the North Atlantic.

Jon W. Parmenter, Alexander V. Campbell, and Michelle A. Hamilton each analyzed 'Amerindian and Military Frontiers' for the fourth section. Campbell refers to the activities of the Royal American Regiment between 1755 and 1772 as a 'dynamic Atlantic microcosm.' He deftly weaves together the stories of officers and soldiers, from recruitment in the Old World through service and settlement in the New World, as he demonstrates how this regiment approached many of the social, economic, and cultural issues that preoccupy modern scholars. Association with the Royal Americans presented many soldiers with opportunities and advantages during their Atlantic world migrations.

In the final section, 'Social History,' David J. Norton, Kenneth A. Lockridge, Nancy L. Rhoden, and Margaret M.R. Kellow offer perspectives on society and culture in the early modern Atlantic world. In an intriguing essay examining the lives of the Swedish Hesselius brothers, Lockridge presents a complex analysis of identity and acculturation in multi-ethnic and multi-racial Philadelphia during the early and middle eighteenth century. The bulk of the essay focuses on Gustavus, the first professionally trained portrait painter in the American colonies. On the basis of his insightful portraits of two Delaware chiefs, Lockridge questions to what extent Gustavus moved beyond the original nausea that the seeming disorder of the heterogeneous middle colonies incited in him.

The volume concludes with Murrin's essay. Space constraints do not permit consideration of each essay for this review, but Murrin's contribution is a bonus that probes each for its significance while suggesting useful connections, questions, and critiques.

English Atlantics Revisited delivers more than the title suggests. It underscores Steele's concept of the Atlantic uniting, rather than dividing, English peoples and places (or holdings), yet the essays also skilfully draw in many non-English participants from throughout the Atlantic world. (CARL ROBERT KEYES)

Reginald C. Stuart. *Dispersed Relations:
Americans and Canadians in Upper North America*
Woodrow Wilson Center Press and Johns Hopkins University
Press. xvi, 404. US \$60.00

This book presents new, little-known material and contributes to a new understanding of familiar material by treating it in an original and stimulating way. Indeed, it does each of these things in a way that is both impressive and daunting. Effectively a painstaking synthesis of the entire history of Canada-US interactions from the beginnings to, literally, the present

moment, *Dispersed Relations* engages the whole of the relationship, however defined. Drawing upon his long career as a historian of the United States in Canada, Stuart is much more than up to the massive task he sets for himself. Most studies of Canada-US relations focus upon governmental and stakeholder analyses, sometimes within an apt historical context. Stuart does this, certainly, and he does so with a historical understanding that is deep and precise, but he also treats what he calls the cultural and social realms in ways that are both extensive and detailed. These concerns are usually ignored in favour of the political and economic, or highlight personal relations between prime ministers and presidents, so seeing them treated as the coequal considerations they are is refreshing.

The superior scholarship here is the book's greatest strength. Stuart knows the literature of Canada-US history generally, and US history in particular. That is no surprise. But the great strength of *Dispersed Relations* is that its reference base is also utterly contemporary and also utterly thorough. For every point he makes, Stuart backs up his assertion with note after note of contemporary references, and these are drawn from a wide range of publications. Most impressively, Stuart has scoured the newspapers, demonstrating time after time that a particular crisis or issue garnered just the reactions he sees in the one country or the other. This feat is especially impressive, throughout, in its implications for Canada-US interactions in the present century, and particularly since 9/11.

By moving well beyond the political and economic realms, and by positing its subject as 'Upper North America' (rather than the usual Canada and the United States – nation-states), *Dispersed Relations* both reconsiders previous books on Canada-US relations and considerably extends their treatment. Indeed, the synthetic scope of Stuart's manuscript makes previous attempts pale by comparison.

Tellingly, after this book was very favourably reviewed in the *Literary Review of Canada*, Michael Adams – a person who has asserted Canadian cultural difference from Americans as directly as any recent commentator – took the trouble to respond and assert, again, his differing view. Condescending to Stuart's book, Adams asserts that its appeal is to those 'seeking the case for essential similarity,' that ideological stance and preferred outcome determines analysis (June 2008). While doubtless such things matter here – witness only the historical ubiquity of anti-Americanism among English Canadians as a cultural trait, detailed in Stuart's book in myriad ways – Adams's repost is ironically indicative of the strength and complexity of the analysis found in *Dispersed Relations*. Whatever generalizations might be drawn, Stuart's work confirms the historical variety, intimacy, and persistence of Canadian-American relations – cultural, economic, political, and social – which have demonstrated both difference and similarity as our two societies have evolved in Upper North America. Steeped as it is in historical insight, thorough in its

analyses, *Dispersed Relations* is an outstanding book and ought to be read by any student of Canada-US relations. (ROBERT THACKER)

Avigail Eisenberg, editor. *Diversity and Equality:
The Changing Framework of Freedom in Canada*
UBC Press. 224. \$29.95

This is a collection of essays on questions of political philosophy about the rights of minority groups and peoples that in recent years have engaged the Canadian body politic. The editor, Avigail Eisenberg, and the other eight contributors are scholars at the University of Victoria. The book shows that a lively and talented interdisciplinary community of scholars has emerged at Uvic and that their work is fundamental to understanding the distinctive quality of the liberal democracy that Canada is becoming.

At one level, this is a very Canadian book. Canada's multinational and multi-ethnic nature provide fertile ground for thinking about how the freedom of cultural and religious minorities and first peoples should be accommodated with other fundamental rights. Dealing humanely and rationally with issues of diversity, one might say, is Canada's philosophic niche. Yet these essays also deal with issues of universal importance. In philosophically navigating their way through issues of diversity, Canadians serve as pilots for a global community whose peace and well-being increasingly depends on the accommodation of difference.

A common foil for nearly all of the essays in this collection is the presumption that there is a culturally and religiously neutral liberalism that can gauge the amount of freedom that ought to be afforded non-mainstream groups. James Tully's opening essay sets the tone in advocating a 'dialogical civic freedom' through which relations among groups are worked out according to settlements reached through mutually respectful negotiations rather than top-down solutions imposed by state authorities. John McLaren and Jeremy Webber's essays of religious freedom critique the unreflective secularism that permeates judicial decisions and systematically undervalues religious experience.

Maneesha Deckha's feminist appraisal of cultural identity claims and Colin Macleod's concerns about attributing cultural identity interests to children are less sanguine about the limits of cultural diversity. Deckha would resist cultural diversity claims that intersect classical equality concerns about subordination and hierarchy. Macleod questions attributing cultural interests to children when doing so imperils their non-identity interests. Choosing to place culture integrity interests ahead of other conditions of well-being, he argues, is for adults, not for children.

The book gives a lot of attention to the misuse of 'culture' as a category of legal analysis, particularly with respect to Aboriginal peoples. Treating Indigenous peoples as cultural minorities, James Tully argues, is a serious act of mis-recognition that stands in the way of a working at reconciliation with them through respectful dialogue. Shauna McRanor is critical of the kind of liberalism that, by viewing relations with Aboriginal peoples primarily through the lens of cultural diversity, appears to accept the assertion of Euro-state sovereignty over Aboriginal peoples as unproblematic. While Avigail Eisenberg carefully rebuts arguments that claims based on cultural integrity should be dismissed because they are too inscrutable, or essentialist, or conflict-producing, she is highly critical of the way the Supreme Court of Canada has transformed disputes that are fundamentally about questionable claims of Canadian state sovereignty over Aboriginal peoples into tests of whether a particular activity is integral to a First People's culture. Cindy Holder looks to the focus on freedom to participate in distinctive collective activities as the best guide to dealing with culture rights.

The most frequent target of criticism in the book is the Supreme Court of Canada. In the age of the Charter, the Supreme Court is called upon to act as a national political philosopher on these questions of equality and diversity. Neil Vallance's chapter indicates that often its philosophical work in this area is pretty amateurish, and no more so than in its inconsistent and use of the term *culture*, a term that it has been used 494 times since 1982, but has never been defined.

All Canadians, but none more than the justices of the Supreme Court, can benefit from this thoughtful set of essays on issues at the centre of Canada's distinctive character as a highly diverse political community.
(PETER H. RUSSELL)

Stephen J. Pyne. *Awful Splendour:
A Fire History of Canada*
UBC Press. xxx, 549. \$85.00, 34.95

Most Canadians experience forest fire as a spectacular threat through media coverage of events in Canada, California, Australia, and Europe. Canada is what Stephen Pyne describes as a 'fire power' and *Awful Splendour* is his 549-page history of forest fire in Canada. His primary objectives are to describe 'why (and how) [forest] fire exists in Canada' and to narrate 'the story of Canada as viewed by fire.'

The book includes a prologue that starts with the last ice age, three major sections he describes as Books, and an epilogue focused on fire management policy. Book 1, 'Torch,' describes Canada's forest vegetation, climate, topography, and both natural and anthropogenic sources of fire. Book 2, 'Axe,' describes how early European settlers experienced fire and how their use of it to clear land and the slash that resulted from their

logging practices contributed to many disasters, such as the 1825 Miramichi fire. Book 3, 'Engine,' describes how federal and provincial governments developed Canada's fire-management organizations.

Pyne has impeccable credentials for the task at hand. He spent fifteen summers on a fire crew on the North Rim of the Grand Canyon, and he is an award-winning author of several books dealing with, for example, fire management in the United States and Australia. Both his extensive knowledge of fire and fire management in other countries and his sound understanding of fire, its behaviour, management, and ecological impact are clearly evident throughout the book. However, given the spatial, temporal, and political scope of his topic, it's understandable that his writing reveals both strengths and weaknesses.

He presents many fresh new perspectives and a wealth of facts that will be new to most readers, of which his characterization of Canada's fire environment in terms of concentric rings around Hudson Bay is a good example. I was not aware that the federal government played a significant role in the early days of fire management, particularly in the west, nor did I know that smoke jumpers fought fire in Manitoba. He summarizes interesting historical accounts of some early explorers who described fire and its impact on our forest landscapes, and he documents the development of the Canadian Forest Fire Danger Rating System that is used by fire managers across Canada and several other countries.

Pyne narrates the story of Canada as viewed by fire but, were Canadian forest fires able to articulate what they see, I expect most would describe the *provincial* fire lookout tower observers, detection aircrafts, helicopters, air-tankers, and of course, firefighters that conspire to exclude them from their natural forest habitat. However, he devotes only roughly 135 pages to the twelve provincial and territorial forest fire organizations that (along with Parks Canada) actually manage fire, and much of the book reads like a chronicle of administrative changes in the Canadian Forest Service and its many federal predecessors. In Pyne's defence, this book is an institutional history and, as he points out, 'The text had to be shortened, and the provinces bore that burden ... A compromise that will satisfy no group fully.'

His desire to paint a comprehensive picture of fire exposes some lack of knowledge of Canada. He notes that, with the exception of some Group of Seven paintings of burned landscapes, Canada does not have a visual art of forest fires, but I expect Margaret Atwood – who spent many of her formative years in the forests of northern Ontario and Quebec with her father (a forest entomologist) and other members of her family – might be amused by Pyne's suggestion that she 'and those who followed her line of cultural inquiry ... would have done well to look beyond their literary texts and toward the world of woods, waters, and rocks that Canadians inhabited and from which they extracted their economy.'

My greatest disappointment, however, was with Pyne's failure to describe how technology has shaped forest fire management in Canada in recent years. During a recent visit to Alberta I met with a duty officer who illustrated how he used a computer-based resource tracking system developed by the British Columbia Ministry of Forests to project real-time displays of what resources were fighting what fires, and I spoke with a warehouse manager who described how she uses a computer-based inventory management system developed by the Ontario Ministry of Natural Resources to manage fire equipment owned by Alberta Sustainable Resources Development and equipment borrowed from other agencies throughout Canada and the United States. I sat in on a daily weather briefing delivered to field offices via the Internet and checked the national situation report to track fire activity across Canada. Pyne used free versus controlled combustion as a literary device to structure his history of forest fire management in Canada, and he drew on some of the ideas of Harold Innis, but he failed to recognize and describe how fire managers have exploited information technology and now live and work in the global village envisaged by Marshall McLuhan, one of Innis's intellectual descendants.

Weaknesses aside, Pyne is painfully correct when he characterizes Canada's relationship with forest fire by saying, 'Among the Earth's fire powers, Canada was more big than important. It was content to sell its pumps and planes and the software to run them but . . . not an originator of new ways to live on a fire-prone land.' We have, as Pyne has so well documented, demonstrated that we can suppress fires effectively to satisfy traditional land-management needs, but our climate and ecosystem management needs are evolving and we must relax our aggressive fire exclusion practices and leave more fire on the landscape for ecological reasons. (DAVID L. MARTELL)

Gerhard P. Bassler. *Vikings to U-Boats:
The German Experience in Newfoundland and Labrador*
McGill-Queen's University Press. x, 378. \$80.00

Describing this book as a 'labour of love' that began some forty years ago, Professor Bassler uses it to culminate his extensive research into the history of the German-speaking people of Newfoundland-Labrador. While it's a story that begins with hints of a German presence among the Viking settlers of first-millennium Canada, the principal narrative begins with the 1760s arrival on the Labrador coast of Moravian missionaries sent out from Germany. Elsewhere in the colony of Newfoundland, the German presence long remained limited to a small scattering of individuals of diverse background, most of whom were sojourners rather

than permanent settlers. Nevertheless, by 1914 the nucleus of an emerging German community had emerged in St John's.

Local attitudes toward these newcomers was 'predominantly positive,' including widespread acceptance of German-style lager beer brewed under the direction of craftsmen brought from the old country. Then came the Great War and with it a rapid and dramatic shift in the popular attitude toward those of German background living in Newfoundland-Labrador. Fuelled by the hysteria of wartime propaganda, which endlessly reported 'Hun' atrocities, local Germans, regardless of their individual innocence and degree of cultural assimilation, were viewed as enemy aliens, inherently disposed toward subversion. Even the pacifist Moravian missionaries were seen as a threat to the war effort, so much so that they were placed under police supervision. The net effect of the 1914-18 war, Bassler argues, was to cripple the German presence in Newfoundland-Labrador and leave a lasting legacy of distrust.

Old enmities broke out again when war with Germany resumed in 1939. If anything, things reached a new low for Germans who found themselves living in Newfoundland-Labrador. Incarceration, combined with acute ostracism, made life miserable, even for the small number of Germans of Jewish background who had fled to Newfoundland as refugees from Nazi oppression. Anyone who spoke German was regarded, both high and low among Newfoundlanders, as a potential traitor. Bassler further notes that there has been no postwar recognition or apology for the victimization suffered by Newfoundland's German-speaking minority. Instead, a folklore persists which claims that fifth-column treason flourished within this beleaguered and essentially blameless community.

Thus we have the paradox that a place with so very few Germans was perhaps the area where anti-German prejudice became most destructive. The reason, Bassler suggests, was first because the German community in Newfoundland-Labrador lacked the cohesion and leverage needed to mount a collective defence against its enemies. And here was a host community overwhelmingly composed of the native-born, most of whom had ethnic roots in the British Isles. Being thus 'closed, rural and culturally homogeneous,' the host had limited capacity to achieve a nuanced relationship with the 'other' as represented by those of German background.

Overall, Bassler's argument is persuasive, although at times claims that Newfoundland-Labrador had the potential to become a many-cultured community through acceptance of the German presence seem exaggerated. Perhaps that argument could be better advanced through investigation of the Aboriginal and francophone elements within the overall Newfoundland population. Furthermore, readers might have been given more detail about the transformation of the Moravian community

in Labrador, especially in the aftermath of World War One. To summarize, although expensive, this book offers an insightful assessment, particularly of how war shaped the Canadian experience through the first half of the last century. (DAVID A. SUTHERLAND)

Hans J. Michelmann, Donald C. Story, and Jeffrey S. Steeves,
editors. *Political Leadership and Representation in Canada:
Essays in Honour of John C. Courtney*
University of Toronto Press. xii, 220. \$55.00

Academics honoured by Festschrifts can surely ask for no more than well-written original research studies and interpretive analyses from former students and eminent senior colleagues on topics central to their teaching and research interests. Such is the accomplishment of this fine volume in honour of John Courtney, one of Canada's most respected political scientists, edited by three University of Saskatchewan colleagues.

Courtney has written authoritatively on Canadian political and governmental institutions: political parties, especially their leadership selection processes; the workings of Parliament; and the complex rules and procedures for conducting elections. The book's title, reflecting Courtney's intellectual enthusiasms, presages the authors' explorations of Courtneysque topics.

Reviews of edited collections often note a certain 'unevenness' – a polite way of saying that some contributions are strong, some decent, and others less than decent. Not so here. Each chapter well repays reading; none could be described as weak. Especially impressive is the extent of original research and the authors' capacity to convey their findings in clear, jargon-free prose – even those relying heavily on statistical data and quantitative techniques. A few words about each chapter.

In pursuing one of Courtney's central interests – party leadership conventions – Ken Carty perceptively analyses the long-term transformation of Canadian political parties, emphasizing organizational changes, such as the relationship between the central party apparatus and local constituency associations.

Elisabeth Gidengil and André Blais contribute a sophisticated (yet readily understandable by non-quantitative types) analysis demonstrating the surprisingly low and apparently declining influence of party leaders on vote choice in Canada. They also produce intriguing data showing that virtually all federal political party leaders' personal popularity declines over time.

Cristine de Clercy seeks out long-term trends in national party leaders' 'survival' – their time in office. In this useful contribution to the sparse Canadian literature on politicians' departure from office, she shows

clearly that survival rates are declining across all parties. Despite observing that political success, measured by electoral victories, is the best guarantee of survival, she does not explicitly compare prime ministers' tenure with that of opposition leaders, which would have made for a more convincing argument.

The case studies in Leslie Seidle's analysis of 'citizens speaking for themselves' are three recent experiments in public involvement in policy review and development, reflecting dissatisfaction with traditional channels of political representation. Seidle's clear-eyed assessment of their strengths and shortcomings leads into an important discussion of the relationship between new forms of public participation and conventional representative institutions.

Four decades after Courtney's dissertation on royal commissions, Gregory Marchildon revisits his research question and finds royal commissions useful and legitimate vehicles for developing new policy approaches. Marchildon proposes a set of criteria for determining when recourse to royal commissions is appropriate and applies them to two influential examples: the Hall Commission of the 1960s and the recent Romanow Commission.

Peter Ferguson's welcome, if discouraging, chapter looks at the effectiveness of recent changes to the Elections Act, requiring news media to provide standardized information on and citizen access to political polling data. Following a helpful review of political polling and media reportage on it, he presents data demonstrating convincingly that 'the law has failed to produce compliance,' leaving voters without the information needed to make informed decisions about polling results.

In identifying and explaining what he terms Canada's 'democratic malaise' George Perlin focuses on civic education, or rather the lack of it, warning that neglect of this essential element 'will progressively weaken our democracy.'

Stéphane Dion, in an essay written during his time on the backbenches, considers institutional reform and finds himself in agreement with Courtney's dictum that 'yesterday's reform often is today's problem.' Dion takes issue with the conventional wisdom about growth of an all-powerful 'centre' – the prime minister and his entourage. While predictably cautious about sweeping Senate reform, he argues for significant self-imposed restraints on the PM's Senate appointment prerogative.

The final chapter by Alan Cairns, analyzing the differences in anti-colonial nationalism in the Third World and in settler societies such as Canada, falls somewhat outside Courtney's academic interests. The conundrum, as Cairns shows, is that 'the anti-colonial challenge of indigenous nations to the theory and practice of the liberal democratic

state is a fundamental challenge to its very nature.' Unfortunately, Cairns suggests no resolution.

All told, a worthy tribute. (GRAHAM WHITE)

Hans J. Michelmann and Cristine de Clercy, editors.

Continuity and Change in Canadian Politics:

Essays in Honour of David E. Smith

University of Toronto Press 2006. vii, 273. \$55.00

A festschrift in honour of the distinguished political scientist David E. Smith, this collection of ten essays was designed 'to reflect David Smith's scholarly interests concerning Canadian federalism, political institutions, and the West.' To respond to this mandate, the collection's contributors, composed of his professional colleagues and former students, employ both analysis and advocacy.

In the opening article Peter Russell contrasts the failure of 'mega' efforts to achieve constitutional change, such as the Meech Lake and Charlottetown Accord, with the success of recent, more pragmatic, traditional, organic evolution 'à la Burke,' reminding us of our constitution's flexibility, its statutory, judicial, and customary capacity to adapt to our political needs. A good example of this approach is decentralization of the public service, which Donald Savoie argues would make it an effective instrument of regional interests, not merely in the delivery of federal programs but by assuming an active policy advisory role.

Perhaps the most engaging part of Thomas Courchene's two-part article are his suggestions on how Canada might retain and enhance its east/west social and political axis while accepting the loss of its economic sovereignty. Less convincing is his confident advocacy of greater north/south economic integration; in the wake of the current Wall Street debacle, the erasure of economic borders may not be so attractive, prudent, or inevitable.

Roger Gibbon's contribution, too, seems to have been overtaken by events and unforeseen contingencies. Written before the former president of the National Citizen's Coalition became prime minister, Gibbon's complaint that the West's failure to exercise influence (read 'implement the Reform agenda'), which he contrasts with Quebec's 'undue' influence, seems more than somewhat dated. It also reminds us of the dangers of analysis through the looking glass. Scarcely a generation or so ago when a centre/left analysis was in vogue, the West was hailed as the model of reform, social change, cooperation, the kindergarten of progressive farm, labour, and political action, the pioneer of female suffrage, the epicentre of the social gospel, the birthplace of the United Church, medicare, etc.; in other words, far from the 'margins of national consciousness and purpose.' In the words of Frank Underhill, what the Winnipeg *Free*

Press said today, the West thought tomorrow, and the better part of Canada would think some time later!

More helpful is Grace Skogstad's article reminding us of Western cleavages, and more particularly the complexities of devising policies that respond to the diverse needs of Western agriculture, the Crow's Nest Pass freight rates and the Wheat Board being the most obvious examples. In examining the Liberal Party's 'insensitivity' to Western needs, however, it is scarcely fair to charge them with responsibility for the creation of the Wheat Board in 1919: after all, they were not in government at the time, but reduced to a severely mauled opposition!

Certain themes unite the collection, despite the book's broad mandate. Perhaps its most pervasive topic is the changing nature of federalism, be it cooperative, executive, collaborative, instrumental, or unilateral. Unilateral federalism, the federal government's most recent version, is in Brooke Jeffrey's view a means of bypassing provincial governments and delivering programs, such as the Millennium Scholarships and the Canadian Foundation for Innovation, directly to the people. Eric Monpetit's article on the federal government's declining legitimacy argues for a return to executive federalism, a federalist approach that did 'not deserve to be abandoned' since it was a more convenient means of meeting the community's claims for 'goods and services.' More problematic were the federal government's attempts to shape the community's sense of belonging and citizenship, as Joseph Garcea points out in his article on successive federal efforts to redefine Canadian citizenship. On the other hand, Greg Poelzer and Ken Coates's article on the role of the Crown and Native peoples suggests the possibilities and the challenges of reconciling sovereignty and citizenship and what we might learn from Native peoples' relationship to the Crown. In this collection Greg Marchildon's anatomy of provincial coalition governments stands alone.

Although the editors' useful introduction and conclusion provide a summary assessment of the book's contents, the *Festschrift* might have benefited from a brief biographical article on David Smith. Nevertheless, this collection engages issues central to Smith's scholarship and offers a fitting tribute to one of Canada's most distinguished scholars. (CARMAN MILLER)

Steven Kendall Holloway. *Canadian Foreign Policy:
Defining the National Interest*

Broadview 2006. xii, 276. \$39.95

Steven Kendall Holloway's new textbook, *Canadian Foreign Policy: Defining the National Interest*, is a welcome addition to the literature on Canada's place in the world of value to academics as well as to students of political science and history.

The book utilizes what Holloway terms a *national interest perspective* to summarize the history and evolution of Canadian external relations. Breaking from far too many analysts who use terms like *national interest* without providing a rigorous assessment of its meaning and implications, Holloway defines five key interests that are shared by all effective states in the international system – national security, political autonomy, national unity, economic prosperity, and a principled self-image – and then introduces historical examples to illustrate how Canadian foreign policy has been consistent with each of them since before Confederation.

The analysis is theoretically informed but also written in a sufficiently accessible style to make the text viable in an introductory political science course in Canadian foreign policy. At the same time, it is comprehensive enough to justify its inclusion in an upper-level or even graduate-level course. (At the graduate level, it would likely be more helpful in a comparative manner than as a core text.)

Defining the National Interest is deliberately provocative. Holloway claims that Canada is an ordinary country whose interests are no different from those of its major allies, that the decline of the state in world affairs has been profoundly exaggerated, and that it is possible for global humanitarianism and even civic nationalism to be consistent with his national interest perspective. None of these ideas are new, but the author's balanced and comprehensive investigation of their implications is refreshing.

Similarly, although his aim is to bring his national interest perspective into greater prominence in discussions of Canadian foreign policy, Holloway is not so arrogant as to think that his argument will convince his greatest critics. Rather than bullying his readers, then, he uses history to add context and perspective to a subject that is too often driven by politically motivated rhetoric. In spite of his firm beliefs, Holloway comes across as a moderate without a political agenda. The measured tone of this text should broaden the potential audience for the book considerably.

Historians who teach Canadian foreign policy will likely continue to rely on Norman Hillmer and Jack Granatstein's very good *Empire to Umpire*, in part because *Defining the National Interest* is organized in a manner that eschews straight chronology. Holloway's concern with demonstrating how his analytical framework is useful across a variety of themes prevents him from developing the consistent story-like narrative that historians (and their students) prefer. Nevertheless, *Defining the National Interest's* capsule summaries of the contemporary theoretical approaches to understanding Canada's place in the world are excellent, as are its case studies of classical peacekeeping, Bosnia, Yugoslavia, ballistic missile defence, Afghanistan, and softwood lumber. Any one of these summaries could be integrated into a history lecture without difficulty.

Moreover, the clear articulation of the meaning of national interest, while certainly contestable, provides a comprehensive basis for discussion that will be meaningful to history students, regardless of their comfort level with the language of international relations theory. This achievement in itself makes this book worth owning.

In conclusion, while Holloway's approach and argument will not resonate with all readers, his text will provoke a discussion that needs to be had, making *Defining the National Interest* a valuable addition to the literature on Canadian foreign policy. (ADAM CHAPNICK)

Notisha Massaquoi and Njoki Nathani Wane, editors.

Theorizing Empowerment: Canadian Perspectives on Black Feminist Thought

Inanna. xiv, 314. \$29.95

Theorizing Empowerment seeks to bring together varying perspectives on Black feminist thought. The book espouses multiple perspectives, theoretical and experiential, on what it means to be a Black woman living in the Canadian landscape, while also seeking alliances with feminists of African descent, globally. The editors argue that the collection celebrates the lives of Black Canadian women, by situating, contextualizing, and giving meaning to their lives. This well-structured book groups the arguments into four sections: 'Black Feminist Spiritualities: Where It All Begins,' 'Black Feminist Histories and Frameworks: Reclaiming "Our Place,"' 'Black Canadian Feminist Experiences and Struggles: Multiple Jeopardy,' and 'Black Canadian Feminist Discourses and Practices: Organizing for Change.' The book is a careful study of selected past and present experiences of Black women in the Americas and in Africa, while gesturing to a future of shared alliances, globally, with women regardless of race. In so doing, the book is in itself an act of empowerment that draws on the acts of Black women and the knowledges that Black women have gained from shared experiences. The book, then, gives voice to women who have been silenced by their marginalized experiences both in terms of race and gender; most of the discussions are based on material evidence and data gathered from government agencies and interviews, adequately supporting the claims made by these theorists.

Some may argue that many of these ideas have been discussed in books written not only by Canadian scholars, but also by oft-cited African American feminists Patricia Hill Collins and bell hooks. Nevertheless, the beauty of this book is that it provides a central place for multiple perspectives of previously articulated ideas, while adding several new dimensions: it is a call to all feminists to seize the moment for new alliances, to revive sisterhood across race, and to continue to advocate for social justice on common ground – to share in the solution, implementation,

and eradication of multiple oppressions that affect all women. If feminists continue to divide themselves across cultural and racial lines, they will continue to perpetuate the existing colonial, patriarchal models of hierarchy against which they stand.

The arguments put forth by all contributors broaden Black feminist theorizings. For example, Wane introduces spirituality as the basis for healing and empowerment of Black women. I was especially delighted to see this opening chapter, because so many Black scholars have found it challenging to articulate the meaning of spirituality as it relates to people of African descent, let alone convince others of the significance of spirituality to the lives of all Black people over time and across location. Wane's chapter on 'African Women and Canadian History' also reframes arguments in intriguing ways. The timeline 'African Canadian Women's History in Canada' is important because it is more inclusive of African Canadians in general, thus it is a useful tool for thinking about researching various persons, events, and histories. Massaquoi's chapter on 'Black Feminist Histories and Frameworks' engages the varying perspectives on these topics, while arguing that '[a]s black feminists in a Canadian context we must untie our tongues, our culture of silence, as well as the mainstream's act of silencing us in order for us to become whole . . . and undenied.' Other arguments by contributors include discussions on the intersectionality of race, gender, and language, specifically of francophone peoples, especially Black francophones. The connection between 'censure and silence' and the prison system is also discussed in relation to the eradication of incarceration of women. Another topic of interest is the advocacy for the end of female gender mutilation; this discussion is insightful and adds another complex concern: the author encourages Western feminists to also think about the ways that gender mutilation (cosmetic genital surgeries) are also practised in Western culture but are 'presented as trends with beneficial outcomes when it comes to esthetics and sexuality.'

This rich collection will appeal to a wide audience, scholars and laypeople, interested in Black feminist perspectives. It will also open the door to discussions among feminists seeking to create new frameworks for eradicating intersecting oppressions of gender and race, as well as for establishing new relations for shared advocacy across cultures. (SHARON MORGAN BECKFORD)

Bernd Horn, editor. *The Canadian Way of War: Serving the National Interest*
Dundurn 2006. 408. \$50.00

This edited volume explores elements of the Canadian military experience to address the issues of whether a Canadian way of war exists and, if so, whether it serves the national interest. The notion of a Canadian way of war is an important concept to grasp for most

Canadians. As Colonel Horn notes in his introductory remarks, there is a mythology that has evolved portraying Canadians as reluctant warriors. This book is about how governments have utilized these reluctant warriors to achieve national interests. The reality, of course, is that governments have acted in what they believe to be the national interest.

The book examines the Canadian way of war by tracing Canada's approach to committing soldiers to operations from the 1700s to contemporary times. It is structured around four time frames, beginning with the early ways of war before Confederation. In this first section, the editor sets the stage for all subsequent chapters by making two critical observations. First, Canadian soldiers have largely been used at the tactical level, regardless of whether Canada was junior to Britain or the United States. Second, military force has always been committed deliberately for practical purposes that serve the national interest. The two other chapters in the first section of the book deal with the pre-Confederation years and the early development of the militia.

Next the book turns to the issue of fighting abroad and Canada's contribution to the Boer War and both world wars. The recurring theme in all chapters in this section is the friction between the Allied commanders that Canadian soldiers were placed under for the conduct of military operations and the demand by the senior Canadian officer that they be consulted on the employment of those same forces. The message was clear: Canada was an independent nation responsible for making those decisions.

The last two sections of the book deal with the Canadian approach to war and contributing military forces during and after the Cold War. Again the themes and approaches, although different and relevant to the period, are nevertheless consistent when viewed over time. Throughout these years, foreign and defence policy was formulated and executed on the basis of the relationship with allies and through institutions such as the North Atlantic Treaty Organization, the United Nations, and, closer to home, the Bi-national North American Aerospace Defence Command with the United States. Scot Robertson's last chapter aptly captures this when he notes, 'Canada's existence as an independent nation has overlapped with the great struggles of the twentieth century, namely the struggle between liberal-democratic values on the one hand, and the forces of totalitarianism on the other. In that sense, Canada's policy was largely pre-ordained – it would stand with the forces for liberal democracy against totalitarianism.'

This is an important examination of how Canadian governments and the Canadian military have approached the commitment of military forces to combat and peace operations over a significant period of time. As Horn concludes, there is a Canadian way of war, and our soldiers

have been valued combatants 'whether in the colonial period against the Iroquois, British, and later Americans, or in later centuries during overseas deployments.' Canada has been well served, committing military forces to tactical operations to achieve strategic goals in its national interest. (CRAIG STONE)

Margaret E. Derry. *Georgian Bay Jewel:
The Killarney Story*. Foreword by James P. Barry
Poplar Land. xii, 260. \$49.95

In 1906, Margaret E. Derry's great-grandfather built a cottage on George Island, in northern Georgian Bay. Her personal connection to the Killarney area gives us a sympathetic and impassioned view of a 'land of spectacular beauty.' But *Georgian Bay Jewel* is also a rich and meaty account of a place whose history 'in many ways mirrors that of the nation' and informs such current issues as Aboriginal rights, land use, and regional identities in Ontario.

What makes Killarney so interesting is that it was utterly transformed within a handful of years, and within living memory. In the early 1960s it saw the decline of a lucrative fishery, the creation of one of Ontario's best-known provincial parks, and most critically, the end of its water-access lifestyle. The construction of a highway linking interior and shore resulted in a belated and fundamental reorientation for a community that had cultivated a sense of isolation and independence (essentially from the urban south) on the one hand, and a historical network of ties through the Great Lakes system on the other. Derry does this last very well – particularly with regards to First Nations and Manitoulin Island, a uniquely prominent site in colonial Aboriginal policy in Upper Canada, and a hub of trade connections between Aboriginal and French families.

Her work also has a richer environmental sensibility than many local histories (its readable explanation of the area's ancient and highly complex geology is, quite simply, the best I've seen), since her argument is that people have been drawn to Killarney by the 'wealth found in land and water.' Accordingly, much of the book is structured around corporate biographies: logging companies, fishing magnates, shipping lines, and mining conglomerates, all of whom have tied Killarney into networks of national and international commerce. So how the local community has evolved with or in response to such outside agendas is a central theme. Ironically, after centuries of active land use, it was recreationalists and the creation of a park that would provoke one of the strongest reactions among residents. As early as the 1920s the Ontario Society of Artists had lobbied for protection from logging, but it was the wilderness-class Killarney Provincial Park that, according to Derry,

'appeared to be a transplanted thing, alien to northern ways.' The community's ambivalence toward southern Ontario was acute at precisely the moment it was deemed central to parks policy and an ideal of wilderness. Although Derry does fall into the trap of praising its 'untouched beauty,' she also notes insightfully the 'false foundation' of designating the area "'primitive" or "wilderness" when it never really fit either description,' given its long human history.

Georgian Bay Jewel is exquisitely illustrated with photography, art, and maps, and makes excellent use of both historical illustrations and insets about their creators, such as William Armstrong and Anna Jameson (even if placed somewhat randomly; Henry Bayfield's key map from 1822 is found in a section on fishing, Frances Hopkins in the chapter on the park). Although Derry opts not to use direct citations, the bibliography is thorough and ranges broadly (though it seems dated in parts; her first recommendation is Adam Shortt's 1914 *Canada and Its Provinces*). But she also uses her local knowledge to advantage, drawing on private collections and less conventional sources to convey the voices of a local fisherman or a woman who lived at Collins Inlet. I admire the tone of *Georgian Bay Jewel* very much. I found it difficult to describe the Georgian Bay landscape without gushing, or to shed my outsider's desire to romanticize the place, but Derry manages to convey both affection and serious scholarly interest. It is a local history with weight and colour, and a most enjoyable read. (CLAIRE CAMPBELL)

Ted Binnema and Susan Neylan, editors.

New Histories for Old: Changing Perspectives on Canadian Native Past
UBC Press. viii, 280. \$34.95

Ted Binnema and Susan Neylan have edited a useful collection of essays written in honour of Arthur J. 'Skip' Ray, a Canadian historical geographer and historian, who has made an outstanding contribution to the study of Aboriginal Canada. These original essays, contributed by colleagues and former students, review themes favoured in Aboriginal history by Ray himself, such as Aboriginal-European interaction, First Nation struggles in the nineteenth and twentieth centuries for land and resources, 'Indian' policy and treaties, the history of disease amongst the First Nations, and the writing of Aboriginal history itself.

The editors, both former graduate students of Ray's, provide a very well-informed look at his career. His fresh approach in his first book, *Indians in the Fur Trade* (1974), truly changed the way people thought about the First Nations' role in the trade. Instead of the passive players that previous historians had described, Ray saw the First Nations as shrewd and sophisticated partners vital to the exchange. Without question Arthur Ray was a path-breaker for the first wave of academic

historians of Aboriginal Canada in the 1970s. The editors also emphasize how Ray became involved in the Aboriginal claims process, after he moved to British Columbia in 1981. In the years that followed, as well as keeping up his cutting-edge historical research, he participated as an expert witness in several landmark cases. As the editors point out, by the 1980s the interested observer became a participant in Aboriginal rights court cases.

The next five articles, written by academic colleagues in Aboriginal history, provide a wide-ranging look at several topics, all of which interest Ray. Historian Jennifer Brown's essay about Cree and English naming around Hudson Bay reveals how European names were used to reinforce colonial claims. The Aboriginal history of Sault Ste. Marie in the nineteenth century, First Nation and Metis, is the subject of geographer Victor P. Lytwyn's contribution. Most satisfactory is the sketch that J. R. Miller, a historian, provides of the evolution of treaty making in British North America and later Canada. He argues that treaties include more than just agreements over land, but also commercial pacts, and treaties of peace and friendship. Jody Decker, a geographer, looks at the impact of smallpox along the borderland of the Canadian and American prairies at the turn of the twentieth century.

Among the eleven articles in the collection, five, or roughly half, relate to British Columbia. None of these are big overview articles such as that by J.R. Miller on treaties; instead they focus on particular aspects of Aboriginal British Columbia in the nineteenth and early twentieth centuries. Daniel Marshall looks at the 1858 Fraser Gold Rush, and shows effectively how the gold rush place names reveal the extent of ethnic and racial diversity among the emigrants. The colonial authorities used many of these same names to designate First Nation reserves along the river in the late nineteenth century. Keith Carlson, another former graduate student of Ray's, looks at Aboriginal struggles over fishing sites in the lower Fraser canyon. Another of Ray's former students, Paige Raibman, looks at the expanding seasonal mobility of Aboriginal people on the Northwest Coast at the turn of the twentieth century. Former student and volume co-editor Susan Neylan examines the migration of the majority of the Melakatlá-Tsimshian First Nation to Alaska in the late nineteenth century. Ray's colleague geographer, R.M. Gaulois, reviews the 'uprising' over land and resources by the Gitksan people of the upper Skeena region in 1888. All five articles add to a fuller appreciation of the Aboriginal history of British Columbia, if at times the detail provided seems somewhat excessive.

At the end of the volume the summary essay by Cole Harris, a former student with Ray at the University of Wisconsin, and later a colleague at the University of British Columbia, provides an excellent overview of Ray's important academic contributions. Harris also comments on his

friend's more recent courtroom career as an expert witness on land and resource use. Without question the eminent historical geographer concludes that Skip Ray has produced 'a sizeable body of careful, thoughtful scholarship.' (DONALD B. SMITH)

Julia V. Emberley. *Defamiliarizing the Aboriginal: Cultural Practices and Decolonization in Canada*
University of Toronto Press. xviii, 320. \$65.00

Julia Emberley's *Defamiliarizing the Aboriginal* is an extremely ambitious study, designed to contribute to the expanding 'body of anti-imperialist and anti-racist materialist feminist scholarship that is working towards clarifying the theoretical and practical dimensions of women and children's oppression' around the world. The text comprises eight chapters, devoted to such subjects as 'the imposition of the English bourgeois family' in Canada; the politics of white male desire in Robert Flaherty's documentary film *Nanook of the North*; the 'discourses on savagery and sexual difference' in Freud's *Totem and Taboo*, *Tarzan*, and popular commercials; masculinities in Pat Barker's *Regeneration* trilogy; the Aboriginal family in archival photography, notably in the Rocky Mountains work of Mary T.S. Schäffer; an RCMP account of the mysterious death of an Inuk woman and her children in the North; justice and the Aboriginal child's body in Rudy Wiebe and Yvonne Johnson's memoir *Stolen Life: The Journey of a Cree Woman*; and the queering of kinship in recent Aboriginal texts, such as Tomson Highway's novel *Kiss of the Fur Queen*. As the chapter breakdown suggests, though, while the text's range is impressive, a good portion of it is only loosely related to Canada, much less Aboriginal Canada.

Emberley describes her monograph as a 'decolonial' text and her animus is clearly directed at the family, specifically the bourgeois family. However, she never explains how the non-biological kinds of affiliation she favours are any less artificial than the traditional nuclear family. Her approach has other problems. To begin with, Emberley explores the political ramifications of the contact between Europe and the Americas 'through two notable figures: Aboriginal Man and Bourgeois Woman.' Even excluding the fact she races 'Aboriginal' Man but not [European] Bourgeois Woman, this model seems rather inadequate for a study of Canada. The reality is that, in the West and the North, the two regions on which Emberley concentrates, the initial contact was not between Aboriginal man and European woman but between Aboriginal woman and European man. The nature of that encounter is reflected in the genealogy of the Metis, a group that traces its ancestry primarily to a European male ancestor and an Aboriginal female one, and incidentally is largely absent in this study. Another

problem with Emberley's text is that, like other post-colonial or decolonial works, it tends to overestimate the power of empire. Without wishing to downplay the impact of 'the English bourgeois family' in colonial Canada, it was contested not only by the First Nations, as Emberley shows, but also by other European groups and the Metis. After all, there are historical reasons why the teachers at the 'English' residential school in Tomson Highway's *Kiss of the Fur Queen* are francophones.

Kiss of the Fur Queen is also a text that Emberley examines only perfunctorily, certainly not with the thoroughness she devotes to non-Aboriginal texts such as *Nanook of the North* or the *Regeneration* trilogy. This raises one final problem in *Defamiliarizing the Aboriginal*. Emberley often declares her superiority to the colonial material she scrutinizes, which she contends does not reveal the lives of Aboriginal people but constructs those lives. Yet it is hard not to sense her fascination with such material. Indeed, the great paradox of her book is that, with its focus on colonial images of the Aboriginal, it inserts itself into the very Western tradition it denigrates. (ALBERT BRAZ)

Daryl W. Fedje and Rolf W. Mathewes, editors. *Haida Gwaii: Human History and Environment from the Time of Loon to the Time of the Iron People*
UBC Press 2005. xxii, 426. \$39.85

This book offers a promising look at the convergence of Indigenous knowledge and Western science. Contributors explore the validity of Aboriginal oral history and its correlations with paleoenvironmental history and archaeology. Insights are provided into how Western science can support oral history. Such a complementary approach can assist in establishing Aboriginal title claims by providing scientific evidence to support Aboriginal claims of long-standing use and occupancy.

Also explored is another often contested area between Aboriginal people and scientists: how and when Aboriginal people originally came to be in their territories. More specifically, this book is devoted to examining the paleoenvironmental, traditional, and archaeological records to describe human and natural history in Haida Gwaii. Rather than simply providing a description of Haida knowledge on the history of their ancestors and territories, this book attempts a 'reconciliation' of perspectives. In reflecting these goals, the editors include forewords from two distinct world views. One is by Guujawaaw, president of the Haida, and provides commentary on the validity of oral history in explaining the creation and transformation of Haida Gwaii. The second foreword is by Knut Faldmark, a prominent archaeologist who conducted field work in Haida Gwaii for many years.

This book is presented as a collaboration between Western scientists and Haida knowledge holders. Unfortunately, with the notable exception of chapter 13 by Tina Christianson and Jim Stafford, most chapters are weak at elaborating on how the work conducted involved the Haida. This oversight will affect future researchers interested in collaborative work with the Haida people who otherwise could have gained significant insights from this book on appropriate research process.

The text is divided into four parts: Paleoenviromental History (with six chapters), Traditional Histories (with two chapters), Archaeological Histories (eight chapters), and a Conclusion. The initial promise of convergence and reconciliation between the two world views falls short, as the only chapter that integrates all three disciplines is chapter 7: *'Tllsda Xaaydas K'aaygang.nga: Long, Long Ago Haida Ancient Stories'* by Kii7iljuus (Barbara J. Wilson) and Heather Harris. This chapter delivers on the promise by offering examples of stories from the Haida oral tradition that support Western scientific assertions. The authors state that, despite the fantastic nature of the stories as they appear to Western eyes, there are compelling correlations 'between oral histories and the geological and archaeological evidence.' A prime example given is that of a 'rapid rise of sea level that occurred at the end of the Pleistocene,' which is described as a flood in many stories from around Haida Gwaii.

The authors warn us that understanding knowledge in another tradition is not without its challenges. There are difficulties in translating from one viewpoint to another. For example, in Haida world view, everything in the world is alive and has spirit, and communication and interaction is possible between people and other beings. Haida oral history reflects this world view; scientists trained in the Western tradition may find themselves confronted with entirely new concepts.

Also noteworthy is the point made in chapters 7 and 8 regarding the rigour involved in learning oral history. Only the brightest of children underwent training to learn the history and only those properly trained are permitted to retell it.

Despite the evidence provided in certain chapters of this book regarding mounting evidence of a convergence between Haida oral histories and Western scientific findings, some tensions between these two forms of knowing remain. A key example involves the issue of Haida origins. According to the Haida, they come from Sgaana Kidiids, or sea monsters, and have been on Haida Gwaii since time began. Paleoenviromental and archeological data described in the text, however, suggest variations of a 'coastal migration theory.'

While I still found this book weighted heavily towards Western scientific viewpoints, at least in volume of discussion, it nonetheless provides some compelling arguments for the validity of Aboriginal oral histories. As well, it provides much-needed support for increased collaboration

and respect between science and Aboriginal knowledge. As such, this book should be of significance to anyone concerned with how Western science and Indigenous knowledge can converge on issues of mutual interest to Aboriginal peoples and Western researchers. (DEBORAH MCGREGOR)

Coll Thrush. *Native Seattle: Histories from the Crossing-Over Place*
University of Washington Press. xviii, 326. US\$22.95

Coll Thrush's ambitious and thorough telling of experiences of Native peoples in Seattle is an excellent contribution to recent and much-needed scholarship on urban Indians cultivated by scholars such as Renya Ramirez, Donald Fixico, and Susan Lobo. What makes Thrush's book unique among these studies, however, is its cross-disciplinary and popular appeal; there is material here that illumines our understandings of geography, art, politics, tourism, historic preservation, urban planning, environmental justice, sociology, popular culture, linguistics, and more. As a result, the text may satisfy the interests of varied readers both within and outside of academia. It's a fascinating read.

William Cronon's foreword reiterates Thrush's own description of the text as a counter to the Vanishing American myth associated with histories of the 'frontier.' The methodology that Thrush employs is as noteworthy as its content in its challenge to standard approaches to the histories of Indigenous Americans. The framework for its exhaustive store of information is 'place stories,' which are continually revised, ever-shifting, and sometimes myth-making evocations of community identity. Importantly, as Thrush makes his way in the text through many time periods and the many communities that intersect in these eras, he reifies storytelling, both written and oral, as the most accurate account of culture. This comes as no surprise to Indigenous peoples and/or scholars of Native American studies. It is stories – especially those linked to particular geographical locations – to which Thrush continually returns.

From the beach at Alki Point, to the gambling parlours, brothels, and saloons south of Mill Street, to Skid Road, geographical landmarks have set the scene in Seattle, Thrush argues, for creation stories that attempt to justify and naturalize colonization (in both historical and contemporary forms) in their telling. Often falsely estranged from urban histories, Indigenous accounts, especially oral narratives, are correctives to the metaphoric treatments of Natives in these creation stories. While it is the imagined moment of the city's birth, Alfred Denny party's landing at Alki Point does not register prominently in the oral tradition of local Native peoples, according to Thrush. 'In fact, it does not register at all,' he explains. Instead, in Indigenous accounts of nineteenth-century

history, the Denny party, in which Seattle was a participant, is unexceptional among many interactions between newcomers and Duwamish, Lake, and Shilsholes residents of Indigenous towns such as Little Crossing-Over Place, Herring's House, and Clear Water, all of which were increasingly affected by disease and transformations of the landscape. Similarly, in their association of Indians with threats of fire and outbreaks of illness, place stories regarding the 'Lava Beds' of the southern side of Mill Street around the turn of the century created a narrative of the need for 'civilizing' legislation and institutions that did not recognize Indigenous peoples' contributions, in the form of labour, to the burgeoning urban economy. And in more contemporary times, new zeal for historic preservation, fuelled in part by efforts to tell the story of Seattle to tourists, ironically led to decimation of ground central for Indian Seattle: Skid Road. These are only a few examples of Thrush's integration of geography with community narrative as a means of approaching culture in an innovative way.

Though *Native Seattle's* readability and appeal to a range of interests is the source of much of its strength, it does limit its engagement with theory in parts, which will leave scholars eager for more. For example, Thrush explains that the influx of Indians from various nations into Seattle led to encounter with an urban landscape on 'Indian (if not always indigenous) terms,' drawing a distinction between local and multinational interests. Further, he argues that the urban experience sustained traditions such as the potlatch while leading to 'a new, cosmopolitan Indianness.' These observations touch on important current topics within Native American studies concerning tribal (trans)nationalism, intersections (and departures with) postcolonial theory, and political and intellectual sovereignty, but these topics are not given sustained discussion here (though the end of the text discusses the Duwamish tribe's struggle for federal recognition in some detail).

Indeed there is much more to discuss, and we can hope that others will be inspired to consider following Thrush's lead in shaping this important field in new ways. (LINDSEY CLAIRE SMITH)

Paul W. DePasquale, editor. *Natives and Settlers, Now and Then: Historical Issues and Current Perspectives on Treaties and Land Claims in Canada*

University of Alberta Press. xxxv, 120. \$39.99

Presented as 'a collection that will make a difference in many fields and places,' *Natives and Settlers, Now and Then* is a timely and valuable contribution to the literature on Native treaty and land claims. The essays argue for the need to embrace 'the deconstruction of racist colonial paradigms' caused, as editor DePasquale sees it, 'by persistent modes of thinking in

the broader society.' Hence DePasquale's introduction briefly references the state of Native treaties and land claims in former colonial countries such as Canada, New Zealand, and the United States.

Patricia Seed's essay presents an international perspective on treaty making and points out the range in interpretations, despite similarities in colonization regimes. She argues that the colonial fiction of the Aboriginal 'savage' remains current. Conflict between Natives and settlers was centred on land and its ownership and 'constituted not merely the official, but also the cultural, heart of the English invention of Americas as theirs.' Decolonization is definitely a need, but postcolonial ideas and terminology are nothing if not a discourse in ambiguity that is rejected by some Native scholars as untenable and misguided. Seed believes that modern states are just as confused about Native policy as ever.

Sharon Venne's contribution is an exposé of Treaty Six based on the oral evidence of Cree elders. The problem, according to Venne, is a significant but little-known situation where the Cree reserved lands that they would not share with the Queen nor surrender in treaty, but their wish was not honoured in the treaty making – the result of cultural confusion and discrepancies in language and meaning between Natives and newcomers. Unfortunately the reader can only imagine the persuasiveness of arguments originally presented in an oral forum. Perhaps this is what is needed in the place of weighty academic tomes and certainly will be more appealing to those ready to accept an emotive as well as a reasoned argument. Venne offers a novel way to look at treaties, and one can accept that modern behaviours violate treaty rights, a view sustained by court decisions. Venne speaks with conviction, but her observation that '[t]hey [non-Natives] live here because we let them live here' is, perhaps, a bit hopeful.

With their investigation of the Metis scrip system, Frank Tough and Erin McGregor make a valuable contribution to the explanation of this seemingly complex government land policy. They document the failure of the system 'to meet the standards of existing conventions for conveying interests in property.' They clearly point out problems with documentation and suggest duplicitous official behaviour regarding the transfer of scrip, thus undermining the validity of the entire system. This essay reaches historically and socially significant conclusions in that there is little doubt that 'claims to equity, fairness, and impartiality of the scrip system may be challenged.' It is a must read for anyone interested in this complex and much misunderstood land policy.

Harold Cardinal's contribution is a thoughtful summative reflection on the convergences of traditional and Western knowledge in light of the colonization experience. His chief focus is on how colonialism has shaped, and continues to shape, Native identity from outside as well as

within, such as through Bill C-31. He calls for recognition of the differences in the Aboriginal and non-Aboriginal communities. A problem for Natives, Cardinal asserts, is that they have adopted the colonialist mindset, and consequently are continually being victimized by the state. Nothing less than a new intellectual paradigm will help resolve issues among Aboriginals, and between Aboriginals and non-Aboriginal Canadians.

The formal essays are followed by an appendix of 'Questions and Discussions' inviting the contributors to comment further on some of their ideas, and a short appendix, 'Remembering Harold Cardinal.'

This short collection of essays focuses mainly on the dispossession of Native lands and reinforces the view that modern postcolonial societies continue historically confused Native policy. The essays will encourage continued dialogue on the Canadian treaties and land claims. They make the legitimate point that treaties were an international practice related through cultural conventions, suggesting that much may be gleaned from international comparisons in future treaties and land claims studies. (W. KEITH REGULAR)

Diana Lary, editor. *The Chinese State at the Borders*
 UBC Press. xii, 306. \$32.95

This admirable book is the result of a conference honouring Professor Alexander Woodside on the occasion of his retirement from the University of British Columbia. Its consistent theme is how the Chinese state has been formed and defined over time in interactions at its edges. Thirteen chapters and an editor's introduction provide a remarkably coherent survey. The authors present new findings that will fascinate scholarly specialists, while for general readers the book is an accessible guide to understanding contemporary China's policies toward the regions near its borders.

Like other edited collections, this volume invites selective sampling of the chapters. Yet its organization also rewards systematic reading from beginning to end. In the first chapter, Alexander Woodside offers guiding insights. He explains how political unity and centralization have been inseparable in Chinese political theory and how Chinese officials in imperial times were ambivalent about the borderlands. Next, Benjamin Elman focuses on cartographic knowledge in the late imperial era, recounting a gradual 'inward turn' away from the maritime frontier during the centuries before European naval assaults began. This chapter provides the framework for the book's focus on land frontiers. (Despite Lary's reference to China's 18,000 kilometres of coastline in the first sentence of her introduction, reasons for the inattention to maritime affairs remain implicit.) Chapter 3 follows logically, as Nicola di Cosmo

explains how the Qing dynasty (1644–1911) was rooted in a system of alliances in the same northern frontier region that rulers of the Ming dynasty (1368–1644) had sought to secure. Chapters 4 and 5, by Tim Brook and Leo Shin respectively, deal with southern frontier zones during the Ming period. Both offer significant correctives to a conventional idea that the authority of pre-modern Asian rulers was ‘soft’ at the edges of their domains. For the Ming state, firm borders were legally significant, even when their locations on the ground were not precisely known.

Further chapters by accomplished historians follow. Peter Perdue’s account compares how official histories recorded successful and unsuccessful military campaigns of the mid-Qing period. He argues that the narrative of dynastic achievement constructed during that era of great territorial expansion formed a foundation for modern nationalist consciousness. Next, Andre Schmid’s study of eighteenth-century border control explodes obsolete truisms about the ‘tributary system’ and Korea’s loyal role therein. Guiding us through a zone where China and Russia meet today, Victor Zatspine then recounts the process through which the Amur River (Heilongjiang) became an international border. Lingering disagreements about the location of this boundary were not resolved until mid-2008. After excursions to the Chinese-Vietnamese cultural and geographic frontier zone of the early twentieth century in chapters by Van Nguyen-Marshall and Diana Lary respectively, Wang Ning then carries us forward to the 1950s and again to the Northeast. Continuing an ancient custom of banishing bureaucrats to the borderlands for political offences, China’s new government sent cadres who had been accused of rightism into exile in Heilongjiang. A new view of remote regions actually induced a few ‘rightists’ to choose distant locations over closer ones. Idealism about developing the ‘Great Northern Wilderness’ thus lifted the spirits of intellectuals banished there, but their hopes were shattered in a nightmare of exposure to cold and starvation.

Chapters by an anthropologist and a legal scholar complete the volume. Stevan Harrell’s fluency in the Nuosu language gives him insight into how an inter-ethnic ‘internal boundary’ is negotiated by leaders who represent both the Han-dominated state and their communities. Finally, Pitman Potter discusses current issues of territorial sovereignty, including the status of Taiwan, Hong Kong, and the Autonomous Regions of Xinjiang and Tibet, explaining how Chinese ‘patrimonial sovereignty’ differs from the liberal view of a state’s accountability to its people.

Lary makes clear in her introduction that she would like to debunk the myth that China’s cultural and territorial unity is an ancient natural phenomenon. The volume succeeds in this goal, providing vivid illustrations of how the Chinese state was created in a long, continuing process. (EMILY M. HILL)

Graham Sanders. *Words Well Put: Visions of Poetic Competence in the Chinese Tradition*
Harvard University Press 2006. 376. US \$44.95

Living in an age in which poetry is seen as the near epitome of irrelevance, it is good to be reminded that, for thousands of years and for a large part of the literate populace, poetry mattered very much. In *Words Well Put: Visions of Poetic Competence in the Chinese Tradition*, Graham Sanders focuses on the utility of poetic discourse: its ability, when employed competently, to affect 'the attitude and behavior of another person in order to achieve a desired end.' Tracing changing notions of poetic competence in texts spanning a period of over fifteen hundred years, Sanders demonstrates the important roles poetry played in such diverse arenas as interstate diplomacy and romantic love.

After establishing his theoretical groundwork in a brief introduction, Sanders turns to the earliest 'poem-bearing' narratives in the tradition, found in the *Zuo Tradition*, covering events from the Eastern Zhou period (770–256 BCE). Rather than showing people deploying original poetic compositions, these narratives portray statesmen performing earlier poetic works from the collection known simply as the *Poems*. Sanders convincingly argues that, whether 'offering' or 'citing,' the 'Traditionalist' (Sanders's more accurate term for the figures often referred to as 'Confucians') court advisors used poetic performance to spur their powerful audience towards appropriate actions. This use of poetry was not simple quotation; it was a complex mode of application and interpretation that defined cultural competency in ways that affirmed the social necessity of the Traditionalists themselves.

Turning next to the Western Han (206 BCE–23 CE), Sanders demonstrates how song performances and the narrative frames in which the *Han History* presents them exist in a reciprocal relationship where the songs provide emotional insights into the historical figures and the narratives create more meaningful contexts for the songs. Unlike the narratives in the *Zuo Tradition*, those in the *Han History* involve the creation of new poems. The historians use the conceit of spontaneous production to show the intent and character of important personages. These would not always be evident from a pure narration of events, which often represented the failure rather than fruition of ambitions.

With the fall of the Han, the explicit violence that underlay many displays of poetic competence in earlier periods was replaced with skirmishes over the symbolic power earned by displays of cultural competence. This competence encompasses a wider array of performances than we find in the previous chapters. In the Six Dynasties period it was not only appropriate use of the *Poems* that put one at an advantage, but also quotation from non-canonical works of poetry, spontaneously

producing one's own verses, and demonstrating proper appreciation of and critical judgment on the poetic works of others. As the chapter title 'Playing the Game' suggests, there is a self-contained and almost whimsical quality to the competition in this period, yet for the players themselves, the stakes were no less significant.

In the final two chapters Sanders focuses on a single work, the Tang dynasty collection of poem-bearing narratives known as the *Storied Poems* (*Benshi shi*). The fourth chapter is concerned with the compilation of this work and the motivations and ideas of its author, Meng Qi. Sanders carefully demonstrates how Meng's theoretical ideas about poetic production and reception grow out of and depart from earlier models. Meng's ultimate goal, Sanders explains, is not simply to put together an anthology of poems or especially fine lines, but rather to use narratives to bring out what is most important and significant in the poems or lines he quotes. Yet as Sanders makes clear, the actual poetic practices that Meng depicts in his collection are rarely a perfect fit with the theoretical ideas he articulates in his preface. The narratives in question demonstrate more concern with what poems can do than with what they ought to be. In the final chapter Sanders translates and analyzes a number of entries from the *Benshi shi*, showing how questions of poetic competence play out in the realms of politics, literature, and love.

This study provides a useful examination of the changing roles and uses of poetry in these periods, with the final two chapters filling an important gap in discussing a text that, though influential, has not been treated in such detail in English. Non-specialists will find much that is interesting here, and scholars of China will benefit from both an insightful look at well-known texts and an informative examination of one that has long deserved more attention. (CHRISTOPHER M.B. NUGENT)

Roger Beck. *The Religion of the Mithras Cult in the Roman Empire: Mysteries of the Unconquered Sun*
Oxford University Press. xvi, 288. US \$39.95

To read Roger Beck's latest tome, the fruit of a long career of distinguished scholarship on the Mysteries of Mithras, is to undergo an acutely humbling experience. The book will challenge even specialists well versed in previous scholarship on the cult; however, it is and will remain an influential interpretation of the Mysteries.

Beck begins by redescribing the Mysteries with a concise template centred on the initiate's experience of two axioms (*Deus Sol Invictus* Mithras and 'harmony of tension in opposition') through motifs, domains (the sacred story of Mithras, the cosmos, the sublunary world, and the destiny of human souls), structures (the cult icon, mithraeum,

and grade hierarchy), and modes of activation (ritual, perception of iconography, exchange of words, and ethical behaviour within the context of the mysteries). Beck's concern is not *what* the Mysteries mean, but *how* they mean, and towards this end he proposes and defends a 'symbolic idiom' in which the constituent elements of this template communicate, that is a 'language of astronomy/astrology or *star-talk*.' Porphyry's description of the Mithraic Mysteries in *De antro nymphaeum* 6, which states that the Mithraic cave is an image of the cosmos, or universe, acts as both entrée and anchor to Beck's discussion.

In the opening chapters Beck skilfully summarizes and critiques previous approaches. In the absence of texts that might reveal Mithraic theology, twentieth-century scholars have laboured, often in vain, to decipher the manifold symbols of Mithraic iconography so as to deduce from them doctrine or belief. Beck laudably canvases the problem of referents – in the case of the Mysteries these may be Graeco-Roman, Iranian, or celestial – while evaluating the relative success and failure of the major essays utilizing this approach. In redefining 'doctrine' vis-à-vis the Mysteries of Mithras, Beck liberates scholars from the conviction that Mithraic doctrine was an explicit, coherent, and discernible body of ideas. On the contrary, argues Beck, Mithraic doctrine was what could be interpreted or explained by anyone in the cult, and what prevented it from being utterly inchoate was the specific framework in which it operated (the domains, structures, and modes of activation). This definition of doctrine as a 'loose web of interpretation' lends itself well to a cognitive approach (chapter 6) wherein religious representations are a product of our – that is, *Homo sapiens* – mental and neural processing capacity. Culture and context become involved only in negotiating legitimate representations. To relocate Mithraic doctrine to the minds of its followers 'deproblematizes' the search for doctrine from monuments.

The bulk of the book is devoted to close analysis of the 'Mithraic Mysteries as Symbol System.' In the first of three chapters so entitled (chapter 5), Beck justifies and then adopts a Geertzian approach to the mithraeum as constructed space, engaging in 'thick description' of the mithraeum-as-cosmos based on the model established by Plato in the *Timaeus*. His comparison to the sacred construction of terrestrial space by the modern Chamulas of Mexico will perhaps irk methodological purists, but it stimulates the reader to consider conceptions of space in cultic contexts and introduces the discussion of the mithraeum as a symbol system whose components both represent and *are* celestial geography (chapter 7).

Beck's espousal of religion as a cognitive enterprise is fundamental to his most provocative claim, that Mithraic symbols functioned as language signs communicating in a distinctive idiom, or 'star-talk' (chapter 8). That such a language could be understood at some level by all initiates is deftly and convincingly argued from several ancient authors. Beck then revisits

the bull-slaying icon to understand, from the viewpoint of exegete and interpreter, what its constituent parts communicate, both individually and in relation to each other (chapter 9). Readers lacking Beck's grasp of ancient astronomy will find much of this chapter and the last, concerned with a now lost helicoidal model of lunar motion, very dense.

In the end, one wonders how much Mithras's followers actually comprehended. As Beck quips, 'what you see is what you get' in the Mysteries, but there is also much more to account for their vast popularity, now shown to be so cerebrally demanding. (ALISON B. GRIFFITH)

Russell Martin. *Understanding Local Autonomy in Judaea
between 6 and 66 CE*

Edwin Mellen 2006. xviii, 380. US \$119.95

Martin sets out to answer a straightforward, though not simple, question: when Jewish Palestine was 'directly' under Rome, following the annexation of Judaea in 6 CE and prior to the War in 66 CE, did Jewish authorities have the power to judge and execute those guilty of capital offences under Jewish law? Underlying that question is the larger problem of Jewish autonomy: the extent to which Roman imperial administrators permitted the Jews to live according to their laws, a right guaranteed them in the edicts of Roman magistrates from Julius Caesar onward. Administratively, Roman rule was in fact indirect. Direct, day-to-day, governance was by the Jewish (priestly) aristocracy. To answer his question, then, Martin maps out the articulation of the two administrative structures.

Martin's project is constrained by the dearth of evidence. Beside the remains of the warning inscriptions, against Gentile violators of the *soreg*, that were placed in the Jerusalem temple, the extant evidence is literary. Even so, ancient historians offer no details about the administration of the province. There are no Roman or Jewish documents either, apart from Josephus's fortuitous remark in *War* 2.117 that Coponius was appointed procurator of Judaea (6 CE) 'with full powers, including the infliction of capital punishment.' Martin relies on Josephus's and Philo's summaries and apologetics for Jewish law and customs, these authors' narrative of events, the Gospels and Acts, and the extra-canonical *Acts of Pilate* and *Gospel of Peter*.

Apart from the introductory and concluding chapters, the book's eight chapters discuss these sources, organized around the two best-known instances of the use of the death penalty during this period: the trials and executions of Jesus under Pilate and of Jesus's brother, James, by the high priest Ananus in 62 CE during the interregnum between Festus's death and the arrival of his replacement, Albinus. Martin concludes from his analysis of Josephus's *Antiquities* 20.197–203 that James's case does not show that the high priest was previously prevented by Roman

governors from judging and executing capital offenders. Rather, the charge by Ananus's opponents that he 'had no authority to convene the Sanhedrin without his [Albinus's] consent' was a clever misrepresentation of the freedom with which the high priest had hitherto acted.

Taken together with the governor's angry threat against the high priest, this episode represents the occasion when Rome introduced this innovative restriction on the high priest's erstwhile authority. There is merit to this conclusion, especially in light of Martin's analysis of extant sources to show that capital punishment, theoretically, was an essential part of Jewish understanding of their law and, practically, was sometimes, if rarely, carried out, for example, against Stephen in Acts. However, his argument is weakened by the contention that Josephus consistently disdained Ananus's opponents (Pharisees) as religious usurpers and, therefore, intended their complaints to be understood as a 'creative fabrication.'

Two problems dominate Martin's discussion of the trial(s) and execution of Jesus. First, the contentious declaration by the Jews in John 18:31 ('we are not permitted to put anyone to death'), he argues, was not 'a gratuitous assessment' of the conditions imposed by Rome. Rather, it serves belatedly to explain why Jesus was handed over to and executed by Romans. Moreover, considering John's overall treatment of 'the Jews,' this statement belongs to John's effort to depict the Jews as deceitful murderers. Second, John 18:31 aside, the Gospels and Acts provide no reason why Jesus was transferred to Roman authorities, if he were guilty under Jewish law. The accounts of the transfer were an essential aspect of early Christian messianic self-understanding. Moreover, there is no extant evidence that Jewish authorities cooperated with the Romans in the arrest, prosecution, and punishment of political offenders against Roman rule. Jesus, in fact, may not have been handed over to the Romans by the Jews.

Martin's best argument for Jewish unfettered right to judge capital cases (prior to 62 CE) is the fact that with annexation the Jewish state reverted to the *status quo ante*. '[T]he constitution became an aristocracy' (Josephus, *Aniquities* 20.251), that is, the Jews were governed as they had been before Herod. Martin shows that the two levels of government avoided conflict with each other, so long as each respected its sphere of competence. I found the work overly verbose and repetitive. Better editorial effort could also have eliminated avoidable typographical errors. (FABIAN E. UDOH)

C.W. Marshall. *The Stagecraft and Performance of Roman Comedy*
Cambridge University Press 2006. xiv, 320 US \$100.95

Ancient drama used to be something one read in the study or taught as a classroom text. Forgotten was the fact that these plays were living,

breathing works of theatre, whose primary purpose was to entertain an audience. Oliver Taplin (1978) and J. Michael Walton (1980) were the first to treat Greek tragedy persuasively as 'theatre,' and Marshall has now done the same for Roman comedy, although we have much less evidence for its conventions than for Greek drama. I fully expect we shall routinely tell our students and interested colleagues to consult Marshall for everything you always wanted (and needed) to know about the staging of Plautus's and Terence's comedies. Reading his first chapter allows one to see immediately and in great detail how different the Greek theatre (large audiences, permanent theatres, state sponsorship, formal occasion, citizens as performers) was from Roman comedy (smaller audiences, makeshift acting-spaces, the informal occasion of a circus or carnival, many distractions, the professional troupe).

Marshall is an experienced actor and director and has first-hand experience of staging these ancient plays. He concentrates on three comedies by Plautus (*Curculio*, *Asinaria*, and *Miles Gloriosus*), which he himself had directed in various venues; I was able to see his *Curculio* at my own university in March 1996. In an attempt to mimic ancient conditions of production, Marshall staged *Curculio* outdoors in a busy traffic area of the campus, with all the distractions of classes, library, bus stop, and *Tim Hortons*. The fact that the temperature hovered at 33°F with more than a hint of snow in the air made this a memorable performance.

Marshall constantly raises issues that many of us would never have thought of considering: how sails (*vela*) acted not just as sunscreens, but also added colour and a sense of separation from the larger world; the possibility that, if the audience knew the social status of a certain actor, effective irony could operate when a slave-actor played a free man and vice versa; how quickly an actor could vanish through one exit, change costume, and return in a new persona by a different entry; using the repeated characters of the Marx Brothers' movies to illustrate the effect of the Roman comic mask; and finally considering the structure of Roman comedies, not in terms of five acts (as in Greek New Comedy), but in terms of 'arcs,' by which Marshall means a 'rise' and 'fall,' a passage in unaccompanied iambics followed by passages accompanied by the flute-player (*tibicen*), either sung or in recitative. His analysis does get complicated at times, and has to be stretched to cover all the plays satisfactorily, but this is an attractive way of approaching the structure of a Plautine play.

In his final chapter Marshall argues that Plautus's greatest difference from previous Greek comedy lies in 'improvisation,' that is a blend of scripted performance and pure improvisation, in which 'performance necessarily precedes text.' This has all sorts of implications for establishing an 'official text' for Plautus, even whether we can talk of a text at all. Marshall detects a variety of places where doublets in the text reflect

various productions of a play. His emphasis on the impromptu explains also the length of his comic productions, sixty-five minutes for *Asinaria* (947 lines) – which is how long Trent's Classics Drama Group needed for a tragedy (*Antigone*), some 50% longer. Comedy simply takes longer to perform than tragedy; Marshall's emphasis on improvisation would do much to explain this difference.

I had two minor quibbles, neither of which should mar what is an impressive and persuasive first book. First, under 'Focus' I think he stresses too much a single focus of attention. Off-side characters are inevitably visible to the spectator, and even a masked actor overhearing a conversation can react with humorous possibilities. And he regards the potential for violence as 'a genuine problem for modern readers and audiences,' but one need only watch *The Simpsons* or the wildly popular *Home Alone* to see that modern audiences have no problem with comic violence, except for the politically correct or those with little sense of humour. It is remarkable how these two groups overlap. (IAN C. STOREY)

Gwyn Campbell, Suzanne Miers, and Joseph C. Miller, editors.
*Women and Slavery: Volume 1: Africa, the Indian Ocean World, and
 the Medieval North Atlantic*

Ohio University Press. xxx, 402. US \$30.00

To avoid attracting the evil eye, it is common practice in the Islamic world, and elsewhere, not to compliment the appearance of a newborn. Thus, when seeing his daughter for the first time a colleague said to his wife, 'She's very dark; we won't get much for her in the market.' The 'market' is of course a reference to the slave market. Had it been a son, the association with ugliness might have been placed in a different context, but to associate a newborn daughter with the slave market is a clear reflection of the extent to which the two are still associated in some parts of the contemporary world.

The present volume, and a second still to come, stem from a conference in honour of Suzanne Miers, whose work on slavery in the nineteenth and twentieth centuries has done much to elucidate the period and the field. The organizers recognized that, despite the exponential growth of women's studies during the past four decades, scholars had paid little attention to female slavery. Yet it is estimated that, of the tens of millions of slaves transported from Africa alone in the nineteenth century, as many as two-thirds of them were women, including young girls. Westerners, and particularly those from the Americas, view slavery largely as a male condition because of the heavy labour in which men were engaged in the plantations of the New World. But while enslaved women might also work in the fields, they were sought far more within the African continent itself, the expanding Muslim world, and the Far

East for the many direct contributions they might make to the domestic household. These included washing, cleaning, cooking, sewing, mending, and the like – occupations that are not infrequently referred to by the contributors as ‘common drudgery,’ but to this reviewer seem little different from the tasks which most lower-income women of the world engage in today. There are other aspects, however, that added to the value of young female slaves, and that was their sexual attractiveness and their capacity to bear children. These were qualities they could employ to improve their condition in the master’s household for, particularly in non-monogamous societies, the offspring of a manumitted slave could divert resources away from traditional lines of inheritance. Relatively few enslaved women enjoyed the fruits of favouritism and, even as Martin Klein points out in an informative chapter on the harem, many young beauties never had the opportunity to entertain their master, and the sex life of an Ottoman slave who bore the sultan a child was over by age thirty. As Klein and others point out, however, the harem was more about family business and politics than about sex. What made life particularly difficult for any enslaved woman was the total absence of support from her own family. Because she was so entirely on her own, she was obliged to develop ways of protecting herself and her offspring that differed from those of a free woman. This she achieved by her femininity on the one hand, and her ability to develop ties of friendship and community with others like herself.

The book is composed of fifteen chapters divided into five sections: ‘Women in Domestic Slavery across Africa and Asia,’ ‘Women in Islamic Households,’ ‘Women in Households on the Fringes of Christianity and Commerce,’ ‘Women in Imperial African Worlds,’ and ‘Women in Commercial Outposts of Modern Europe.’ Their content is diverse, but a comprehensive introduction by Joseph Miller draws them together in a meaningful synthesis. There is also a reasonable index. The volume is well researched and highly informative. It will set new standards for our understanding of the subject and become a welcome addition to reading lists in the many fields it touches. (MICHAEL GERVERS)

Audrey Douglas and Sally-Beth MacLean, editors. *REED in Review: Essays in Celebration of the First Twenty-Five Years*
University of Toronto Press 2006. x, 271. \$70.00

This collection of essays constitutes an appropriate and moving tribute to an immense project in the assembling, for scholarly use, of data about performance of early English drama. As the editors point out, *The Records of Early English Drama* began publication in 1978, almost two years after its foundation, with its York volume, edited by Alexandra F. Johnston and

Margaret Dorrell Rogerson. A conference was held that year in Toronto; a second took place in 2002, marking the twenty-fifth year. This collection arises out of that second gathering.

This volume enables us to understand and appreciate how much the field of medieval drama studies has advanced during those years. By 1976, solid funding had established the project on a sound financial basis, at least for the next decade, thanks to the Canada Council. Much thought and hard work has gone into defining what classes of records should be regarded as primary. Huge efforts have been devoted to checking and rechecking the accuracy of transcriptions. Factual information in the Record Office has needed to be integrated with the 'received wisdom' of scholarly research in the field, as Sylvia Thomas points out. A talented staff needed to be assembled with appropriate language and computer skills. Collaborative teamwork has been of chief concern, as Abigail Ann Young observes. Much has been learned from the productions of cycle drama and other medieval plays in Toronto by the Poculi Ludique Societas, originally under the artistic leadership of David Parry.

Starting in 1986, once the rich resources of cities and towns like York and Chester had been collected and published, a necessary shift took place in the direction of country collections, including family and household accounts. REED has moved into Wales and Scotland, as shown here by Eila Williamson and John J. McGavin. As John Marshall demonstrates, cumulative records from the west of England have made possible an analysis of civic and parish records bearing on the play or game of Robin Hood. Parish records have turned up rich amounts of information about ales, dancing days, and Hocktide activities. Accounts of payments to players' troupes, minstrels, and waits have provided extensive new mappings of players' itineraries across the British Isles.

The impact on the scholarly world, as detailed in this collection by Suzanne Westfall, Paul Werstine, and Roslyn Knutson, has been extraordinary. Research continues to demonstrate the roots of theatre in the provinces and in the cultural links between London and other parts of the kingdom. The aristocrats and gentry in their country seats who helped sponsor dramatic activity were not isolated from the capital. REED has essentially revolutionized theatre history by decentring the London-based assumptions of traditional scholarship. Provincial playing has been laid before us in all its rich diversity of indoor performance in town and country residences and in patterns of patronage. The shift has been from individual dramatists and plays to companies and repertories. As Gervase Rosser and Tanya Hagen argue, the project has done much to lay to rest stereotypes about the 'pre-Elizabethan' or 'pre-Shakespearean' as of paramount importance in the study of early

English drama. One major consequence of this re-examination is a revision of the dramatic textual canon. A website devoted to Patrons and Performances, established in 2003, facilitates the exchange of information that enables the REED project to go forward with its work, as shown in this collection by Jenn Stephenson's and James Cummings's analyses of hypertext and Web presentation and their relationship to the construction of theatre history. REED's ongoing work makes clear the need for new editing of dramatic texts outside the established canon, drawing on the expertise and methodology that the REED project has assembled.

Thus, REED continues to grow and to make remarkable contributions to the study of early English drama. This collection, for which John Lehr has assembled a useful select bibliography, is more than a celebration of that achievement; it is a documentation of what it is that we have indeed learned from the research efforts of the REED team. (DAVID BEVINGTON)

David N. Klausner and Karen Sawyer Marsalek, editors. *'Bring furth the pagants': Essays in Early English Drama Presented to Alexandra F. Johnston*
University of Toronto Press. vi, 330. \$60.00

As revisionist undertakings go, few scholarly endeavours have been as profoundly transformative as the Records of Early English Drama (REED) project has been for the field of early theatre studies. A steady march of hefty, red-covered books has toppled many an idol of earlier scholarship since the inaugural volumes for York appeared in 1979. And while REED has undoubtedly been so far-reaching in its implications precisely because the labour has been the joint effort of several almost superhumanly indefatigable researchers, founding director Alexandra F. Johnston has been throughout its history the guiding spirit of this enterprise. How fitting, then, that in order to celebrate her many achievements as a teacher, performer, and first-rate scholar, Professor Johnston's colleagues, students, and fellow archive-trawlers should come together, under the direction of David N. Klausner and Karen Sawyer Marsalek, to produce a volume that stands as vivid testimony to the excitement and energy that continue to suffuse early drama studies thanks to Johnston and REED.

In its division into three unequal sections, *'Bring furth the pagants': Essays in Early English Drama Presented to Alexandra F. Johnston* reflects its dedicatee's own scholarly inclinations, with seven essays devoted to a consideration of the records, including some still awaiting publication, another five dedicated to a rereading of surviving English scripts, and a final two that look at Renaissance plays through the lens of medieval biblical pageants. In the opening essay of the collection, Barbara D. Palmer articulates what might be called the Johnston Doctrine, which, in Palmer's

formulation, 'prefers unanswered questions to unquestioned answers.' That approach motivates the fresh readings of records and scripts, both the familiar and the not-so-familiar, contained in this volume.

The essays on the records remind us that a wealth of documentary evidence for early performance remains to be mined. Thus Palmer and Alan Somerset's essays both call attention to the understudied accounts, such as those kept by pantry stewards, of the provincial great houses of the gentry that cast the great houses as vital performance venues for itinerant companies of professional players. In another contribution on understudied venues, Caroline M. Barron shows that London Bridge served as an important site for staging extravagant royal pageants in the first half of the fifteenth century. Meg Twycross offers what is probably the biggest surprise of the book in her announcement that the main scribe of the York *Ordo paginarum*, perhaps the most famous document ever published by REED, was not, contrary to conventional wisdom, Roger Burton, the city's common clerk in 1415. Twycross argues for Burton as Scribe B instead, an identification that may have further implications for our understanding of the *Ordo* as well as the state of the pageants of York in 1415.

The essays in the latter two sections of the book invite us to question what we think we know about scripts. In his stunning rereading of the Towneley plays, Garrett P.J. Epp examines the revisions made to that compilation's *Thomas Indie* play, especially the 'uniquely perverse' and extra-biblical introduction of Paul as an apostle shortly after the Resurrection (and therefore well before his conversion as reported in Acts). Epp playfully suggests that the unconventional appearance of Paul, a figure for ecclesiastical misogyny, alongside Mary Magdalene, whose 'witness' to the Resurrection was taken as authoritative, may function as 'a calculated attempt to undercut the perceived anti-feminist authority of the church itself at its apostolic source.' And the pair of essays by Karen Sawyer Marsalek and David Bevington with which the collection concludes demonstrate the importance of pre-Reformation biblical pageantry for Renaissance dramaturgy in, respectively, the final scene of *The Winter's Tale* and the non-Marlovian (according to Bevington) B-text revision of *Doctor Faustus*.

All of the essays – including those not discussed for reasons of space but which equally merit careful consideration – ask us to suspend our belief and to question relentlessly the received narratives of theatre history. 'Bring furth the pagants' is a stimulating tribute to the professional achievements of a true visionary whose presence is palpable everywhere on its pages, from the puckish biographical sketch by David Klausner to the essayists' many personal reminiscences of, and warm expressions of gratitude for, the inspiration and generosity of Sandy Johnston. (JOHN T. SEBASTIAN)

Madeleine Jeay and Kathleen Garay, translators and editors.
The Distaff Gospels: A First Modern English Edition of Les
Évangiles des Quenouilles
 Broadview 2006. 325. \$18.95

A welcome companion piece to Madeleine Jeay's 1985 edition of the late-fifteenth-century *Les Évangiles des Quenouilles*, this first modern English edition, by Jeay and McMaster colleague Kathleen Garay, is also an important contribution to our corpus of medieval texts in translation. Included in this edition are translations of two manuscripts: the Paris Manuscript: BnF fr. 2151 (attributed to Fouquart de Cambray, Anthoine du Val, and Jean d'Arras, called Caron) and the anonymous Chantilly Manuscript: Musée Condé 654, as well as a list of translations of names in the texts, an extensive introduction, a note on the text, illustrations, six appendices, a select bibliography, and an index.

The 'distaff' of the title is the rod – or 'staff' – from which yarn is wound onto a spindle. In figurative terms, it is the mechanism by which the thread of the oral narrative – a collection of folk wisdom (or 'gospels') told by a group of peasant women (the evangelists of the title) – is spun into a written text by the male narrator, an unidentified cleric. The systematic displacement operated by this framing device (literal to figurative, oral to written, female to male, craft to art, personal to public, occult to open) also serves, as Jeay and Garay observe, both to situate *The Distaff Gospels* in a narrative tradition and to distance them from it. It is this narrative irony – what Peter Haidu has termed the 'aesthetic distance' of medieval narrative – manifested here as parody, mimicry, and an ambiguous anti-feminism, that makes of what would otherwise be a collective cultural artifact (albeit a very productive one) a piece of lively (and sometimes raucous) social commentary. The narrator and the women engage in deep play, a medieval literary cock and hen fight. As Jeay and Garay put it, using a term borrowed from Laura Doyle Gates, the clash of the sharp and singular male pen and the 'active and multiple [female] distaves' – with, I might add, a good measure of scabrous content thrown into the mix – concretizes the workings of the "'active and multiple" text itself.'

Jeay and Garay's translation is very much in keeping with both the playfulness and the subtlety of this practice. The deftness of their linguistic touch activates the multiple meanings, the ambiguities, the semantic possibilities of the text, and their extremely useful footnotes leave it open to further exploration. In fact, my only quibbles with the translation and its ancillary material are grammatical, not semantic: a misuse of the subjunctive ('remains' for 'remain'), a certain imprecision ('the distaff side' given as the English equivalent of 'tomber en quenouille,' for example), and the truly unfortunate confusion of direct and indirect

discourse, which mars the ending of what is, in all other respects, a remarkable and carefully-crafted introduction.

The appendices – selections, in English, from *The Decameron*, *The Romance of the Rose*, *The Fifteen Joys of Marriage*, François Villon's *Testament*, Christine de Pizan's *Ballad 26* and *The Book of the Three Virtues*, and *On the Properties of Things* by Bartholomew the Englishman – are delightful additions to the body of the text. The translations themselves (all either done or adapted by Jeay and Garay) are charming, viz. this, from Villon: 'And the thighs, / Are thighs no more, but thighlets, / Flecked with spots, like sausages.' Each text is clearly referenced and is introduced in terms of its relevance to *The Distaff Gospels*, be that structural (*The Decameron*), thematic (*The Romance of the Rose*), moralistic (*The Fifteen Joys of Marriage*), stylistic (*Testament*), or scientific (*On the Properties of Things*). These introductions are very useful, as is the inclusion of the texts themselves, although the length of some of the selections tends to promote a reading of the texts as texts and to diminish their illustrative function. In other words, one tends to get involved in the texts themselves and to forget that one is reading them in terms of a context that is not their own.

Finally, I would have wished the index to be more word-specific (*mirror* is indexed under *U* for 'utensils and domestic objects,' *mandrake* under *P* for 'plants'), and the secondary sources in the bibliography to be organized by subject or type rather than alphabetically by author.

However, these are, as I have said, very minor quibbles with what is an excellent translation and an impressive editorial achievement. (SUSAN SMALL)

Antonio Pucci. *Cantari della Reina d'Oriente*
 Edited by Attilio Motta and William Robins.
 Commissione per i testi di lingua. cciii, 226.

This critical edition of the *Cantari della Reina d'Oriente* by Antonio Pucci represents a valuable addition to our knowledge of medieval Italian literature. One of the most interesting of the medieval Italian *cantari*, the *Reina* enjoyed tremendous success and became part of the standard repertoire of the *canterini*. Unfortunately, the poem is not widely known in the present day. For this the editors blame the fact that the poem is not easily identified with one of the three *matières* of medieval romance (classical, Arthurian, or Carolingian) and that its relatively long and complex plot make it difficult to anthologize. Furthermore, until now, modern readers have had at their disposal only the unreliable edition of 1914. Motta's and Robins's edition ought to draw more scholarly attention to this poem, which is interesting particularly in its portrayal of female power. The poem also includes a fascinating scene of female homoeroticism, a theme that deserves more scholarly work, particularly as it appears in Italian texts.

This edition of the *Reina* opens with a detailed introduction in which Motta and Robins situate the poem within the medieval literary landscape, consider its possible models and sources, and describe its critical reception. Most significant is a thorough explanation of the approach used to determine how best to present the poem, including a fascinating consideration of what the concept of textual 'error' might mean in the world of the *cantari*. Motta and Robins have actually given us two critical editions: on the left pages is a version of the earliest known text of the poem, datable to the last quarter of the thirteenth century; on the right pages is a text constructed from an examination of the poem's whole textual history. This presentation represents two different methodological approaches, which the editors see as working in fruitful tension with one another. The editors see the text on the right as an experiment in a cladistic approach, according to which, the notion of 'error' having been problematized, a system of taxonomy similar to that used in the biological sciences is employed to diagram the relationships among editions of the text. The introduction is followed by a description of the poem's various editions, a detailed description of the editorial methods used, and a presentation of the texts of the poem.

The poem itself recounts three stories. In the opening tale, the queen of the Orient finds herself in a struggle against the emperor of Rome, which ends with a military battle. In the second, the queen's daughter, dressed as a man, marries the emperor's daughter and is ultimately changed into a man. In the last, the women of the Orient find themselves opposed by the evil Donna della Spina. The central theme of female autonomy thus receives three different treatments, each in a different register. Motta and Robins judge the *Reina* to be one of Pucci's best works, and indeed one of the most interesting of all medieval *cantari*.

After the texts of the poem, the editors provide a list of variants, notes on the texts, and a glossary (common to both versions of the poem) with archaic and unusual terms.

On the whole, this is a marvellous book. Pucci's poem itself is fascinating and a joy to read. The critical apparatus is a model of scholarly integrity and devotion that nonetheless dares to advance a fresh approach to work of this kind. The benefits of this approach are obvious, and scholars of Italian literature owe a debt to Motta and Robins for their efforts. (MARY-MICHELLE DECOSTE)

Daviken Studnicki-Gizbert. *A Nation upon the Ocean Sea: Portugal's Atlantic Diaspora and the Crisis of the Spanish Empire, 1492-1640*
Oxford University Press. x, 242. US \$22.95

An account of the public burning of Manuel Bautista Perez, patron of the Portuguese merchant community in Lima, provides a climactic episode in

this compact but impressive contribution to the maturing field of Atlantic history. Accused by the Inquisition of being a Jew, Bautista Perez denied the charge until tortured, retracted a confession delivered under duress, then failed in an attempt at suicide. His refusal to plead guilty made him one of the few to be executed following the 1639 *auto-da-fé* that punished dozens of Lima's merchant elite. Many scholars of the Inquisition have concluded that Bautista Perez and others like him told the truth, victims of a campaign by religious and civil authorities whose real objective was to seize their substantial wealth. Studnicki-Gizbert corroborates this perspective, situating the fate of these individuals within a broad context, noting that these prosecutions began in a coordinated wave in Portugal and Brazil, then moved on to Madrid, Lima, Cartagena, Mexico City, and Seville. The author commits himself to the premise that the traditional scholarly preoccupation with separate empires, colonies, and nation-states obscures the realities of a maritime world that could not be contained within neat political boundaries. His study demonstrates the advantages of focusing instead on the circulation of peoples, goods, capital, information, and even repressive practices around the ports and other urban centres that knit this world together.

Studnicki-Gizbert crafts a fascinating, elegantly narrated history of the fluorescence and destruction of the 'Portuguese Nation.' Contemporaries used this term to refer to a far-flung but cohesive diaspora of thousands of migrant traders, mariners, their families, and their auxiliaries, who began dispersing, some by choice, others by force, as Portugal opened sea routes in the fifteenth century. By the time Spain absorbed Portugal during the period of the Iberian Union (1580–1640), these migrants resided in every major city with connections to Atlantic trade, including Lima, Cartagena, Mexico City, and Salvador da Bahia in the Americas; Seville, Rouen, and Amsterdam in Europe; and Luanda and other slave ports in Africa. Their history can be reconstructed in fine detail, finer perhaps than other diasporic communities of this period, which included the Basques, Genoese, Bretons, and Huguenots. Indeed, one of the author's major contributions is to demonstrate how such peoples remained connected, whether in the realm of commerce, familial relations, or communal identity, despite the great distances that separated individuals from one another. The richness of this study derives in no small part from the zeal of the Inquisition's bureaucrats, the archivists of the nation's business and personal correspondence. For merchants, commercial success depended on 'the dedicated writing of letters' to keep pace with evolving markets; for inquisitors, these letters offered evidence of individual and collective heresy. Although over half of those who comprised the nation were New Christians (*conversos* or *marranos*), far fewer likely retained their Jewish identity. Only a tiny minority, disproportionately composed of the most successful merchants, suffered the

Inquisition's condemnation. Mariners, artisans, labourers, and servants were largely left alone. If faith rather than fortunes had been at stake, one would expect a more egalitarian assault.

Pioneers in both the horizontal and vertical integration of trade, financiers to the Crown, the Portuguese merchants dwelling in Spain and Spanish America reached the height of their wealth and power at precisely the point at which the empire came under siege from the Dutch, the English, and other contenders for American commodities and African slaves. The nation's very success proved its greatest misfortune. The author debunks a tenacious myth, originating in coeval anti-Semitic tracts, that the merchants collaborated with these enemies of the Habsburgs. To the contrary, they strove to prove their fealty and recommended prescient if unheeded solutions to Spain's seventeenth-century fiscal crisis. Nevertheless, the Inquisition and the monarchy turned to scapegoats whose fortunes could be confiscated for an immediate if short-lived remedy. 'The net result,' the author observes, 'was the splitting up of not only the broader circum-Atlantic unity of the Nation but also of the various strands of its history.'

If Studnicki-Gizbert's emphasis on Portuguese merchants in Castilian lands skirts an important issue, it is the nature of their relationship with compatriots settled elsewhere, particularly in the sugar-rich colony of Brazil, mentioned only in passing. Perhaps he thought their story already well told. No doubt he wished to confine his subject to a manageable scope. The very success of his approach, however, points to the importance of drawing such connections as we continue to learn more about figures once thought familiar by reconsidering them within the more fluid, less border-bound context of the early modern Atlantic world in which they operated. (HAL LANGFUR)

Cristian Berco. *Sexual Hierarchies, Public Status: Men, Sodomy, and Society in Spain's Golden Age*
University of Toronto Press. x, 201. \$55.00

Cristian Berco examines the Inquisition's records of 626 trials for homosexual sodomy between 1540 and 1776 in Valencia, Zaragoza, and Barcelona. He proposes to show how the interpersonal 'hierarchy' involved in male-to-male sexual relations coincided or conflicted with the individuals' status in society, as determined by social class, religion, nationality, and ethnicity. Berco situates his research in the context of queer studies, but he extends his focus beyond the question of homosexual identity to include 'the historical significance of homosexual behaviour as inextricably linked to social processes, structures, and hierarchies.' He argues that homosexual sodomy was widely accepted

by Spanish society as long as it did not result in 'misalliance' of the interpersonal hierarchy and the social status of the males involved.

Berco assumes that male sexual relations, whether homosexual or heterosexual, involve a dynamic of dominance and passivity reflective of male and female roles in heterosexual relations. Thus he finds that the act of homosexual sodomy produced social conflict, because it allowed men of inferior social status to assume dominant roles in sexual relations with males of a higher status. Employing details from the trial records, his first three chapters describe 'the complex world of male sociability, masculinity and eroticism,' including the physical spaces where sodomy occurred and the social status of the men involved. Later chapters deal with the difficult interaction of this 'world' with the larger social order, including laws against sodomy, trial processes, interrogations, torture, and the role of social class, religion, nationality, and ethnicity in rates of conviction and severity of sentencing. Clergymen, for example, received 'relatively mild sentences' despite 'a large number of accusations,' while 'Moriscos and muslim and black slaves found guilty of sodomizing Christian teenagers' suffered much heavier consequences.

Sexual Hierarchies contributes to Spanish Golden Age cultural studies by providing readers access to myriad details of the trial records in question. The individual experiences of homosexual males in a variety of social contexts provide a vivid sense of this aspect of social life. The prose is clear and well crafted, and the book includes extensive notes, an index, and a full bibliography. The central thesis, that social class, nationality, religion, race, and ethnicity of men accused of homosexual sodomy greatly influenced their fates is persuasively presented.

Despite these virtues, some aspects of the book suggest that enthusiasm for the subject has displaced rational objectivity. Berco offers scant evidence for his fundamental assumption about masculine sexual behaviour, yet it leads him to some very bold assertions. Not only was homosexual sodomy a real social phenomenon, he argues, but also it was considered normal for all men: 'To most men, the essential aspect of sexuality consisted of their ability to dominate their passive partner, whether another man, a male adolescent, or a woman. Sexual preference did not seem to play a particularly strong role in this system.' Even though 'almost three quarters of cases tried correspond to adult men allegedly sodomizing adolescent boys,' little distinction is made between willing participation among adults and the coercion and rape of adolescents. That the public and civil and church authorities might have reacted against this behaviour as child abuse is not considered. Instead, all cases of sodomy fall into the category of 'amorous relations,' and the negative reaction is attributed to the 'social misalliance' they caused.

The idea of seventeenth-century Spanish society in *Sexual Hierarchies* largely discounts the influence of religion. Teachings against sodomy

merit just a few perfunctory quotes, and the 'moral' voice of the church in general is dispatched as 'the increasingly repetitive and ossified discourse continuously emanating from preachers, inquisitors, and proscriptive literature.'

While Berco admits that 'it is impossible to determine the amount of sexual activity that occurred between adult men,' he nonetheless refers to 'the veritable bacchanalia of semi-public and public sex that took place in early modern cities and villages.' The number of cases studied, 626 for a period of 236 years, averages just fewer than one per year in each major city and its outlying regions. This number hardly justifies the claims that 'male homosexual behaviour formed part of the encompassing structure of masculine identity and sociability' and that 'same-sex eroticism among males permeated Spanish society.' Overstatements such as these significantly reduce the book's appeal.

(ROBERT M. JOHNSTON)

Thomas Dekker. *Lantern and Candlelight* (1608).

Edited by Viviana Comensoli

Toronto Centre for Reformation and Renaissance Studies.

255. \$19.50

Given the very considerable amount of critical attention to rogue literature over the past two decades, Viviana Comensoli's edition of Dekker's most popular rogue pamphlet is timely. Her long footnotes listing publications in this area (80 and 102) would provide an excellent reading list to start off any graduate student keen to contribute to the burgeoning scholarship on the subcultures of early modern England and its marginal communities. When Dekker wrote *Lantern and Candlelight* in 1608, he had already tested the waters to ensure that this kind of subject matter, popularized by Greene's cony-catching pamphlets in the early 1590s, was still saleable; the success of *The Bellman of London*, also 1608, which went through four editions in the year of its publication, left him in no doubt, and he produced a sequel only a few months later. *Lantern and Candlelight or, The Bellman's Second Night's Walk* went through eight editions in the next forty years under various different titles, and is agreed to be the longest lived and most popular of all the rogue books, as well as of Dekker's many pamphlets.

Although Comensoli emphasizes Dekker's place in a tradition of rogue writing going back to the early sixteenth century, this pamphlet broadens out its subject matter well beyond cony-catching, and after the opening chapter 'Of Canting: How long it hath been a language; how it comes to be a language; how it is derived, and by whom it is spoken,' the cony-catching terminology is used mainly as a fund of metaphor for other kinds of malpractices. Dekker examines, for example, how improvident

gentlemen are cheated through dishonest credit transactions, how horse-dealers fob off their customers with diseased or broken-down animals, and how would-be patrons of literature are fooled by travelling peddlers into paying for dedications that are inserted into old books made to look new. His chapter on 'Moon-men' or gypsies describes a kind of rogue scarcely mentioned by Greene and his predecessors, which Dekker seems to regard as a special threat to the social health of the nation. He calls them 'Egyptian grasshoppers that eat up the fruits of the earth,' hell-hounds, tawny devils, and members of a monstrous body swelling daily. The writing here typifies the strange intensity of Dekker's social vision, evoking a horrific urban hell of endlessly proliferating crime and corruption. The preliminary verses addressed to the author, which Comensoli usefully includes, position him as an anatomist of social evils who will apply 'med'cine well-compounded, cheap, and sure' to cure a diseased society. Postmodern critics like to see Dekker and the cony-catching writers as taking pleasure in what they condemn, but Dekker in his prefaces sees himself rather as a satirist who lets blood in order to effect a cure.

Comensoli's edition has an extensive introduction with an excellent short account of Dekker's life and times. Her discussion of canting, the rogue language, rightly stresses Dekker's 'delight in verbal playfulness,' though her section on 'style and narrative technique' is shorter than one might have hoped in view of this emphasis. Her text is the only free-standing edition of this work, and, unlike any of the other modern editions, includes all of Dekker's paratext, which is especially interesting for its marginalia, much of which is in Latin, as well as extracts from the enlarged version of *Lantern and Candlelight*, published as *O per se O* in 1612. In the new material included from this pamphlet Dekker reverts to quasi-factual descriptions of country rogues of the type first described by John Awdeley in *The Fraternity of Vagabonds* (1561?) and Thomas Harman in *A Caveat or Warning for Common Cursitors* (1561?). Comensoli provides detailed and scrupulous annotations, as well as helpful glossing of Dekker's vocabulary. She notices errors in Dekker's Latin transcriptions, and she gives a list of textual variants between Q1 and Q2 of the pamphlet. This edition will be useful to students of early modern textual culture as well as to those of this extremely prolific and still under-rated writer. (SANDRA CLARK)

Peter E. Thompson. *The Triumphant Juan Rana:
A Gay Actor of the Spanish Golden Age*
University of Toronto Press. x, 183. \$45.00

The seventeenth-century Spanish actor Cosme Pérez achieved unmatched notoriety as the persona 'Juan Rana' in short comic interludes, or

entremeses, typically performed between the acts of full-length plays. Major playwrights wrote dozens of *entremeses* specifically for him, and his popularity reached all social classes and endured throughout his fifty-year career. In Counter-Reformation Spain, Rana's popularity is striking, since his homosexuality was public knowledge, and since many of the *entremeses* in which he starred exploited this theme.

In *The Triumphant Juan Rana*, Peter Thompson explores the confluence of Rana's personal life and his public identity. He asserts that Rana's homosexuality, his arrest in 1636 for sodomy, and the reputation that followed him afterward were essential to his success. He sets as his goal 'to establish the gayness of Juan Rana the actor in order to provide a more enlightened revision of seventeenth-century Spanish theater and theatrical reception.'

To this end Thompson offers close readings of twelve *entremeses* written specifically for Juan Rana by six different playwrights. In addition to contemporary gay studies on gender identity, as points of departure he asserts the essential ambiguity of the character Juan Rana – as an amphibian, the *rana* or 'frog' possesses a dual nature – and the concept of 'amphibolic' uncertainty in the *comedia*, described by Lope de Vega in his *Arte nuevo de hacer comedias*. The *entremés*, he insists, presented a saturnalian, carnivalesque inversion of the accepted social order through parody, satire, and double meanings. Thus, 'Transvestism, inversion of sexual roles, and allusions to gay sexual practices normally restricted by officialdom were tolerated within the framework of the minicarnival *entremés*.' These notions guide Thompson as he sorts out the ambiguity, the double (and multiple) meanings of words and phrases, and the innuendos and symbolic allusions that lead to his 'gay' readings of the texts.

Thompson organizes his study according to three different manifestations of ambiguity. His second chapter treats the use of doubles and 'mirror images' of Juan Rana in Calderón's *El triunfo de Juan Rana*, Moreto y Cavana's *Los dos Juan Ranas* and *La loa de Juan Rana*, and Cáncer y Velasco's *Juan Ranilla*. His third chapter examines cross-dressing as a challenge to gender roles and identity in Cáncer y Velasco's *La boda de Juan Rana* and *Juan Rana mujer*, and Lanini y Sagredo's *El parto de Juan Rana*. In his fourth chapter he presents semantic and symbolic double meanings as a vehicle for phallic allusions in Calderón's *El desafío de Juan Rana*, Quiñones y Benavente's *Los muertos vivos*, *El mundo al revés*, and *El pipote en nombre de Juan Rana*, and Bernardo de Quirós's *Las fiestas del aldea*.

The book is well crafted and relatively free of errata, and it provides ample notes, an index, and a useful bibliography. Thompson's close readings are insightful and persuasive, as are his projections of the audience's likely response to the double meanings, the irony, and the salacious,

lowbrow humour of the *entremeses*. The focus on Juan Rana as a literary and social phenomenon rather than on the playwrights or solely on the works themselves is also refreshing.

Thompson challenges some conventional notions in finding a surprising level of 'enlightenment' and acceptance of homosexuality by seventeenth-century Spanish playwrights and the theatre-going public. As evidence he affirms their apparent complicity in the innuendos, jokes, and double meanings that constitute his 'gay' readings. Here and at other points, however, the author finds twenty-first-century views on gender roles and the social order manifested in seventeenth-century society. An alternative approach might very well posit that the function of these *entremeses* conforms to what the Shakespeare scholar C.L. Barber has called 'the saturnalian pattern,' where the inversion of the social order in festivals and holidays presupposes the return to that order and actually facilitates its reaffirmation. In this light the Juan Rana *entremeses* would be seen to present negative examples to be avoided rather than tolerated and accepted. Such an approach would be more consistent with conventional views of seventeenth-century Spanish social values and the function of comedy in the *comedia*. (ROBERT M. JOHNSTON)

Bruce Haynes. *The End of Early Music:
A Period Performer's History of Music for the Twenty-First Century*
Oxford University Press xx, 284. us\$35.00

Scholarly discussions of performance practice have permeated musicological literature since the 1980s, concentrating in particular on issues of authenticity in historical music-making. In *The End of Early Music*, Haynes continues in a similar vein, offering provocative opinions about 'matters of style, performance, [and] the communication of emotion' in the current Historically Inspired (rather than *Informed*) Performance movement (HIP). One main feature distinguishing this book from previous studies, however, is Haynes's adoption of the term *Rhetorical music* to designate all aspects of 'musicking' prior to the Romantic Revolution. Feeling that Rhetorical music better 'expresses the essence of the musical spirit' in the Baroque era than the more common rubric *Early music*, Haynes's consideration of HIP through this lens informs much of his study. *The End of Early Music* is organized into five sections, presenting Haynes's ideas to the accompaniment of no fewer than seventy-two online musical examples.

Haynes begins by defining current performance styles, which he divides into three main categories: Modern, Romantic, and Period. Not only does he highlight their musical characteristics, but also examines their surrounding ideologies. His aversion to Modern style is succinctly summed up in the title of the third chapter, 'Mainstream Style "Chops,

but No Soul.” Haynes likens Modern ensemble performers to automata: musicians so concerned with the literal interpretation of the score that the only music they are capable of producing is characterized by a lack of beat hierarchy, unyielding tempos, unstressed dissonances, ‘rigidly equal’ sixteenth notes, and emotional detachment. Romantic style is given a better rap, although Haynes does not shy away from stressing its overly exaggerated portamento, legato, tempo, and rubato, as well as the melody-based phrasing, unrelenting heaviness, and general lack of precision. Nevertheless, Haynes does concede that both Modern and Romantic styles are useful for certain repertoires – Rhetorical music is not one of them, of course.

One might expect Haynes, a Period performer, to offer a glowing review of the current HIP movement or Period style, yet this is not the case. If anything, *The End of Early Music* is a manifesto of sorts, urging Period performers to cast off notions of *Werktreue* and text-fetishism inherited from the legacy of Romantic music, and promoting a more fluid performance style than that of ‘Strait’ (as in ‘strait jacket’) modernists. In an attempt to revitalize HIP, Haynes devotes the majority of his study to contrasting various aspects of Rhetorical music-making with that of the Romantic and Modern periods. In an admirable chapter ‘Changing Meanings, Permanent Symbols,’ he outlines the disparity between the descriptive notation of Rhetorical music and prescriptive notation of later periods. The role of Period instruments in current performance practice and the importance of Period composition are also considered. Finally, Haynes examines the implications of a rhetorically based approach to musical performance in which melodic figures and gestures dominate, declamation is key to musical execution, listeners become active participants, and performers seek ‘to win over the hearts of their listeners,’ just like a good orator would. Ultimately, Haynes’s concern is not that Period performers reproduce the music of Bach or Vivaldi ‘the way it really was,’ but that they *try* to achieve an authentic, rhetorically based performance style using all the available tools and evidence, for, in the end, that style will still be ‘our own.’

The ideas proposed in *The End of Early Music* provide modern Period performers with a historically sound framework upon which to build their interpretations of Rhetorical music. Haynes’s book not only provides ‘personal reflections’ on the HIP movement, as stated in the humble preface, but also actively engages with source writings on Baroque musical performance by Matheson, Quantz, North, and Burney, among others. His notions of Period style suggest a musical landscape similar to that of the Baroque era, in which performers were also composers, and a piece of music was different each time it was performed. As a whole, Haynes’s book transports the essence of Rhetorical music into the modern-day performance arena. (BETTINA RYAN)

David A. de Witt. *Jan van Noordt: Painter of History and Portraits in Amsterdam*
 McGill-Queen's University Press. x, 398. \$100.00

Jan van Noordt was a Dutch artist who crafted a successful career painting fancy portraits and ambitious history paintings in the competitive atmosphere of seventeenth-century Amsterdam. David de Witt's monograph on this little-known painter ably achieves its objectives. The book fills in the details of van Noordt's biography, clears up lingering questions of attribution and misattribution, and assesses the development of the artist's distinctive style. It contains new information about the buyers and patrons of van Noordt's works and a solid interpretation of some of the main themes of his history paintings. It also provides a thorough and up-to-date catalogue of van Noordt's attributed paintings and drawings – all of which are illustrated in the text. This is a reliable and well-researched book, and it will certainly become the authoritative monograph on Jan van Noordt. David de Witt is Bader Curator of Art at the Agnes Etherington Art Centre at Queen's University in Kingston, Ontario. His curatorial interests shape his approach, and this book will prove especially useful for curators and collectors of van Noordt's works.

The book is organized into five chapters. The first chapter pieces together archival traces of van Noordt's life to situate the artist in the vibrant cultural milieu of seventeenth-century Amsterdam. De Witt addresses the unresolved question of the identity of van Noordt's teacher, making a convincing case for Jacob Adriaensz Backer. He also describes the careers of two of Van Noordt's brothers – both prominent musicians in the city – highlighting the sort of social networking necessary to succeed in this context. The second chapter traces the development of the artist's style. Of particular interest here is the way that van Noordt bypassed the smooth classical style that found favour with Amsterdam's elite art patrons especially after mid-century, developing instead the rougher handling and unfinished look of Rembrandt's late style, which had generally fallen from favour by this time. Chapter 3 tracks the artist's marketing strategies. His earlier works tended to be small-scale paintings probably designed to sell on the open market. Like many ambitious young artists, he also used portrait painting as a means to attract elite patrons. The success of these attempts is attested to by the later works: stylish portraits and large-scale history paintings that most likely were done on commission. The fourth chapter interprets some of the main themes of van Noordt's history paintings, making the general claim that these works functioned as moral exempla by picturing 'practical and accessible models for conduct.' The final chapter examines van Noordt's extant drawings, which were executed mainly as preparatory work for his paintings.

This book is an important addition to the literature on Dutch history painting and the related genre of the *portrait historié* – in which sitters are portrayed in the guise of historical characters. Through close analysis of the paintings, de Witt convincingly teases out van Noordt's idiosyncrasies – especially his unusual stylistic and narrative choices, for this artist did not seem to conform to overarching theories or models. This intriguing aspect of van Noordt's work could have been brought forward even more if the detailed factual information of the first three chapters had been integrated with the interpretative approach of chapter 4. By arranging the book chronologically, addressing various periods of van Noordt's career, a clearer and livelier picture of how artistic choices about style and subject matter interconnected with marketing strategies and the interests of specific patrons would have emerged. While history paintings may have functioned as general moral exempla, there was more to their appeal than this, for this genre often explicitly addressed political concerns of the day. One is left wondering whether idiosyncratic decisions about paint handling and narrative content had specific political and social resonance for the owners and viewers of these large and expensive works. (ANGELA VANHAELLEN)

Arthur Monahan. *The Circle of Rights Expands: Modern Political Thought after the Reformation, 1621 (Luther) to 1762 (Rosseau)*
McGill-Queen's University Press. x, 226. \$85.00

This book stands as the last volume of a trilogy on the history of political thought. The trilogy as a whole examines the evolving use and interpretation of two key concepts in the medieval tradition through to the early-modern and modern periods: (1) the link between legitimate authority and some understanding of limits to power, and (2) the link between legitimate authority and some manifestation of popular consent or acceptance. As the third volume in this set, *The Circle of Rights Expands* covers, in broad terms and with some exceptions, the seventeenth and eighteenth centuries and demonstrates the distillation and indeed transformation of these core medieval concepts, in the midst of the development of new idioms. This book, then, seeks to build a more complex vision of Enlightenment political thought as an approach that reflected innovative modern tendencies, while also carrying on a conversation rooted in classic theories of the medieval age. In broad terms, the upshot of Monahan's book is that the political thinking grounding our major concepts and normative judgments today can be regarded as a mixture of medieval inspired themes around the conditions for legitimacy with a uniquely modern fascination with the idea of sovereignty.

To make this case Monahan must cover a lot of ground, and he does, setting up both the strengths and weaknesses of his analysis. As a strength, he is able to present a clear discussion of the thematic continuities in the thought of a number of modern natural law theorists, and to provide his readers with a sense of the general significance of each of these, including Grotius, Pufendorf, Selden, as well as Hobbes and Locke, with their more tenuous links to this tradition. For readers who have a limited understanding of the distinctions among these theorists, Monahan provides a very accessible and valuable overview. For specialists, Monahan provides new insights, given his vast knowledge of the medieval precedents, as well as some perspective on current issues of debate in the scholarship. Of particular interest are those passages on Bodin, where Monahan differs from his rival Quentin Skinner in this sort of exercise.

Overall, Monahan's treatment of this period of political thought is uneven. Despite its claim to be an authoritative statement of the main lines of political thinking into the modern period, Monahan does not address or take on dominant rival interpretations of that history, including those that stress the centrality of republicanism in this period. His treatment of the work of Hobbes and Locke is generally good, although it largely follows established interpretations, especially that of James Tully in the case of Locke. His treatment of Rousseau, dismissed as an incoherent thinker in light of medieval concepts by Monahan, is less valuable, where he even fails to cite his main rival and key scholar in these matters, Robert Derathé.

In an intellectual survey like this, a good index is crucial, because it can give certain groups, like undergraduates, access to a text that they wouldn't otherwise have. Because of the rather general thrust of this text, and indeed its particular appropriateness for undergraduates of all levels, it is unfortunate that the index is not better. Despite its suitability for undergraduates, I also would recommend this book to scholars in the history of political thought who are looking to understand the different ways in which the study of legal theory and jurisprudence helped to inform modern traditions of political thinking. (REBECCA E. KINGSTON)

Louis A. Knafla and Jonathan Swainger, editors.
Laws and Societies in the Canadian Prairie West, 1670–1940
 UBC Press 2005. xii, 344. \$32.95

Wherein lies the uniqueness, the significance of the experience of Canada's prairie west? Louis Knafla is persuaded that the key to this slippery subject lies in the frontier thesis as expounded by American Turnerian disciple Walter Prescott Webb. The 'geodemographic circumstances' of the Great Plains led to reshaping of laws to suit the region,

and to 'individualism, ... more democratic political institutions and women's suffrage' in Canada as well as in the United States. Knafla thus embraces a thesis that most historians of the Canadian west have viewed with skepticism since the 1930s, and arguably takes a position that goes beyond what his contributors are willing to say. Knafla is at his best in his interesting discussion of the encounter of positive (written, enacted) law and customary law in early modern Britain. Unhappily, his paper is marred by several errors, as well as questionable and unsupported judgments about prairie history.

Three essays, by Hamar Foster, Russell C. Smandych, and Paul C. Nigol, address the period of Hudson's Bay Company influence, 1670–1870, what Knafla describes as 'a battleground between the forces of English and Native legal cultures and private and public law.' Unable systematically to enforce British law either at its posts or among the Aboriginal population, the HBC had to accommodate local customs (held to be a form of unwritten common law) with respect to trade, gender relations, and other matters. Foster especially (but Smandych and Nigol as well) subtly understands the ways that Europeans continued to view law, customs, and morality through a British lens, and how that view gradually gained greater influence and acceptance in the region, especially in the period after 1870. This experience also continued to shape the approach to law after 1870.

Less satisfactory is Sidney Haring's contribution, essentially a reprint with a few added details of the eleventh chapter of his 1998 *White Man's Law*. This is black-and-white history with the federal government as villain and Aboriginals as victims; regrettably the errors and misjudgments of the original remain unchanged.

Greg Marquis instructively examines comparatively the structures of the Royal Irish Constabulary and the North-West Mounted Police from the 1870s to the First World War. He explains their respective adaptations to circumstances and environment, and why the RIC folded around the time that the Mounties were embraced by their region and gained a new lease on life. Sociologists Zhiqui Lin and Augustine Brannigan provide extremely useful statistical analysis of how provincial police forces in Saskatchewan and Alberta in the period from the end of the war to the beginning of the Depression dealt with crime, demonstrating conclusively how police priorities shifted when provincial governments were in charge. Unfortunately the authors base their work almost entirely on printed police reports and seem unacquainted with the large scholarly literature on labour, policing, and ethnicity in this period.

Tristan Goodman provides a solid overview of how British, Australian, American, and local experience were drawn upon to produce water laws adapted to the Canadian prairies. Janice Erion lucidly explains the development of the Calgary Power monopoly, and why the Alberta Public Utilities

Board was ineffective in regulating it in the period to 1930. John McLaren provides a good explanation of why, despite similar laws, responses to the educational needs and nude protests of the Sons of Freedom Doukhobors differed significantly in Saskatchewan and British Columbia, 1929–32. The attempt by Roderick G. Martin to elucidate the approach of the Supreme Court of the North-West Territories to the common law is spoiled by poor and confusing presentation of cases, conclusions that sometimes do not arise from the evidence presented, and at least twice seeming to mean the opposite of what he actually says.

This book is the product of a conference on prairie legal history held at the University of Calgary in 1997. Two previous volumes (*Law and Justice in a New Land*, 1986; *Law for the Elephant, Law for the Beaver*, 1992) followed similar conferences. Though of variable quality, the papers reflect the state of the field in 1997 and include some very solid individual contributions. Taken together, these contributions merit the careful consideration of anyone attempting to interpret the history of the prairie region. (DAVID J. HALL)

John E. Vollmer. *Dressed to Rule:
Eighteenth-Century Court Attire in the MacTaggart Art Collection*
University of Alberta Press. xii, 60. \$29.95

Superbly conceived and sumptuously presented, John Vollmer's *Dressed to Rule* presents an erudite but accessible account of the impact of the court dress reforms of the Qianlong emperor (r. 1736–96) on Chinese imperial robes. Histories and exhibitions of Chinese art tend to give pride of place to the traditional literati arts of painting and calligraphy, to ceramics, and increasingly to contemporary art. Yet the rarefied objects of such studies existed in a rich and sensuous material world. Within this world, silk textiles – such as those that serve as the focus of Vollmer's study – manifest the aesthetic, technological, political, and cultural achievements of China every bit as much as those other arts that have garnered greater scholarly attention.

When the Manchus, whose homeland lay north of the Great Wall, conquered China in 1644 and founded the Qing dynasty (1644–1912), they established themselves as alien overlords in an inhospitable, Chinese state. Not only did the Manchu face political resistance, but they also faced cultural prejudice. This situation was exacerbated by the fact that the formerly nomadic culture of the Manchu required adaptation to the sedentary materiality of China. As the new rulers of China, the Manchu ruling elite especially faced the challenge of adapting their customs, which ethnic Chinese viewed as 'barbarian,' to the traditions of Chinese court culture.

In a narrative structured by an exhibition of fifteen works from the MacTaggart Collection of Chinese Art, and illustrated with several more, Vollmer, an expert on Chinese textiles and costume, tells the story of how Qing dynasty court robes evolved and how they communicated the cultural and political values of the Manchu rulers of China. Vollmer begins by briefly tracing the history of the Manchu people, exploring the constructs of Manchu identity before 1644, and investigating the evolution of Manchu dress prior to the Manchu conquest of China. Attention is paid to the fact that the Manchu were nomadic horsemen, whose garments had to function in that context, which was remarkably different from that of China's waspish, educated, urban elites. Then Vollmer explores the history of Chinese dragon-patterned silks north of the Great Wall, prior to the Manchu Conquest, the symbolism of the colour yellow for the Manchu state, and, following Ming (1368–1644) precedent, the Manchu implementation of a system of rank badges for all officials who served the emperor; here Vollmer explores the Qing notion that 'court apparel defined and sustained the elite who were responsible for good government on earth and harmony in heaven.' By focusing on a set of thirty-four folio illustrations of formal garments and accessories assigned to the empress dowager in the MacTaggart Collection, and by interpreting these illustrations vis-à-vis surviving garments, Vollmer creates a compelling image of the importance of Qing court dress after the dress reforms.

The brilliance of Vollmer's narrative is nowhere more evident than in his exploration of how the symbolism of the robe sits against the body of its wearer. By demonstrating how the placement of symbols on a robe reinforced the capability of the body parts against which they lay, Vollmer moves beyond a formalist reading of the robes to understand their function as cosmologically powerful, apotropaic objects of Manchu rule. Vollmer also attends to the more mundane details of the production of Qing court robes and to their larger place within Chinese society. Especially interesting is the way in which Vollmer shows how the look and symbolism of Qing court robes informed other types of Qing fancy dress, from actors' robes to Chinese and Manchu bridal coats. Vollmer concludes by articulating the ways in which the Manchu understood the importance of their image, including dress. Here Vollmer importantly reminds the reader that it is the image of Manchu court dress that continues to inform contemporary notions of traditional Chinese dress and that continues to serve as emblems of 'China,' even though the Manchu were not ethnic Chinese.

Dressed to Rule should be required reading for scholars interested in Chinese dress and Manchu culture. But *Dressed to Rule* is also beautifully designed and written in clear prose. The non-specialist should thus find it an approachable and pleasurable read. (JENNIFER PURTLE)

Susan Paterson Glover. *Engendering Legitimacy: Law, Property, and Early Eighteenth-Century Fiction*
 Bucknell University Press 2006. 231. US\$49.50

Feminists have long noted the vexed relationship in eighteenth-century writing between the female body and property: the female body secured property, the female body *was* property, the female body struggled to own property in an unwelcoming environment. While taking up these familiar issues, Susan Paterson Glover breathes new life into them, in part by taking them out of the realm of the strictly literary and into the very literal legal dependence of property on the womb: 'England's common law established very visceral, physical, fleshly connections surrounding the transmission of real property and the elaborate legal regulation of what entered and emerged from the womb.' With clear and useful elaborations of legal discourse, Glover reminds us of the explicit relationship between property and the womb: 'It was the law of real property, rather than any literary representations of the womb, that had the greater role in the determination of the regulation and identification of its reproductive function.'

Glover connects new legal ideologies of property to the popularity of prose fiction, which, as she demonstrates, show great interest in the problem of ownership, the legalistic investment in evidentiary detail, and a fascination with questions of legitimacy. She shows how these issues emerge in the work of several prominent writers, male and female, of early British fiction. Her most productive insights call attention to the complex and often contradictory way in which these writers processed tensions between mobile and landed property. For example, Glover points out that, even though Jonathan Swift initially advocated the civic humanist stake in real property, he never owned any himself. Later in his career he recorded Gulliver's extreme mobility: 'Face-to-face with the consequences of a land governed by its land-owners, Swift was forced to abandon earlier convictions, a process that leaves its traces in the composition of the *Travels*.' Glover goes on to explore in illuminating detail the ways in which dispossession profoundly shaped Swift's career and his writing. In a later chapter, Glover makes the equally intriguing case that 'Defoe's fiction is not an imaginative visioning of the liberating potential of a new economic order and broader access to property for all, but rather the reverse.' Mobility tends to damage rather than rescue his characters: 'Defoe and his narrators are possessed, rather than possessing.' While her reading of *Robinson Crusoe* somewhat belabours the classic woman-as-land trope, her discussion of *Moll Flanders* powerfully observes the way Defoe's selection of a married woman as narrator fleshes out the limits of contractarian modernity. In her reading of

Defoe's final novel, the complications of a woman claiming property in her children prove Roxana's downfall.

With property law so profoundly gendered, women writers faced different complications; at the same time, the particular historical relationship between women and property could also generate unique insights and new forms of creativity. For Mary Davys, an exploration of the means of property and legitimacy contributed to the establishment of a new genre. Property relations, she rightly points out, stand at the centre of Eliza Haywood's fiction. In Haywood, Glover shows, most heroines begin with great beauty, exceptional education, and great expectations; events, however, commonly conspire to deprive them of their property. The fascinating but lesser-read *Rash Resolve* provides a good example here. For both Davys and Haywood, the possession of property does not necessarily lead to liberty; in fact, in many cases it leads to confinement, misery, and/or death. Both writers, Glover convincingly suggests, explored the vexed relationship to property experienced by women in general and mothers in particular.

Through careful explanations of early eighteenth-century property law and perceptive readings of Britain's early prose fiction writers, *Engendering Legitimacy* contributes to our understanding of the early novel and its particular concerns. The strength of this work lies in its elaboration of the contradictions and instabilities around land, commerce, and ownership in the culture, the legal discourse, and the writers themselves. As Glover suggests, the fallout of commercial mobility in Defoe and the significance of gendered property relations in Haywood deserve more attention. Occasionally the individual readings feel forced rather than fresh; overall, though, *Engendering Legitimacy* makes a productive contribution to our understanding of the stakes of early British fiction. (LAURA J. ROSENTHAL)

Neil McArthur. *David Hume's Political Theory: Law, Commerce, and the Constitution of Government*
University of Toronto Press. xii, 194. \$45.00

Most philosophers limit their study of David Hume's political philosophy to *A Treatise of Human Nature* and *An Enquiry concerning the Principles of Morals*. There, Hume focuses on the foundations of justice and accounts for them in terms of the mutual coordination of our self-interested behaviour. Action in accordance with these artifices counts as virtuous only because we have an emotional resonance with the public good, and literally *feel* how we are each better off when we all respect basic property rights and fulfill our promises. In these works, Hume shows little interest in whether one scheme of rights is better than another; indeed, he seems

to say that so long as promise-keeping and stability in possession is assured, any scheme is fine.

McArthur's book demonstrates that this blinkered view of Hume's project misses as much as it gets right, for Hume supplements his account of the foundations of justice with a much more detailed political *theory* in his *Essays: Moral, Political, and Literary* and his six-volume *History of England*. As the title of one essay puts it, 'politics may be reduced to a science,' by an examination of the regularities at work in different societies. McArthur focuses on Hume's argument that there are causal linkages between a society's being 'civilized' (as opposed to 'barbarous'), its legal system, its commercial system, and its accomplishments in the arts and sciences. Hume's empiricism means that he makes these kinds of causal claims only by a detailed investigation and comparison of particular societies, especially England, but also France, and ancient Greece and Rome. One of McArthur's great accomplishments is bringing these disparate texts together and thus illuminating Hume's conception of political life.

He shows that, for Hume, a society is civilized only to the extent that it has established the rule of law, where the ruler's character is irrelevant to the functioning of the social order. And McArthur ably demonstrates that Hume means for this point to apply not only to the highest powers in society, but also to the lesser magistrates who implement the legislative order. With civilization, advances in commerce become possible, and with it the development of science and knowledge. Hume does not mean this to be a unidirectional process. Many accidents of history will accelerate or retard the mutual progress of civilization, commerce, and learning. But we can evaluate the success of different societies, depending on their place in this spectrum of development.

McArthur thus concludes that the traditional description of Hume as a conservative is misplaced. He is certainly willing to judge societies in light of universal standards that he sees as being grounded in human nature. But Hume is also skeptical about our capacity to predict the consequences of reform, and thus he thinks that radical innovations are usually imprudent. To this extent, he is what McArthur calls a 'precautionary conservative.'

McArthur's insightful book is a pleasure to read, and a real addition to the history of political thought. It has one shortcoming: it underplays Hume's interest in how religion can interfere with political life. The *History* repeatedly points to the conflicts between the sacred and secular realms, and how the irrationality of religious passions leads people to disregard their self-interest and thus also justice itself. As is the case with Hume's political philosophy, philosophers have tended to restrict their discussions of Hume's philosophy of religion to his more overtly philosophical works – the dismantling of the design argument for the existence of God in the *Dialogues concerning Natural Religion* and the attack on

miracles in the *Enquiry concerning Human Understanding*. Perhaps McArthur can be tempted into writing a sequel to his book by extending his argument to incorporate Hume's neglected but fascinating account of religion's role in political life? (DONALD C. AINSLIE)

Martha F. Bowden. *Yorick's Congregation:
The Church of England in the Time of Laurence Sterne*
University of Delaware Press. 291. US \$57.50

Perhaps more so than for other mid-eighteenth-century prose writers, the relationship between Sterne, his work, and his profession presents a literary and biographical puzzle. While we could see elements of the perfectionist editor in Richardson's work, of dramatic flair and legal training in Fielding's, and of the surgeon in Smollett's, Sterne the clergyman and Sterne the (sometimes bawdy) writer seem to inhabit opposite poles. Some recent critics preferred to dismiss the possibility of Sterne's piety in favour of more exciting and less laborious hypotheses, making the vicar a closet atheist, an existentialist, a postmodernist. This situation has persisted over the last fifty years, despite scattered and intense efforts by Arthur H. Cash, Lansing Van Der Heyden Hammond, Melvyn New, Donald R. Wehrs, J.T. Parnell, and others.

The scope of Martha F. Bowden's *Yorick's Congregation* in a sense defines the extent of the infrequently visited aspects of Sterne's relationship to eighteenth-century Anglicanism as well as its practice, often misunderstood (even by literary scholars) in the twenty-first century. Her volume maps out an ambitious historical and ecclesiastic program, which includes discussion of Sterne's clerical family, the role played by churches in eighteenth-century communities, contemporary perspectives on Sterne the preacher, the influence of women and Roman Catholicism on Anglicanism, and a reframing of the theoretical and practical religious contexts of Sterne's major work, *The Life and Opinions of Tristram Shandy, Gentleman*.

Sterne's own life is, of course, a rich confluence of Anglican influences, and Bowden weaves together family tradition and Sterne's own clerical practice to produce a convincing composite portrait of Sterne the churchman. This is the picture of a man devoted to his profession and utterly at home in his time, the great-grandson of the Archbishop Richard Sterne, a national hero during the English Civil War. Biographers have not been quick to draw parallels between the two men, yet Bowden finds a fascinating parallel between the casual attitude of Richard's statue at York Cathedral and the iconic image of Laurence painted by Reynolds, and we are left to ponder what Sternean whimsies the archbishop may have had up his lawn sleeves.

We are reminded here, as in other recent sombre assessments of Sterne's theological and political place in the church, just how conventional a clergyman he was for his time, an assessment further reinforced by

the inclusion of three of his sermons in William Rose's popular collection, *The Practical Preacher*. Placing his work within this contemporaneous context goes a long way toward grounding the historic persona of Sterne the preacher, who after all was neither Yorick nor what his worst critics claimed, but a sincere Latitudinarian and gifted rhetorician.

Illuminating aspects of Anglican practice in Sterne's time, Bowden performs the invaluable service of making these historically distant habits at once near and familiar. This volume is peppered with details fleshing out Georgian Anglicanism that may surprise twenty-first-century churchgoers and scholars (for instance, hymns were not sung during services until the nineteenth century, and *vicar* is derived from the Latin for *substitute*). The *Book of Common Prayer* and the catechism become unexpectedly influential in the Shandean world. Less surprising is Sterne's apparent anti-Catholicism and the signal shift of Yorick's befriending the monk Lorenzo in *A Sentimental Journey*, but the summary is useful nonetheless.

The most immediate bounty throughout for literary critics is suggested by a multitude of parallels between Sterne's fictional world and Bowden's newly detailed understanding of eighteenth-century Anglicanism. Viewed through this lens, the issues of birth, marriage, and death – core themes of *Tristram Shandy* – are thrown into distinct relief, and we find ourselves suddenly more familiar with Sterne's characters: Mrs Shandy, for example, sheds some of her mystery when we view her as 'closely tied to the rhythms and concerns of her community.'

From the start, Bowden demonstrates an acute eye for parallels between Anglican history and culture and Sterne's texts and for engaging and edifying detail; this volume will prove useful not only for scholars of Sterne but also for those wishing to become better acquainted with Anglican practice of the eighteenth century. (W.B. GERARD)

John Millar. *An Historical View of the English Government: From the Settlement of the Saxons in Britain to the Revolution in 1688*. Edited by Mark Salber Phillips and Dale R. Smith. Liberty Fund 2006. xxvii, 889. US\$12.00

It is high time that John Millar's most substantial work received some attention, as it has too often been seen as secondary in importance to his lesser effort, the *Origins of the Distinctions of Rank*. Aptly, this edition is introduced by Mark Salber Phillips, and Millar's book illustrates fully one of Professor Phillips's chief points regarding eighteenth-century historiography, that traditional narrative history was increasingly found inadequate by eighteenth-century literati for writing about subjects like commerce and manners, which were seen as essential for history

written in a modern commercial age. As a result, new, largely non-narrative ways of seeing and writing about history were developed.

The older Scottish historians, David Hume and William Robertson, had stuck to detailed political narrative, with occasional short digressions. Discursive treatments of commerce, law, and the arts were confined to clearly marked portions of their works, like the preliminary section of Robertson's *Reign of Charles V* or the appendices in Hume's *History of England*. Political narrative, however, is comparatively thin in Millar, and what there is, is more general overview than detailed account. Much of the work reads like a series of dissertations on aspects of English history, including property relations, parliament, commerce, and law, and the fourth volume, which was published only after Millar's death, makes no pretence of being anything other than a collection of essays.

As Phillips says in his introduction, Millar produced the *Historical View* largely to provide a Whiggish response to Hume's Tory-royalist interpretation of English history. Accordingly we find Millar asserting that the Saxon *Witenagemote* was a far more inclusive institution than the predominately aristocratic body as Hume and his seventeenth-century Tory source Robert Brady saw it. He also believes, as seventeenth-century Whigs did, and Hume did not, that the events of 1066 were not conquest, and that there was a substantial continuity in English institutions from the Saxon to the Norman periods. Dealing with the seventeenth century, Hume contended that the Tudors had possessed virtually absolute power, and that the Stuarts had only followed their predecessors. The turbulence of the 1600s was therefore due to Parliament's claiming unprecedented rights. Millar, on the other hand, denies at length that Tudor England (except briefly under Henry VIII) was an absolutist state, and even falls into the 'vulgar' Whig view of Elizabeth I's reign as a golden age, with the result that he sees Stuart actions in the seventeenth century as deliberate, innovative attempts to establish absolutism, leading to civil war.

An interesting feature of the *Historical View* is that it shows how much some late-eighteenth-century Scottish Whigs came to identify themselves as 'Britons,' with England. Millar speaks of historical English political arrangements as 'our ancient constitution' in a way that Hume or Robertson would have found problematic. Robertson's first work was a history of Scotland. Hume set out to write a history of 'Great Britain,' and, although this became unavoidably Anglocentric, he still gave due attention to Scottish events. The *Historical View* is entirely English in focus, and its longest treatment of Scotland is a single chapter that gallops through Scottish history to 1603 in forty pages. However, Millar also presents a picture of the early Scottish parliament that makes it seem even freer than England's, using as a source a polemical work written by the Scottish Whig Presbyterian pamphleteer George Ridpath in 1702, at a time of heightened tension between England and Scotland.

He also suggests that there may be substantial foundation to the traditional view that feudalism was established in Scotland during the reign of Malcolm II in the early eleventh century, upon which two distinguished jurist-historians, Lords Kames and Hailes, had cast grave doubts. In addition, he insists that the actions of Scots political leaders in 1688, who bluntly stated that James VII and II had forfeited the crown, were more 'manly and liberal' than those of the English, who adopted the fiction that James had 'abdicated,' to appease the Tories. Sentiments like these suggest that Millar retained some vestiges of Scottish national feeling.

This edition is well supported by the editors, who have provided comprehensive lists of Millar's sources and a copious index, and is a welcome contribution to the study of eighteenth-century Scottish historiography. The Liberty Fund must be thanked for once again providing a scholarly and affordable edition of work that has long been almost unobtainable. (ALEXANDER DU TOIT)

Peter Sabor, editor. *The Cambridge Companion to Frances Burney*
Cambridge University Press. xvi, 198. US \$85.00, 29.99

For very good reasons explained in this excellent collection, until late in the last century, the full story of Frances Burney's career remained obscure. By the end of the nineteenth century, her reputation had been all but destroyed, and many of her collected works were inaccessible or out of print. Indeed, as George Justice provocatively asserts, 'Burney's career as an author might be labeled as a failure.' But lately things have certainly changed – witness the 2005 dedication of a commemorative window in Westminster Cathedral in Burney's honour. *The Cambridge Companion to Frances Burney* contributes to this recent reappraisal by conveying a wealth of information on all aspects of Burney's career and by raising key issues that will preoccupy Burney scholars for decades to come. The ten essays, plus an introduction, are uniformly well-written, informative, and mostly lively. They cover Burney's family, novels, plays, journals, and letters, as well as her politics, stance on gender, society, and the literary marketplace. The essays sometimes overlap, but the result is to reinforce, not repeat, vital themes.

One such theme is the necessity of considering Burney within the context of her family history. Kate Chisholm leads off the collection with a comprehensive overview of the Burney family, one that should prompt scholars to attend to the more than ten thousand items of correspondence produced by the family. George Justice reinforces Chisholm's assertion that Burney cannot be known without her family, in his essay on Burney's conflicted attitude toward the literary marketplace. Betty Rizzo similarly highlights Burney's familial networks in order to contextualize her attitudes toward society. In Rizzo's account the Burney family station left the

writer 'suspended in the same ambiguity of station' for all of her life. In Margaret Doody's essay on Burney and politics, once again we find the emphasis on the Burneys: the fact of Catholicism in the family background facilitated Frances's 'attention to the place and experience of "outsiders," to what it means to be "alien" or alienated.'

Though it is a truism that, during the eighteenth century, all women writers struggled with gender prejudice, Burney seems to have struggled even more, divided as she was between the desire to maintain a ladylike decorum and to pursue a shrewd course of business. Vivien Jones reinforces this point in her essay by arguing that Burney's 'particular achievement was to attract respect as a female intellectual on the basis of works of fiction.' Yet other essays show how very difficult that project was. Lorna Clark recounts, in fascinating detailing, the viciousness of Burney's male reviewers, and she points out the obstacles that persisted before a full recovery was achieved.

The essays in the *Companion* collectively insist on seeing Burney's oeuvre in its entirety. Wiltshire finds merit in the collective journals and letters, arguing that Burney embodies 'the condition of modernity in which history is enacted through the experience of the private subject.' A case is even made for Burney's unreadable tragedies. Tara Ghoshal Wallace concedes their lack of poetic virtue, but assures us that 'they certainly reward the kind of scrupulous readings they have begun to accrue.'

Individual chapters address Burney's better-known novels and discuss her works by genre. Jane Spencer makes a good argument for reading *Evelina* and *Cecilia* against Samuel Johnson, while Sarah Salih, who has previously blazed the way by reading Burney's racial tropes, highlights performance in *Cecilia* and *The Wanderer*. She astutely asks, 'How stable are class, gender, nationality, even race – when they can be donned and discarded as easily as a bonnet or a collection of patches?' George Justice turns our attention to the power of the marketplace, revealing a Burney who may or may not have had control, but who tried to put business matters first.

This collection is an excellent starting point for anyone embarked on study of Burney's life, works, and place in the canon. The essays are accessible, full of information, and engaging. But it is equally valuable to those who consider themselves already well-versed in Burney scholarship. With its comprehensive coverage, its bibliographies, and its overall expertise, it is a significant addition to any library. (BETH KOWALESKI WALLACE)

François Martin Mai. *Diagnosing Genius: The Life and Death of Beethoven*
McGill-Queen's University Press. xvi, 270. \$34.95

After more than two centuries, we remain intrigued by the figure of Beethoven as man and artist. We still ask how the composer, whose life

was affected by a range of afflictions both physical and psychological that might well have crushed most people, nonetheless remained so prodigiously energetic and productive in his creative life.

Central to this study by psychiatrist François Martin Mai is an exploration of the relationship of Beethoven's medical biography to his creative drive. There is certainly much material to address. The superbly gifted though admittedly eccentric composer was understandably preoccupied with all aspects of his health. Besides deafness, he dealt with chronic and distressing gastrointestinal disorders, intermittent respiratory ailments, eye inflammation so serious that at one point he feared blindness, rheumatoid symptoms, and, to be sure, a range of psychiatric symptoms such as recurrent depression, anxiety, suspiciousness, and outbursts of temper. Mai offers a systematic and lucid review in the context of the evolving medical culture of the composer's time, including detailed discussions of specific (and now obsolete) programs of treatment Beethoven himself undertook. This review adds fresh perspective on the impact of the quest for health on Beethoven's quality of life, hours and methods of work, relationships, and even recreation. Strikingly, the composer emerges as a stoic but far from *passive* sufferer. The romantic archetype of the afflicted artist is to some extent at variance with Beethoven's immense ego strength and his active and long-sustained attempts to heal.

Mai derives medical evidence mostly from primary sources – Beethoven's letters and Conversation Books, friends' and physicians' reports, and the 1827 autopsy report. He also ponders the implications of the now-famous 1990s discovery of toxic levels of lead in the composer's hair. Though cautious about drawing final conclusions, he believes that Beethoven's auditory symptoms were most consistent with a diagnosis of otosclerosis; that he probably had irritable bowel syndrome; and that he did *not* have syphilis, as has sometimes been alleged. Examining Beethoven's immediate cause of death – cirrhosis of the liver – draws Mai into an etiological inquiry that not only is intriguing reading but functions as a unifying linchpin in his study.

In Beethoven's psychological history, Mai finds a youth who possessed exceptional gifts, musical and mental. (Although as the result of a deficient general education he could not do simple multiplication, his IQ is estimated by some to have been around 165.) Though intense by nature and at times socially difficult, he did not have an early-onset personality disorder per se. Rather, Beethoven's behavioural problems began to be noticeable in his early thirties, and they worsened progressively as a result of the psychological and social consequences of increasing deafness, affective disorder, and apparently the misuse of alcohol. The evidence for this last matter is conflicting and long-disputed. Mai, however, makes an important distinction between alcohol *abuse*, which can lead to serious and recurrent legal or interpersonal problems, and

alcohol *dependence*, in which a susceptible person might drink sufficiently to cause liver damage without taking so much as to cause profound behavioural or neurological effects. Clearly, Beethoven was not a drunkard, but Mai concludes that numerous factors support the case that the composer had a dependency on alcohol as a coping mechanism that likely contributed to his terminal liver disease. This part of Mai's total psycho-medical portrait is given a full frame of reference in his review of recent medical literature on creativity. He reminds us how often greatly creative personalities have endured serious physio- or psychopathologies and yet produced astounding work. The inner strength of the creative drive in certain of these individuals can be so massive that it demands and achieves expression even in the face of seemingly insuperable obstacles. Although, as in the case of his deafness, his ailments caused Beethoven much grief and radically altered his life and career, he *deliberately* responded by channelling all of his creative energies into composition. The author asserts rightly that this quality of creative will and energy, one that Beethoven possessed in powerful measure, calls for reverence. Mai's painstaking arguments throughout this book in answer to his own original questions shape a picture that is objective and technical, yet broad, compassionate, and ultimately moving. Students of the composer, of medicine, and of the creative process will find his enquiry thoroughly absorbing. (CLARA MARVIN)

Richard Dee. *The Man Who Discovered Flight:
George Cayley and the First Airplane*
McClelland and Stewart. xii, 328. \$32.99

For English aristocrat Sir George Cayley (1773–1857), 'A day passed without acquiring a new idea, was a day wasted.' According to biographer Richard Dee, Cayley not only voiced these words, he lived them. Cayley spent most of his life seeking knowledge, promoting education, and encouraging the practical application of science. In particular, he keenly desired to solve the riddle of heavier-than-air flight. Dee's fascinating biography offers new insights into Cayley's achievements and will appeal to readers interested in all aspects of the history of science, since Cayley exemplified the unfailing optimism and varied interests held by amateur scientists during these years.

Dee combined his family's interest in aviation, a background in science, and historical research to recapture the importance of Cayley's work. Living in York, England, as a child, not far from Cayley's home, Dee acquired a love for aviation from his father, who served in the Royal Air Force. Now residing in Toronto, Dee works as a post-doctoral fellow at York University, where he uses research in neuroscience to help future astronauts cope with extended space flight. While still focusing on the future, Dee

began studying aviation's past. After examining Cayley's notebooks, publications, and family correspondence, Dee argues that Cayley discovered the secret of 'aerial navigation' and even launched the first airplane long before the American Wright Brothers' groundbreaking flight. Cayley's numerous sketches, calculations, aerodynamic tests, and glider flights, all proved that heavier-than-air flight was possible. Sadly, Cayley also realized that engineering was not sufficiently advanced to make powered flight a reality. Nevertheless, Cayley's work would influence future generations when they began their own experiments many years later.

Using chronological chapters to narrate Cayley's personal and public life, Dee passes quickly over Cayley's childhood to focus on his years as a baronet from age eighteen until his death at age eighty-four. By the time Cayley reached adulthood he had acquired an unconventional education due to its inclusion of theoretical and practical science. He then married Sarah Walker, the daughter of his first tutor, with whom he fathered ten children. Unfortunately, Cayley's only surviving son, Digby, did not share his father's interest in science and felt ashamed by his father's work in aviation, a subject that many people regarded as mere fantasy. Although a brief political career temporarily prevented Cayley from publishing papers on heavier-than-air flight, public skepticism and family embarrassment failed to dissuade Cayley from following his passion. Cayley not only engaged in scientific inquiry, he promoted science-based education and its practical use by helping to establish local philosophical societies as well as London's Polytechnic Institute, where he served as director of the governing board until his death.

Throughout his long life Cayley helped forward a variety of scientific disciplines, but aviation truly captured his imagination. Cayley's efforts resulted in a list of accomplishments far too long to enumerate. A brief selection includes the following firsts: documentation of aerodynamic forces in 1793, flight testing of a winged flyer in 1804, and flight of a manned glider in 1849. Although these and other accomplishments ensured Cayley's recognition as an expert during his lifetime, his work was soon forgotten after his death and his flyers hidden from view by his son. Fortunately, Cayley's publications were rediscovered in the late nineteenth century and helped lead to what he knew was possible with advanced engine technology, the world's first powered and controlled heavier-than-air flight in 1903.

While some criticisms can be made concerning the lack of citations and an introduction devoted to historiography, these omissions are understandable, given Dee's work as an amateur historian and his desire to create a study acceptable to a wider audience. In fact, Dee's explanation of science in lay terms ensures that this book will appeal to a wide readership. Aviation buffs will enjoy Cayley's exploits, but this biography offers more. It discusses technological breakthroughs, leading innovators, and important scientific institutions. Readers are also reminded that progress

seldom occurs in a straight line, scientists do not get everything right, inventors are sometimes forgotten, and some discoveries can be recognized only in hindsight. As such, *The Man Who Discovered Flight* is a significant contribution to the history of science. (TANYA GOGAN)

Matthew Gregory Lewis. *The Monk*.
 Edited by D.L. Macdonald and Kathleen Scherf
 Broadview 2004. 480. \$12.95

Matthew Lewis's 1796 novel *The Monk* stands out as a key Gothic text with its combination of Gothic tropes, political subtext, and sexually explicit material. The novel received so much attention when it was first published that, as is well known, it led the author to be nicknamed 'Monk' Lewis for the rest of his life. The resulting controversy was not all together positive, to say the least; Coleridge summed it up nicely when he declared in his review, '*The Monk* is a romance which if a parent saw in the hands of a son or daughter, he might reasonably turn pale.' Coleridge's concern stemmed in part from the fact that there was an amazing fancy for the Gothic at the time. Its frenzy spared no social class of the English society: everybody was reading Gothic novels; readers were recruited among the leading figures of the world as well as among the humble, as Jane Austen would show to great effect in her Gothic parody *Northanger Abbey*.

Like previous scholarly editions of *The Monk*, D.L. Macdonald and Kathleen Scherf's edition is based on the first edition of Lewis's novel since, as the editors note, 'the critical consensus, which we endorse, is that the later lifetime editions represent successive retreats from, rather than refinements on, the author's original vision.' (The editors include in one of their appendices their collations of all five editions for readers interested in seeing how Lewis responded to the controversy.) The introduction is succinct, yet informative, and is built around the four sections of the appendix ('Literary Sources,' 'Historical Contexts,' 'Critical Reception,' and 'Cultural Responses'). The biographical sketch is concise and to the point, and nicely complemented by a brief chronology of Lewis's life. Students could probably benefit from an expanded chronology that sets up the novel within its historical period and amid other key literary publications of the time. The edition as a whole benefits from the many insights of D.L. Macdonald's excellent biography of Lewis (University of Toronto Press, 2000), as well as from the skills of the editors, skills that had already been demonstrated in their Broadview editions of Mary Wollstonecraft's *Vindications* (1997) and Mary Shelley's *Frankenstein* (1999). The present edition attests once again to their editorial rigour, as attested by their choice of text and their collation work presented in the variants appendix, as well in the many footnotes, which will answer most queries

raised by undergraduate and graduate students. This is clearly the best edition of *The Monk* available. (MICHAEL EBERLE-SINATRA)

Nicholas Tracy. *Britannia's Palette: The Arts of Naval Victory*
McGill-Queen's University Press. xiv, 476. \$75.00

As Nicholas Tracy astutely demonstrates in this volume, naval subjects presented a complex challenge to artists in late-eighteenth- and early-nineteenth-century Britain. On the one hand, painters with any kind of aspirations to high art were required by Academic discourse to transcend the depictions of precise details of nature and history. On the other, the presence of so many sailors in the midst of a well-informed public, eager for details about far-off events, meant that artists were held to rigorous standards of accuracy in the details of ships and actions. As Tracy also notes, the problem is much the same for the historians of these images: art historians often lack the detailed technical nautical knowledge needed to evaluate narrative details, while naval historians are untrained in the close analysis of works of art. Tracy's book attempts to bridge this disciplinary gap, with mixed success.

Though he does not say so, Tracy's approach is best understood in terms of 'visual culture.' By considering the more familiar, large-scale academic paintings by major artists such as J.M.W. Turner and Philippe de Loutherbourg, alongside more traditionally marginalized material like topographical prints and drawings commissioned by the Royal Navy itself, Tracy significantly broadens our understanding of the scope and importance of naval imagery in this period. While the book is structured primarily around discussions of specific battles or events, within these chapters Tracy proceeds by a series of biographical sketches of individual artists. At its best, this approach yields a rich picture of the complex interpenetration of the artistic and naval communities, as well as between the creators, patrons, and audiences for a hugely diverse set of visual materials. Tracy's citation of a newly sensitive mode of describing the sea in naval publications around the turn of the century, for instance, convincingly introduces another important facet to the development of nineteenth-century naturalism.

But Tracy's clearly stated preference for biography rather than the study of specific pictures also limits the effectiveness of this under-theorized study and places it in uncertain territory within art history. In the first place, given Tracy's enviable knowledge of nautical history, it is surprising that he declines to engage in extended discussions of the many pictures that are reproduced here. This means that while Tracy's account produces fascinating sketches of figures such as John Thomas Serres, struggling for a livelihood while caught between the demands of high- and low-art audiences, in cases like Turner's, where the

biography is much more familiar, the contribution of this study is less clear. Indeed, this, combined with Tracy's reliance on an outdated idea of Turner as an 'impressionistic' painter ahead of his time (the term is used much too loosely here), yields a very standard account of this key figure.

Tracy's organizing principle, of a kind of collective biography of 'the artists of naval victory,' also raises as many questions as it answers. While the author often refers to this undefined group as a 'band of brothers,' his idea of a collective effort is dependent upon a simplified notion of a less competitive pre-modern art market: 'Before the invention of photography it was not a winner-take-all world, because there was a tremendous demand for handmade images.' But Tracy's own discussions of the struggles of so many of these very same artists to survive reveal the inadequacy of this formation. Thus, one also feels throughout the book that the reactions of contemporary critics and viewers are not mined fully enough for their implications beyond biographical information. William James's condemnation of Turner's second picture of the *Battle of Trafalgar* (1824), for instance, chastises the artist not merely for a want of naval accuracy, but for not finding sufficient 'pictorial materials' in Nelson's sacrifice and concludes by seeking 'some public-spirited individual' who might do so. The artist is not caught just between aesthetic poles of accuracy and invention here, but between the needs of artistic self-preservation – assertion and sacrifice – in a way that offers fascinating parallels to the condition of Nelson and his band of brothers themselves.

Ultimately, these problems seem to me less the fault of the author and more the result of the particular challenges presented by these images to specialized scholarly disciplines. If Tracy has not fully transcended those challenges, he has done much to bring them into closer view and offer subsequent scholars important lanes by which to navigate the perilous waters between naval and art history. (LEO COSTELLO)

Barry Gough. *Fortune's a River:
The Collision of Empires in Northwest America*
Harbour. 413. \$36.95

One would be hard pressed to find an author better qualified to discuss this fascinating story of imperial competition for Northwest America in the late eighteenth and early nineteenth centuries. Barry Gough made his career discussing, in particular, the complicated interaction between Britain's Royal Navy and Indigenous peoples in the northeast Pacific and the territory that became the province of British Columbia. His many fine books and articles, far too numerous to mention here, shared many praiseworthy qualities: extensive use of primary sources, a mastery of the secondary literature, sound historical judgment,

and lively prose. Dr Gough's well-earned retirement in Victoria has not dulled his historical and storytelling skills. *Fortune's a River* characteristically makes good use of primary and secondary sources, weaves together many national imperial narratives, and tells the story well. It richly deserves to attract both an academic and popular historical audience.

None of the stories contained herein – Alexander Mackenzie's trail-blazing exploration from eastern Canada to the Pacific Ocean, David Thompson's careful cartography, the storied saga of the Lewis and Clark Expedition, and ill-fated Russian and Spanish attempts to maintain their imperial presences on North America's wild west coast – are unknown. Indeed, many of these separate stories have been much discussed. Gough's great accomplishment is to demonstrate the clear but hitherto ignored linkages between all of these activities as the ambitions of Europe's imperial powers – whether rising (Britain) or falling (Spain in particular) – collided with the continental destiny of the newly born United States. The race for control over the potentially rich northwest region of North America combined all of the major facets one would expect – diplomacy, naval and military power – but also some one might not expect, notably clashing commercial needs and science. As Gough shows, the efforts of the Hudson's Bay Company and the Northwest Company to tie northwest North America to the economy of British North America via their fur trading did not go unnoticed in a distant Washington DC. Interested in science, commerce, and his nation's territorial expansion, the ever-curious President Thomas Jefferson employed first the Lewis and Clark Expedition and then John Astor's private fur enterprise to establish an American claim to the distant shores of the Northeast Pacific.

As Gough makes clear in the book's final chapters, this fight for control produced but two late-coming winners, the United States and Britain, who then fought to control a vast Oregon territory, a fight settled only in the 1840s after James Polk's war scare to American advantage. The two established European powers in western North America, Spain and Russia, were the losers. Spain's attempts to control lands north of what is now San Francisco proved fruitless. Mexico, which inherited Spanish sovereignty in North America after claiming its independence in the early nineteenth century, fared even less well, losing California and much more to a belligerently expansive United States in the 1840s. Russia did not wait for such a one-sided settlement, selling its American possessions to the United States in 1867. But the biggest losers in all of this, as Gough indicates, were the Indigenous peoples of western North America. Initially able to fend off or exploit the Europeans and Americans who came to their lands by sea or land, the Natives soon found that, weakened by European diseases and

overwhelmed by British and American power, they had lost the ability to fend off the interlopers and to control their own destinies.

Only one minor problem affects the book, the author's tendency to mix the present and past tenses when speaking about the past. But this is a very small quibble. This fine book, written by a scholar in full possession of his considerable skills, deserves a broad academic and public audience. (GALEN ROGER PERRAS)

Daniel E. White. *Early Romanticism and Religious Dissent*
Cambridge University Press 2006. xiv, 266. us \$99.00

In this assured first book, Daniel White makes a compelling case not only for the importance of the Dissenting public sphere for variant strands of early Romantic literary production, but also for the careful examination of sociability, performance, and affect in this period of intense social and cultural change. This book offers an extraordinarily clear and cogent historical account of the issues and debates surrounding devotional and sectarian practice in the period. With admirable attention to extant scholarship and startling new research, each chapter places its primary authors – Anna Letitia Barbauld, the Aikin circle, William Godwin, Mary Wollstonecraft, Samuel Taylor Coleridge, and Robert Southey – within intersecting networks of religious sociability and debate. Taken together, these historical contextualizations provide the reader with a map of a sub-public, defined by White as the Dissenting public sphere, which has the potential to alter much of our received knowledge of print culture and radical politics. Because the book is so aware of the ongoing engagement with Habermas in Romantic studies, White's detailed attention to the flows of print culture is exemplary. But his most important theoretical innovation lies in an implicit merger between recent work on print publics and Bourdieu's writings on the interaction of the habitus and the field of cultural production. In order to pursue this merger, White necessarily has to enter into the consideration of the dynamics of sociability, the often transient effects of performance, and the representation of affect. This means that much of the book's evidentiary procedures involve an expansion of conventional literary criticism into social history, and it is through these three issues that one can offer a brief summary of the book's achievement.

The book opens by examining the Dissenting social circles associated with the Warrington Academy and with the Aikin family circle. The first three chapters of the book enact a genealogy of religious and social dispositions whose impact is most clearly felt in the writings of Anna Letitia Barbauld. The practice of everyday life is examined, not to provide a thematic coherence to Barbauld's writings, but rather to trace the emergence of styles of utterance whose import is formal and

conceptual. For example, in chapter 2, after carefully untangling the debates surrounding the political and devotional implications of styles of pulpit oratory, White unravels key discursive strategies in Barbauld's verse that are too easily overlooked or misread in another context. Throughout these opening chapters, the habitus of Dissenting households and congregations is characterized through scenes of performance, and one salutary effect of the analysis is to re-invigorate our understanding of the political valences of enthusiastic utterance and of the discursive implications of Dissenting subjects' attention to questions of particularity and affective experience. These latter issues, in White's hands, become fundamental determinants of the stylistic innovations that open onto Romanticism itself.

With this heightened sense of the politics of affect and of social performance, the final three chapters provide innovative readings of key developments in the 1790s. The vicissitudes of Godwin's political writings are read in light of his early Sandemanianism. Godwin's discomfort with forms of radical print culture and his changing relation to matters of affect and sensibility in his *Memoirs* of Mary Wollstonecraft are directly related to shifts in his comprehension of the social dynamics of devotional culture. Similarly, chapter 5 approaches Coleridge's conversation poems in light of the strange amalgam of performance styles in his sermons. The class implications of these readings are connected to the practicalities of Coleridge's complex engagement with Unitarian society. Chapter 6 follows Southey's divagations from the establishment church in order to comprehend the political ramifications of the proto-Quakerian aspects of Islam in *Thalaba*. The analysis of the sectarian struggles waged within the competing discourses of Orientalism is in itself an important contribution to the study of imperial culture. In each case, White has managed to combine subtle readings of the texts with a very clear evocation of the passage of an underappreciated moment in British social and cultural history. In short, this is genealogy of the first order. (DANIEL O'QUINN)

Allan Antliff. *Anarchy and Art:
From the Paris Commune to the Fall of the Berlin Wall*
Arsenal Pulp. 213. \$26.95

As Allan Antliff notes in his introduction, his new book is an attempt to draw attention to and encourage 'the study of anarchism in art' with the intent of foregrounding art production 'as it relates to historical, philosophical, social, and political issues from an anarchist perspective.' Drawing extensively on nineteenth-century anarchist writers, such as Peter Kropotkin and Michael Bakunin, Antliff sees in the theory and practice of anarchist philosophy, art, and ethics an antidote to contemporary

concerns with the 'megamachine' of capitalism. Based on these opening premises I have a great deal of empathy for what Antliff's project purports to do. There is no doubt that the study of anarchism and its relationship to art production is vastly under-examined, and I have no doubt that if there is to be an alternative to the megamachine of capitalism, the philosophy, ethics, and aesthetics of anarchism should be a vital part of the tool kit of contemporary social and cultural critics. Having said that, I found the book to be a disappointment on a number of fronts, although it does provide some nuggets of historical and art-historical value that help to make this book more interesting to researchers outside of narrow anarchist circles.

Anarchy and Art is broken down into eight chapters, with some of the most interesting analysis and information coming in the early chapters, especially those dealing with Courbet, Neo-Impressionism, the role of the anarchists in the Russian Revolution, and the post-anarchist aftermath to the Russian Revolution. However, these chapters are frustratingly short essays that should receive a far more detailed analysis. Unfortunately, too much space is given to an interview between the author and the anarchist activist/artist Susan Simensky Bietila, which is twice as long and half as interesting as the other chapters. Perhaps the most serious of the book's flaws is the very unimaginative handling of the relationship between Marxism and anarchism. Whether in the body of the text or ensconced within a footnote, Antliff consistently caricatures or oversimplifies Marxism and its later interpreters, with no effort whatsoever to move beyond his binary simplifications to see where more critical interpretations of Marxism in the twentieth century would not only contribute significantly to the critique of capitalism formulated by anarchism but would even help anarchism itself to evolve and grow beyond its original theorists. There is a perfect opportunity, for example, to discuss the relationship between anarchy, allegory, and the influence of Charles Baudelaire within the work of Gustave Courbet that would allow for a complex interaction with the theory and analysis of Walter Benjamin, as the Marxist-inspired art historian T.J. Clark has done so successfully in his work. The work of other Western Marxists, such as Theodor Adorno, Herbert Marcuse, Ernst Bloch, or other critical voices like those of Mikhail Bakhtin, Judith Butler, Edward Said, and Slavoj Žižek, among numerous others, provide a rich, complex, and heterodox tradition of radical thought that would enhance the methodology of Antliff's art history while helping to create a more dynamic sense of development within anarchist theory. An attempt at combining anarchist theory with post-structuralist theory was undertaken by the philosopher Todd May in *The Political Philosophy of Poststructuralist Anarchism* (1994), but Antliff panned May's book in an article published in 2007, arguing that anarchists

would be better off using classical anarchism to 'interrogate' post-structuralism. Another example of this closed-minded analysis is the rough treatment given to surrealism, which, like Marxism, is also reduced to a crude generalization, and summarily dismissed, all within one sentence in a footnote.

Ultimately, the reader is left to wonder whether this particular book is a misstep and whether Antliff will demonstrate a more nuanced and sophisticated approach to art history and anarchist theory in the future, or whether his pursuit of an anarchist agenda in art and art history is destined to rehearse the clichés of an older binary form of mechanistic art history most often associated, ironically enough, with cruder forms of Marxist analysis but now dressed up in a nineteenth-century anarchist drag. (DAVID BRIAN HOWARD)

Anna Makolkin. *The Nineteenth Century in Odessa: One Hundred Years of Italian Culture on the Shores of the Black Sea (1794–1894)*

Edwin Mellen. xx, 230. US\$109.95

'I was almost tempted to believe that, by some hocus-pocus, we had tumbled on an Italian town,' marvelled one foreign traveller (Henry Wikoff) to Odessa in 1835, who was dazzled by the balmy climate, neo-classical architecture, abundant delicacies, and the Mediterranean joie de vivre seemingly out of place on the fringes of the barren and frigid Russian Empire. And he was not alone; nineteenth-century visitors and residents alike boasted of Odessa's uncanny resemblance to an ideal Italian city. In *The Nineteenth Century in Odessa: One Hundred Years of Italian Culture on the Shores of the Black Sea (1794–1894)*, Anna Makolkin attempts to excavate and document Odessa's Italian heritage, claiming that this pre-eminent facet of the city's history has been undeservedly neglected. Makolkin's monograph is rich with detail and includes dozens of beautiful pictures (many in colour) of the numerous individuals and their great artistic achievements that set the 'eternal Italian cultural compass of Odessa.'

The genesis of this wondrous '*citta ideale*,' which Makolkin calls 'the last Italian colony,' was the direct result of Catherine the Great's fervent desire to enlighten Russia through European culture. Italy, Makolkin insists, was the logical fountain of enlightenment for Russia, because Italy was the direct heir to Ancient Rome, a society that embodied all that was good and progressive: urban civility, cosmopolitanism, tolerance, and a reverence for learning and the arts. The Italian city-states of the Renaissance and the Enlightenment carried on these traditions, and Catherine, who inherited an isolated empire that knew neither renaissance nor enlightenment, turned to the genius of Italy to build Odessa,

her envisioned oasis of urbanity and intellect. 'Rome,' accordingly, 'begot Odessa,' and 'the Italian architects, designers, opera singers, actors, painters, sculptors and impresarios turned Odessa into ... the "cultural Mecca" of the entire Russian and later Soviet Empire.'

The seven chapters in Makolkin's book describe the Italians who built, enriched, and beautified Catherine's city on the sparsely populated Ukrainian steppe. The Neapolitan Giuseppe de Ribas served as the city's first governor, and through his intricate city planning and his benevolent rule de Ribas set the tone for all the pioneers who followed him. The book's centrepiece is Odessa's opera, a cultural edifice revered equally for its architectural beauty and its brilliant performances. For Makolkin, the opera is emblematic of what Odessa represented: an enlightened 'city-paradise' improbably located in backward Russia.

Although Makolkin presents a critical chapter in Odessa's history, her work is riddled with methodological problems that undermine the credibility of her argument. She tends to be ahistorical, often discussing events separated by decades within the same paragraph, even though Odessa's social composition and economy changed fundamentally during the intervening years. More troubling are her many conclusions that are not backed up with sufficient data. For instance, she contends that Italian served as Odessa's lingua franca in culture and in commerce for much of the nineteenth century, but the only evidence she offers is a quotation from Alexander Pushkin's *Eugene Onegin*, which was written in the 1820s. Makolkin also presents sweeping generalizations about the mentality of Odessa's inhabitants, their 'collective psyche,' which worshipped 'Beauty, Music, and Theatre' and (allegedly) little else. Yet Odessa was also notorious for its smugglers, gangsters, and sailors who filled the subterranean taverns in the city's port district. How their stories intersected with Odessa's 'Italian cultural compass' has no place in Makolkin's work.

Odessa is eternally Italian for Makolkin, and she denies agency to any other group in shaping the city's high culture. She argues that 'none of the later settlers ... could match the education, taste, and sophistication of Odessa Italians.' Makolkin ignores the fact that 33% of the city's inhabitants were Jewish by the late nineteenth century, a vibrant community that produced luminaries including Vladimir Jabotinsky, Chaim-Nachman Bialik, and Isaac Babel. And they owed their genius to Jewish and Russian culture as much as they did to Italy.

Italian colonists are an integral part of Odessa's cultural history. But the city's legendary cosmopolitanism was the product of an ethnic mosaic that also included Greeks, Jews, Poles, Russians, and Ukrainians. Makolkin's work unfortunately obscures more than it reveals about Odessa's heritage by myopically venerating the Italians at the expense of everyone else. (JARROD TANNY)

Bettina Bradbury and Tamara Myers, editors. *Negotiating Identities in Nineteenth- and Twentieth-Century Montreal*
 UBC Press 2005. xvi, 310. \$32.95

In this collection of essays on Montreal between 1820 and 1950, contributing professors and doctoral students from the 'Montreal History Group' map the complicated social landscape of what was once Canada's leading metropolis. Various articles take the reader into cramped homes where black-clad widows stood watching their furniture being sold off, out under the street lamps of the St Paul market where prostitutes embraced their johns, way uptown to the neoclassical balustrades and Grecian urns of Westmount and its cemetery. The spatial organization of the city, the editors observe, benefited some and offered others means of resistance. The articles probe interplays of class, gender, ethnic and occupational identity, exploring hardships as well as forms of agency their subjects possessed. Though academic studies are sometimes as inaccessible as square mile mansions, here we find a scholarly collection that invites perusal by those who merely love Montreal.

The Montreal mosaic is well captured here. Tamara Myers walks us into a house at the corner of Bleury and Parc that in the 1920s housed A. Gold and Sons Jewish clothier, a Balkan greasy spoon, the juvenile court records, and *Le Devoir* offices. Myers's article shows how delinquency among Jewish youth became a problem as adherents rose from 811 in 1881 to 45,000 in 1921, with Russians and Romanians swelling the English and German core. The article traces the intersection of ethnic loyalty and the 'isms' of the 1930s with an analytical balance that is typical of this collection. Social worker Esther Levitt lost her job for a combination of being 'a Jew, a Westmounter, a progressive social worker, and a single woman.' Sylvie Taschereau interviewed French-Canadian, Russian-Jewish, and Italian shopkeeping families to get to the bottom of the thousands of corner stores and groceries so characteristic of Montreal in the first half of the twentieth century. They ran on a modicum of capital and boundless quantities of family labour, at the expense of schooling, better jobs, even a night's sleep as kids curled up under counters ready to make midnight deliveries. Depression-era men of various backgrounds mounted popular daily theatricals in an experiment that today's bleak shelters fail to replicate. Fabian socialist and McGill professor Leonard Marsh designed a space where the unemployed were invited to come in out of the cold all day long, get their blisters healed and boots mended, and arrange their own security, sports, and leisure. It worked, but according to authors Anna Shea and Suzanne Morton was too unorthodox for the limited funding and recriminatory views of the time.

Other articles deal with bereavement. Bettina Bradbury adds desiderata to ongoing debates about whether French customary law advantaged

women. Her case study of four pre-Confederation widows explores differing outcomes of lingering old regime inheritance practices and the common law, which placed more faith in husbandly discretion and male executors of wills. A delicious piece by Brian Young traces the increasingly arcane, even morbid, preoccupations of the McCord family as Montreal's industrial take-off passed them by. The family turned their hands to the learned professions, libraries, and (on the distaff side) orphanages and charities. David Ross McCord cherished his collection of James Wolfe memorabilia (an ancestor had fought at Quebec in 1759) but did not manage to produce a son to continue the illustrious family line. The article explores the merging Proustian, Victorian, and Protestant funereal aesthetics that shaped the McCords' impressive collection of mourning garb, funeral invitations, deathbed accounts, obituaries, and eulogies, not to mention their dedication to the Montreal Mountain cemetery project, which they envisioned as an edifying and ethereal public garden. In a wry closing, Young proffers the possibility that 'the reader may perhaps prefer the view that the McCords were simply victims of tired genes, empty pockets and anachronizing forms' effeteness (and) Victorian vanity.' Then he turns the coin over, asserting that the family sponsored cultural, religious, and social institutions of lasting importance.

Photographs add another dimension. One is not forced to imagine the McCords' neoclassical portico, the gymnastic exercises at Dunham Ladies College, the corner épicerie of 1950. The cover photo of Bonsecours market in 1904 is especially apt for a book entitled *Negotiating Identities*. The market bustles with sturdy men and also sturdy women in black capes, buying and selling outside the stereotypical domestic setting. There is a sweet boy in a sailor suit bargaining with a female vegetable seller who appears to be wearing a stetson! The photo, like the book itself, raises subtle questions about received truths. All in all, this is an arresting tour of Montreal's storied streets. (JAN NOEL)

John Wilson Foster, editor. *The Cambridge Companion to the Irish Novel*
Cambridge University Press 2006. xx, 286. US \$30.95

The Cambridge Companion to the Irish Novel is essentially, and perhaps unavoidably, an elaborated summary of important Irish novels, more an extended annotated bibliography than a series of exegetical essays. Moving from *Castle Rackrent* (1800) to the present day (John Banville's work is given the final, brief mention), the volume is divided predictably, one might say conservatively, into twelve sections: the novel before 1800; the novel and the national tale; the novel of the big house; the Gothic novel; the Catholic novel; the modern novel; the regional novel; the novel written in Irish; the female novelist; the novel and life

writing; the novel of the Troubles; and the contemporary Irish novel. Two chapters are given over to considerations of individual writers: there is a chapter on Joyce and another discussing Beckett and O'Brien as exemplars of the postmodern. I applaud the volume's attempted synopticism, but, as is often true in such multi-authored texts, *The Cambridge Companion to the Irish Novel* is severely unbalanced in terms of critical quality.

A great deal of space in some of the weaker essays – weak in the sense that no real argument or thesis is expounded or explored – is given over to simple lists of various works followed by a brief plot summary. Aileen Douglas's 'The Novel before 1800,' for instance, is really a compendium of titles of work predating *Castle Rackrent*; Vera Kreilkamp's 'The Novel of the Big House' similarly functions as another list, this time organized around authors (from Maria Edgeworth to John Banville): despite her subject matter, she offers no sustained analysis of the psycho-geography or ideological textuality of space as such; James H. Murphy's 'Catholics and Fiction during the Union' is dryly informational, offering (yet) another list of authors who wrote between 1801 and 1922. Bruce Stewart and Terence Brown both have offered overviews of the works of Joyce, Samuel Beckett, and Flann O'Brien. Stewart's 'James Joyce' neatly summarizes Joyce's career and major works and would stand as an effective undergraduate introductory lecture on Joyce's career, but one should not expect any sustained readings of the novels. Brown's essay on Beckett and O'Brien attempts to locate a postmodernism in these two writers; a major fault here, however, is that Brown begs the question of the term 'postmodern' and thus never engages with the vexed question of how the work of a writer as singular as Beckett would resist such an easy – and lazy – characterization. Readers may also be puzzled by Brown's decision not to mention Beckett's later trilogy (*Company*, *Worstward Ho*, *Ill Seen Ill Said*), given that it is here that Beckett made his Irishness a major theme.

I am certain that the mandate of the *Companion* series favours information over exegesis: my criticisms are thus perhaps slightly off the mark. But after reading the tremendously successful essays – essays that manage to be informational and to offer complex and theoretical readings – I wonder if some editorial missteps have occurred here. Miranda Burgess's 'The National Tale and Allied Genres, 1770s–1840s' begins usefully with a section entitled 'Theories of the National Tale'; here she suggests – very successfully – that the national tale is 'concerned less with the achievement of a general kind of sociopolitical stability than it is with social and political dialogue and critical assessment'; this observation about the centrality of dialogue and exchange – of negotiated realities – serves her well in her readings of *Castle Rackrent*, *Florence MacCarthy* (1818), and *The Wild Irish Boy* (1808). Siobhan Kilfeather's 'The Gothic

Novel' is another excellent essay; she offers a splendid reading of the Gothic, using Burke's notion of the sublime as a guide; through readings of novels as various as *Melmoth the Wanderer* (1820), *The Wild Irish Girl* (1806), and Le Fanu's *The House in the Churchyard* (1861–63), Kilfeather manages to offer a way of thinking about how the particular Irishness of the Gothic (its interest in dismemberment, for instance) speaks to larger cultural and historical concerns.

The sharp difference in quality between the essay-as-list and the essay-as-argument indicates that *The Cambridge Companion to the Irish Novel* never settles on a totalizing and focused critical mandate. The reader moves uneasily from what are essentially extended bibliographies to more accomplished critical analyses, all the while feeling slightly ill-served by the whole. (JONATHAN BOULTER)

Julia M. Wright. *Ireland, India, and Nationalism in Nineteenth-Century Literature*
Cambridge University Press. viii, 268. US \$105.95

Julia M. Wright's *Ireland, India, and Nationalism in Nineteenth-Century Literature* contributes in valuable ways to the study of the impact of British imperialism upon nineteenth-century literature. Post-colonial approaches to British literature have long expressed some uneasiness about how to write the history of empire without making it either a version or counter-version of the story of the diffusion of British culture and values – of 'science' and 'civilization' – from a metropolitan centre to the colonies on the periphery. Even critiques of the British Empire still tend to place Britain at the centre of the world, understanding colonial people and their histories almost exclusively in terms of how they were represented by their rulers and how they struggled against those representations. New grounds of comparison are being called for that do not use Europe as the standard against which all other cultures are compared. Wright's study attempts to achieve just such a re-grounding of perspective by analyzing the manner in which Irish writers of the nineteenth century looked to India, rather than Britain, in their effort to understand themselves. This is a book about 'intercolonial reference,' about the imaginative connection that Ireland forged with India from the 1780s onward. Wright provides a compelling account of the important role that sensibility played in this process, both in justifying and resisting imperialism.

The first half of the book, focused on the relationship between Enlightenment sensibility and Irish national discourse, discusses the role of sensibility in forging the idea of Ireland as a community of feeling held together by bonds of sympathy. Sensibility here forms the basis of ideas of civility and social harmony in contrast to its absence.

In the United Irishman Charles Hamilton Teeling's *Personal Narrative of the Irish Rebellion of 1798* (1828), for instance, patriotic feeling is understood as a national virtue, used to sanction resistance to colonial rule and to form ties with other oppressed nations. Teeling seeks to arouse his readers' sympathy for Ireland's condition. In other Irish writers, notably Lady Morgan, national feeling is gendered as Ireland is portrayed as a powerless, yet erotically attractive, maiden in distress, who remains defiant and virtuous in the face of oppression. In a chapter dealing with proselytization in Morgan's *The Missionary* and Moore's *Lallah Rookh*, Wright examines the sentimentalist critique of the role of religion in colonial policy.

In the second half of the book, Wright draws upon Patrick Brantlinger's idea of 'imperial gothic' in order to discuss narratives in which Ireland and India are brought uncomfortably together, not by sympathy, eroticism, and romance, but instead in narratives of economic violence, fragmentation, alienation, and horror. In a superb reading of Matthew Lewis's short story 'The Anaconda,' a story that turns upon the difference between and confusion of a dangerous 'Anaconda' with a sentimentalized 'Anne O'Connor,' Ireland and a gothically rendered Orient, seen as the dangerous site of colonial trauma and colonial wealth, are brought into close conjunction. Here the East is threatening because it disables and numbs sensibility. Gothicism fragments grand narratives. In Wright's turn to history, she suggests the manner in which Ireland, continually associated with India and yet also differentiated from it – serving as the 'that,' in John Barrell's psychological model of 'this,' 'that,' and 'the other' – disrupts British imperial historiography. Wright's *Ireland, India, and Nationalism in Nineteenth-Century Literature* is an excellent piece of literary scholarship, which combines a keen understanding of colonial history with a sophisticated grasp of the dynamics of literary genres in order to think about Irish literature in substantially new ways. (ALAN BEWELL)

Kerry McSweeney. *What's the Import?*
Nineteenth-Century Poems and Contemporary Critical Practice
 McGill-Queen's University Press. x, 178. \$75.00

In his introduction to *What's the Import?* Kerry McSweeney quotes Emily Dickinson's 'It sifts from Leaden Sieves' (F 291). 'This poem has recently received two antithetical readings,' McSweeney writes, introducing the critical model that informs his book. One scholar (Catherine Tufariello) offers 'a traditional literary-historical contextualization' of Dickinson's poem, comparing it to Emerson's 'The Snow-Storm.' Hers is 'an aesthetic model of reading.' Another scholar (Domhnall Mitchell) offers 'a cultural studies contextualization' of the poem: from Mitchell's

perspective, 'the snow is the "dullness of democracy"; its flakes are immigrants – the "thousands, or millions of small agents who, singly, amount to nothing but, collectively, threaten to overwhelm even the most powerful in society."'

McSweeney proposes 'to adjudicate between these readings.' Tufariello, he says, 'makes the poem light up'; 'her reading wins hands down'; it helps 'the reader to a deeper engagement with and finer appreciation of Dickinson's sparkling poem.' Mitchell, on the other hand, 'obliterates it through acts of conceptual transference as surely as a snowstorm obliterates a landscape.' (There must be other, less extreme examples of 'cultural studies contextualization.') 'To compete with' Mitchell's reading, McSweeney adds, 'one would have to concoct readings of Dickinson's poems that identified Robert E. Lee rather than a snake as the subject of "A narrow Fellow in the Grass," whooping cough rather than a railroad locomotive as the subject of "I like to see it lap the Miles," and venereal disease as the coded subject of "What mystery pervades a Well."'

McSweeney intends 'to help restore a balance to the critical study of nineteenth-century poetry.' His discussions of Wordsworth, Tennyson, Keats, Whitman, Dickinson, Clare, Hardy, Hopkins, both Rossettis, and the Brownings, among others, 'propose and exemplify an aesthetic model' of reading. For all that, I have not managed to pin down his 'aesthetic model,' nor do I grasp how it differs from 'interpretive and cultural studies models.' How does McSweeney's approach to, say, Wordsworth's 'The Solitary Reaper' complement Geoffrey Hartman's aesthetic criticism? Hartman's influential reading of 'The Solitary Reaper' is cited, very many critics are cited, some more relevant than others. In essence, *What's the Import?* comprises ten chapters on selected nineteenth-century lyrics and their critics. I would have welcomed a solid introductory chapter on the history of aesthetic criticism.

'It makes considerable difference which text is used,' McSweeney remarks, alluding to Whitman's 'The Sleepers.' Having opened this review with 'It sifts from Leaden Sieves,' I turn to Dickinson's text, whose penultimate line in R.W. Franklin's definitive three-volume edition reads, 'Then stills it's Artisans – like Ghosts' (F 291, version A). Anyone who cares about the integrity of Dickinson's poems knows that the possessive *it's* takes an apostrophe in Franklin's and in Thomas Johnson's three-volume editions, as it does in the poet's manuscript (H 155); yet McSweeney has 'silently' deleted her apostrophes (here and elsewhere) and 'silently' regularized her spelling. His note reads, 'The text for all quotations from Dickinson's poems is Franklin's three-volume edition. But I have silently changed *it's* to *its*, *opon* to *upon*, *Guage* to *Gauge*, and *wo* to *woe*.' Have all Dickinson's editors lived in vain?

As well, I have discovered misprints and errors of transcription in at least five of the lyrics quoted in the chapter on Dickinson's 'grief

poems.' For example, Franklin's two versions of Poem 1268 begin as follows: 'A Word dropped careless on a Page / May stimulate an Eye'; and, 'A word left careless on a page / May consecrate an eye.' McSweeney has (silently) combined the two; his own version reads, 'A word dropped careless on a Page / May stimulate an eye.' As he observes in passing, "The key word is "careless.""

It is indeed. After quoting all ten stanzas of Dickinson's 'I measure every Grief I meet' (F 550), he focuses on the poem's closing stanza:

To note the fashions – of the Cross –
And how they're mostly worn –
Still fascinated to presume
That Some – are like my own –

Turning to Cristanne Miller's essay 'The Humor of Excess' (1993), McSweeney comments knowingly, 'This critic [Miller] has gotten the poem wrong because she has not identified what kind of poem it is. To be sure there are witty elements in the poem – for example, *the wordplay that gives us Fashions of the Cross worn instead of the expected Passion of the Cross borne*' (my italics).

McSweeney's 'example' of the poet's 'wordplay' was not inspired by Miller, whose essay is in front of me. Instead, without acknowledging his source (any source, mediated or unmediated), McSweeney has recalled an essay of mine published in the late eighties: 'Recycling Language: Emily Dickinson's Religious Wordplay,' *ESQ* 32.4 (1986): 232–52, and republished in my book *The Trivial Sublime: Theology and American Poetics* (1992). To quote myself, 'I suggest that Dickinson substitutes "fashions – of the Cross" for the most likely "passions of the Cross," and, further, that she substitutes "And how they're mostly worn" for the more likely "And how they're mostly borne."' McSweeney's example of Dickinson's wordplay (I am fascinated to presume) is like my own. (LINDA MUNK)

Katie Pickles and Myra Rutherdale, editors. *Contact Zones: Aboriginal and Settler Women in Canada's Colonial Past*
UBC Press 2005. xii, 308. \$32.95

Celia Haig-Brown and David A. Nock, editors.
With Good Intentions: Euro-Canadian and Aboriginal Relations in Colonial Canada
UBC Press 2006. x, 358. \$32.95

That these two books were published in successive years points to the great interest scholars currently have in decolonizing Canada's

continuing Native and (relative) newcomer relationships. As only two scholars (Sarah Carter and Jean Barman) are represented in both collections, the breadth of interest is particularly pronounced. Although both books are concerned with decolonizing, their focuses otherwise diverge. *With Good Intentions* looks at 'white' – or socially constructed 'white' – colonial figures who to some extent acted or wrote against the grain of colonialism and imperialism. *Contact Zones* focuses on gendered relationships, both those that explicitly take place in the Aboriginal/settler 'contact zone' and those experienced or related by Euro-Canadian women. Unlike *With Good Intentions*, its contributors do not include Indigenous scholars.

With Good Intentions is, as its editors say in the introduction, essentially a collection of essays on 'white studies.' It shows how colonizing ensnared even those whites with 'good intentions' who in different ways recognized and attempted to address the flaws in the colonizing process and the injustices it produced for Aboriginal societies and individuals. These studies are important, not because the figures in some way show that white people were really 'good' or that their existence mitigates colonization, thus assuaging white guilt, but because they demonstrate that current criticisms of colonialism are neither written with 20/20 hindsight nor the creation of 'presentist' scholars. Euro-Canadians in colonial Canada did recognize and document the failures of colonialism even as they were themselves implicated in it.

For instance, one would hardly expect to find respect for Native resource rights among the entrepreneurial capitalists of resource exploitation in the Upper Great Lakes, but Allan Macdonell (1808–88) and his cousin Simon J. Dawson (1818–1902) considerably complicate this assumption. Both would ally themselves with Native peoples to press for both their own and Native advantage. While one could make the counter-argument that Macdonell and Dawson were simply using Metis and Ojibway people and claims to advance their own interests, during the mid-nineteenth century they did lay out plausible and well-argued defences of Native resource rights. Similarly anthropologist Horatio Hale (1817–96) and missionary E.F. Wilson (1844–1915) both actually paid attention to what Native people, especially the Iroquois or Haudenosaunee (Hale) and Cherokee (Wilson) were saying and doing. After learning the sophisticated languages, the complex cultural heritages, and the intelligent and pragmatic adaptations of the people to Euro-North American pressures, both Hale and Wilson realistically noted that racist assumptions of European cultural and intellectual superiority were baseless.

Not surprisingly, the most astute of the Euro-Canadians were those raised with or married into the Aboriginal cultures that they engaged with or described. Amelia McLean Paget came from a mixed-blood missionary family that was catapulted to fame as 'captives' of Big Bear during

the 1885 Northwest Resistance. As a person with Aboriginal ancestry who had both a social and economic interest in constructing herself as 'white,' Amelia Paget nonetheless managed to write and publish a 'sympathetic and nuanced' description of *The People of the Plains* as a small book in 1909. James Teit, a Shetlander married into the Nlaka'pamux people of south interior British Columbia, undertook to salvage anthropology, researching a supposedly 'vanishing' people for Franz Boas, but, far more important, used his skills to record contemporary issues animating the Indigenous peoples he knew, while also quietly and efficiently providing translations during meetings with government and other influential non-Native officials. As the editors and authors repeatedly point out, these white or white-constructed figures were all to some extent complicit in colonialism, but their critiques of it and their labours against the injustices and misperceptions that it begot are useful reminders that, even at its zenith, colonialism was never inevitable nor self-evident. The ugly seams and mismatches in the garment of imperialism were clearly visible, even to some of those involved in sewing it up.

Contact Zones is, for the most part, a collection of essays that resonate more in terms of gender studies than decolonization. A major theme is the social construction of Indigenous women as sexually suspect and in need of containment for the creation and protection of a 'civilized' society and, much less emphatically, for their own protection. Sarah Carter's study of 'Semi-Widows' and 'Supernumary Wives' very clearly shows how the campaign against Plains Indian marriage patterns, ostensibly waged to 'civilize' the Indians in general and to protect and uplift Native women, was actually a thinly disguised attempt to undercut the freedoms of Indigenous women, to decrease the power of respected Indigenous male leaders, and to disinherit women and their children involved in relationships Euro-Canadians chose to call immoral. The real hardships of the women who were to be discarded and the entire families that missionaries and government officials attempted, often successfully, to put asunder simply did not register at all for many of the ostensible reformers. Several essays discuss the way white 'reformers' and 'civic leaders' reconstructed the nature of Indigenous consensual sexual relationships into 'prostitution' or at least 'promiscuity.' The several writers of these essays are clearly sympathetic to their Indigenous subjects and carefully dissect the ways that governments and moral reformers used the idea of 'protecting' women to incarcerate and otherwise confine and regulate them and their behaviour. I was a little disappointed, however, in that the essays did not go on to consider how the invention of 'prostitution' as a category – something that did not really exist in most Native societies – did construct real physical danger for Indigenous women. Ironically, the only murder discussed in the volume is that of a white woman. The extraordinary legacy of sexual abuse, murder, and other

violence directed against Native women primarily by non-Native men that arises from this hyper-fervid construction of the sexually deviant Native woman continues to create a need for actual physical protection for Native women. Indigenous community protection of women – more than most traditional Native ways – has been all but destroyed by colonialism. I would like to have seen this lethal legacy addressed directly. Similarly, a fascinating essay equating as ‘motherless daughters’ the women religious who operated residential schools with the girls who attended tends to underplay not only the element of coercion against the students but also the well-developed and influential traditions of self-sacrifice in Indigenous communities. The Catholic sisters may well have felt justified in asking their pupils to make the same personal sacrifices that they themselves had made, but the students were equally justified in believing that they should be allowed to give and to sacrifice within their own traditions. Other essays address other contact zones. The use of European dress by Pauline Johnson and later Indigenous women lecturers and performers, as well as the adoption of stylish but impractical Euro-Canadian dress by Inuit and other Arctic women, shows the intense awareness of these women of the social and economic advantages of performing whiteness, while the romanticized interest in wilderness dress allowed Metis seamstresses to make a good living creating Native clothing for non-Native men. Other essays show how both white and mixed-blood women constructed empire through pageants and travel narratives.

Both of these volumes challenge readers to think again about the project of decolonization and the matter of gendered societies. We have a lot to learn. (FRANCES W. KAYE)

Elizabeth Jane Errington. *Emigrant Worlds and Transatlantic Communities: Migration to Upper Canada in the First Half of the Nineteenth Century*
McGill-Queen's University Press. xii, 244. \$29.95

Errington's most recent work on emigrant worlds offers a unique glimpse into the transatlantic experience of usually anonymous Britons who settled in Upper Canada in the years after the Napoleonic wars. Supplementing ‘information wanted’ notices from the colonial press with emigrant letters and diaries, she argues that emigration in this era was ‘an ongoing family affair’; everyone who placed a notice in the press ‘identified themselves within the context of familial and community relationships.’ Moreover, the process of emigration ‘created its own world and its own ways of thinking.’ Inasmuch as the experience of emigration, shaped as it was by polyvalent factors of identity and personal expectations, divided emigrants and made it impossible to distinguish a

single emigrant experience, the act of leaving home and crossing the Atlantic created a shared sense of identity among those who moved. The emigrant worlds created in the process were not only located on the Atlantic or in Upper Canada. They were found in reconstructed transatlantic communities that provided ongoing connections between kith and kin on both sides of the ocean.

The extensive literature on migration history informs *Emigrant Worlds and Transatlantic Communities*. Errington situates her study solidly within this body of work, ensuring that she draws on a decidedly transatlantic perspective. Many studies are devoted to English, Irish, and Scottish immigration to Canada, but no one yet has tried to capture the migration experience itself from multiple points of view. Errington examines these perspectives through the five stages of emigration: the decision to leave or not; preparation for the journey; the Atlantic crossing; settlement in a new place; and the continued ties of the transatlantic world.

The chapter that deconstructs the 'nether world' of the Atlantic voyage is the strongest. This transitory world 'out of time and place' was the defining experience of transatlantic migration. It was here, on the Atlantic, that the emigrant world took shape. And while it may have been out of time and place, the floating worlds of the Atlantic had their own rituals and rhythms that emerged from a blend of traditions from 'home' and the circumstances of the voyage itself. Just as rank defined British and Irish communities on land, so too did it prevail at sea. Social and economic hierarchy were most clearly expressed in the division between cabin and steerage class passengers. Not only did those in cabin class have more commodious accommodations, they also had access to the captain, another indication of their position in this mobile village. Interestingly, proximity to the centre of power as an indication of rank was reproduced in Upper Canada, where one's relationship with the governor defined one's place in the colonial structure. Those in steerage may not have had the rank of those in cabin class, but Errington demonstrates that they were not without agency. They also lived in a world punctuated by its own rules and patterns. Steerage committees organized an effective interface between passengers and the captain; they also ensured that the inevitable tensions of living in close quarters in less-than-ideal conditions could be contained and, in the case of violent outbreaks, controlled. For those who endured weeks or months at sea, the voyage defined their life experience. As they discovered when they finally made landfall, those 'who left home between 1815 and 1845 were still emigrants when they arrived in the colonies.'

Even when emigrants eventually made the transition to 'settler,' the world they left behind remained integral to their awareness of who they were. Many made an annual ritual of marking their arrival in Upper Canada in their diaries, a testimony to their existence in two

worlds. Moreover, correspondence with 'home' recreated familiar bonds of family and community across the Atlantic. Emigrant settlers were well aware that their recreated world was an 'imaginary' one. Nevertheless, its existence reaffirmed their place in the world as 'they negotiated their way through a strange land.' Constructed or existent, Errington deftly teases from her sources a fascinating picture of the worlds the emigrants made. (ROBYNNE ROGERS HEALEY)

Carolyn Podruchny. *Making the Voyageur World: Travelers and Traders in the North American Fur Trade*
University of Toronto Press 2006. xxiii, 414. \$29.95

Carolyn Podruchny takes on the fur trade's familiar persona, the hardy voyageur, by looking past clichés to profile the experience of thousands of real men, the continental truckers of their day. She dates the stereotype from the mid-nineteenth century and cites the influence of Alexander Ross's reminiscences published in 1855. Scholars have marginalized these men because 'most major works focus on elites.' Podruchny sets herself a double task: to focus on the voyageurs and to move beyond the stereotype.

Podruchny's investigation begins with the only known voyageur document, a letter dating from 1830. After outlining the Montreal trade, she describes the voyageurs' way of life – their work, their songs and rituals, their relationships with the bourgeois and with Native women. The shape of the book is a long tour of duty, from engagement at Montreal to years spent in the network of posts beyond Lake Superior. Podruchny assembles a great deal of information in her elegant presentation. In all of this material I noted only three questionable points. A canoe is not built by 'stretch[ing bark] over a wooden frame' but by fitting gunwales, splints, and ribs to the bark envelope. *Une pose* is not a pause but the nominative form of *poser*, 'to set down'; it applies only to portages, not to paddling. And the statement 'Hommes du nord were better than mangeurs de lard' oversimplifies: canoeing the Ottawa River and Lake Superior was always dangerous, required great skill, and commanded respect; the northmen's claim to superior status and more pay was their year-round service in the wilderness.

Since voyageurs were generally illiterate and 'left few records' other than X-marked contracts, Podruchny turns to the journals, letters, and memoirs of company partners and clerks, as well as to accounts by travelers (botanists, artists, naval explorers, and a duke) who followed the trade routes. However, she cautions, using this material 'generates a host of methodological problems. These texts contain layers of multiple meanings and multiple perspectives. We must "read beyond the words" ... and ... see beyond their biases.' Podruchny adopts what has

become a familiar ethnohistorical approach: selecting certain texts from a mass of documentation and deconstructing them in order 'to discern broad patterns' and to reinvest details with new values.

Podruchny's clear exposition and meticulous notation make this a commendable scholarly book. At the same time her ethnohistorical approach generates its own 'host of methodological problems,' chief of which is a reluctance to 'read . . . the words.' History can be compared to cartography: the map is not the territory, but its design represents the territory; there must be some sort of analogy between the two. History must have a firm textual basis and reflect the range of evidence rather than work mainly by inference and a bias that excludes relevant documents. Podruchny's study is filled with inferences, announced by locutions such as 'no doubt,' 'may have been,' 'probably,' and 'perhaps' – because, she maintains, 'the documentary record is too thin.' In fact, despite an impressive bibliography, Podruchny works closely with a fraction of the documents relevant to her subject. Half her references are to the texts of eight nineteenth-century traders. Of these, by far the most frequently consulted are the papers of George Nelson; also prominent are the retrospective *Adventures* of Cox and Ross (inventor of the voyageur stereotype). No reason is given for privileging Nelson. David Thompson's daily record of fifteen years as a North West Company clerk and partner, a record filled with relevant information, rates just two references to a single journal. Comments on the North West Company workforce by rival Hudson's Bay Company traders have not been traced in HBCA documents.

Podruchny is strongly influenced by the 'intellectual guides' she names in her acknowledgements, all of whom are leading Canadian historians of the last thirty years. There is considerable variety of emphasis and accomplishment in such a widespread practice. But any approach has its limitations. Perhaps the time has come to reassess how this group has defined and used documentary evidence. (BARBARA BELYEA)

Robynne Rogers Healey. *From Quaker to Upper Canadian: Faith and Community among Yonge Street Friends, 1801–1850*
McGill-Queen's University Press 2006. xxvi, 294. \$75.00

Robynne Rogers Healey's *From Quaker to Upper Canadian* is a concise study of the process of denominational formation on the western frontier of the nineteenth-century British Empire. Concentrating on the role of women and the family in the Quakers' Yonge Street settlement, Healey throws new light on the religious, gender, and cultural histories of pre-Confederation English Canada. At the same time, she carefully situates the Yonge Street Quakers within their wider social and political contexts. It is an impressive performance.

From Quaker to Upper Canadian deals with two generations of Yonge Street Quakers and their efforts to maintain their position as God's peculiar people – a group set apart from the rest of society by their beliefs and religious practices. Healy traces the rise and fall of this Quaker ideal of separateness through chapters focused on the roles of family and women in community building and the impact of religious discipline and education on the Quaker sense of self. She argues that the Yonge Street Quakers became fully integrated into Upper Canadian society during the second quarter of the nineteenth century. They participated in the political struggles against the colony's Tory oligarchy in the 1830s, and by 1850 they had joined hands with other Upper Canadian Protestants in support of abolitionism and other causes. This transformation, Healey demonstrates, was the result of factors operating within the Quaker community and in Upper Canadian society in general. Demographic change was particularly important. The land around the formerly isolated Yonge Street settlement filled up with non-Quaker colonists during the 1810s and 1820s, forcing the Friends to deal regularly with people outside their faith group. Healy also stresses the disruptive potential of factionalism among the Quakers. Schisms in 1812 and 1828 tore apart both the church and the kin groups on which so much of Quaker life was based. Those internal conflicts also broke the hold of religious discipline over younger Quakers, who, with opposing groups competing for their allegiance, no longer saw the rules of the community as absolutes.

In many respects, *From Quaker to Upper Canadian* is a model study. In a little under two hundred pages, Healey manages to re-evaluate the history of an entire religious denomination in Upper Canada. She achieves this considerable feat through a close reading of the available manuscript sources. Her discussion of the meaning of silence in the minutes of the Quaker meetings is particularly noteworthy. In the period before the schism of 1828, she demonstrates, growing dissension silenced the usually loquacious Quakers, for whom consensus and community were of paramount importance. Historians of Upper Canada will also want to pay close attention to Healey's account of the rebellion of 1837. She provides the answer to an old riddle: why Quakers made up 40% of William Lyon Mackenzie's followers during the march down Yonge Street. The young men who became rebels were not denying their identity as Quakers, Healey argues, much less repudiating it. Mackenzie's Quaker supporters believed that it would take drastic measures to end the tyranny of Family Compact. They were willing to shoulder arms in the interest of what they saw as the greater political good of the colony, even if that meant overlooking one of the key tenets of their faith – pacifism. Healy is also careful to note that these were young men who had grown up in the midst of the external and internal

forces that shook the Yonge Street settlement to its foundations from the 1810s onward. They were not rigid in their adherence to the Quaker discipline; or, at least, they were not as rigid as their parents, who did not join the rebellion. Healey's explanations, like her book as a whole, are never simplistic. For that reason alone, *From Quaker to Upper Canadian* deserves a wide audience. (TODD WEBB)

Robert B. Kristofferson. *Craft Capitalism: Craftworkers and Early Industrialization in Hamilton, Ontario, 1840–1872*
University of Toronto Press. x, 328. \$29.95

In this well-researched and provocative book, Robert Kristofferson invites historians to reconsider the nature of mid-Victorian industrialization, using detailed evidence from the city of Hamilton. Through the use of individual biographies and collective census data, city directories and local newspapers, he constructs a portrait of an industrial city shaped by craftworkers, men who bridged 'the pre-existing crafts world and the world of modern capitalism in ways that they understood built on the positive aspects of both.'

This is a social and cultural history of Hamilton's industrial development, which emphasizes the critical importance of the material reality of craft mobility. Kristofferson shows that craftworkers operated almost 90% of Hamilton's manufacturers, no matter what size. He draws on studies of migration to suggest why industrial development might look different in places such as Hamilton. Craftworkers who were displaced from the industrializing core resettled in the colonies to recreate the economic world they were losing. And, he contends, for a time and on the margins of the industrial world, they succeeded.

The artisanal origins of industrialists in turn influenced and sustained workers' conceptions of masculinity, workplace authority, success, and self-improvement. For the most part, they saw the coming of industrial capitalism not as a threat to their livelihoods, but as an opportunity.

Kristofferson insists, more than Michael Katz and perhaps more than Bryan Palmer, on emphasizing continuity over change in Hamilton's development. Craftworkers, in this account, were neither proletarianized nor even on the defensive by the early 1870s. They were rightly confident that they had played an important role in the development of their community, if wrongly confident that they would continue to do so.

Although Kristofferson cites work such as that of Philip Scranton approvingly, his overall analysis is inconsistent with work that emphasizes the significance of industrial diversity to the development of modern capitalism. He instead argues that Hamilton's industrialization by the early 1870s can be characterized by a single 'variant' – craft capitalism. Craft ideals of mutualism and masculinity influenced all industrial

concerns, whatever their size or level of mechanization. And, it is clear, this variant of capitalism would be subsumed by the end of the century, giving way to a system that would 'marginalize flexible specialized enterprise and the social world it spawned.' I found this conclusion disappointing, for, whatever he sometimes claims, Kristofferson is asking historians only to change the chronology of their linear approach to the industrial revolution and the emergence of modern industry, not explore the complex ways that flexible specialized enterprise and mass production factories, and the social worlds they spawned, may have co-existed and interacted.

Although Kristofferson may promise a more nuanced and original account than he sometimes delivers, *Craft Capitalism* is still an important and well-documented work that challenges historians to reconsider some of the ways in which we characterize mid-Victorian industrialization. (KEN CRUIKSHANK)

Christopher Armstrong and H.V. Nelles. *The Painted Valley: Artists along Alberta's Bow River, 1845–2000*
University of Calgary Press. xvi, 160. \$54.95

Through text and images – sixteen black-and-white illustrations, seven black-and-white photographs, and sixty-four coloured plates – the authors present their reading of the ways in which the history of the Bow River valley has been represented in art. On the basis of a study of over two hundred works by about seventy artists, Armstrong and Nelles suggest that the artists' river allows a rethinking of the history of Western Canadian art and a recognition that 'the pull of the picturesque,' determined possibly by market demands, cultural influences, and regionalism, has predominated in depictions of the Bow Valley. Even though the river meanders through urban and agricultural areas, once it leaves its glacier and mountain source, artists have, for the most part, chosen to represent the 'natural' rather than the 'industrial' sublime.

The book's survey begins with the 'Imperial Topographers,' those artists who recorded the expeditions – commercial, military, exploratory – through the area. They are trenchantly described as producing art 'in the service of empire,' especially in the rendering of Aboriginals as a subjected people. The 'Railway Romantics' include those painters who were, in effect, subsidized by the CPR in its attempt to draw visitors to the mountains by renditions of the Rockies as a tourist destination of unrivalled majesty. These two chapters present artists as agents of colonization and commerce, influenced in their techniques by canons of British watercolour painting.

Armstrong and Nelles then shift to early-twentieth-century depictions of the Bow Valley under the heading 'The Long Shadow of

Impressionism.' This shadow, according to the authors, stretched from the work of Lars Haukaness to that of Peter and Catharine Whyte; even the artists of the Group of Seven, in particular A.Y. Jackson, and such students of theirs as George Pepper and Kathleen Daly, were touched by it in their attempts to meet the challenge of adapting European models of art to the western landscape.

The chapter 'Seeing the Valley as Home' considers the establishment of regional art schools, with three important teachers, A.C. Leighton, H.G. Glyde, and W.J. Phillips, shaping the direction of art in Alberta, particularly painting in and of the mountains. These expatriate Englishmen and others who followed them continued the tradition of British watercolour painting and the aesthetic of the picturesque, as did even their best students, such as James Nicoll and Margaret Shelton.

Still, there were mavericks in this world of primarily representational painting. Illingworth Kerr is quoted as desiring to paint 'with eyes unprejudiced by European influences,' and Marion McKay Nicoll moved happily away from naturalism after attending the Emma Lake Workshop in Saskatchewan and meeting New York abstractionists there. Ted Godwin, one of Kerr's students, likewise adopted the New York model but eventually returned to representational painting and a commitment to the landscape of the lower Bow River and its valley. In 'Modernism and After,' Armstrong and Nelles discuss at some length Godwin's aesthetic principles and consider as well other modernists, some contemporary painters, Two Gun (Percy Plainswoman) of the Blood reserve, and 'folk' artists. 'The Power of Landscape' concludes the textual section of the book, summarizes the preceding pages, and emphatically proclaims 'the enduring and transcendent power of landscape' expressed in the art of the Bow Valley.

As with any such collection and discussion of artists and their work, quibbles regarding inclusions and exclusions can be made. For instance, Two Gun's 'Landscape with Tipi' (plate 59) is a painting only tangentially, if at all, associated with the Bow Valley. His admittedly 'more accomplished' 'Bow Lake' is merely described, presumably because it shows Two Gun as less a naive folk artist, the category in which the authors arbitrarily have placed him. At the other extreme, eight of the sixty-four colour plates are of the same famous view of Mt Rundle, that seen from the Vermilion Lakes, perhaps to allow comparison of various artists' seeing of this landscape. Because, however, the images do not appear together but instead are scattered throughout the chronological presentation of the plates, the reader cannot efficiently or effectively observe the characteristics the authors draw attention to in their commentary.

The commentary/essay as a whole exhibits a kind of shapelessness: chronology appears initially to be the ordering factor, but a second and sometime conflicting progression is imposed when textual references to British watercolourist traditions become chapters devoted to art

movements (impressionism and modernism treated as if they are discrete moments in the history of painting); these sections then are interrupted by an account of the history of Alberta art schools and the teaching triumvirate of Leighton, Glyde, Phillips. As a result, repetition, notably in the consideration of Illingworth Kerr and Marion Nicoll, occurs. Also regrettable is the way the discussion tends to become a list of names, with brief biographies and descriptions of works. The latter are never satisfactory in a book about art – words rather than images detract from the authority of the views being expressed and do not favour the artist.

Although the authors are eminent environmental historians, the illustrations chosen to demonstrate the imposition of human structures – buildings, bridges, industries – on the valley and the river are not only far fewer than those of mountain landscape, they are also less fully commented upon. And when the authors conclude that ‘with perhaps a few exceptions, the examples here are all works of the second rank or below,’ this debatable judgment calls the whole project into question – the goal of showing how ‘the art of the valley reflects . . . [the] coming together of nature and culture, as structures and humans take their place together on the canvas’ remains unachieved. For the authors, these regional painters still have not solved ‘the central problem of Canadian art history and Canadian art,’ landscape and its influence.

The idea of this book is of great interest; the conclusions and judgments of the authors are provocative. But Armstrong and Nelles have not been well served by their publisher: a bibliography is needed; editing is imperfect; typos occur throughout. Most important, however, is that the colour resolution and balance of the plates are not true and give an incorrect impression of the life and vivacity of the paintings. In sum, the book – structurally, thematically, materially – is still a work in progress. (JOANNA DUTKA)

Elizabeth Paul, Peter Sanger, and Alan Syliboy. *The Stone Canoe: Two Lost Mi'kmaq Texts*
Gaspereau. 192. \$29.95

There is a tendency in literary criticism to read Indigenous texts as hybrid works, detached from their cultural context. Craig Womack's seminal 1999 work, *Red on Red: Native American Literary Separatism*, broke new ground in insisting that Native texts should be evaluated within their cultural context and according to Indigenous aesthetics. In particular, Womack argued for reclaiming oral traditions from the ‘pabulum . . . of complicated narrative turned into kiddie stories’ by Eurocentric ethnographers. As if to exemplify Womack's arguments, *The Stone Canoe* represents a profound reclaiming of Mi'kmaq oral tradition, epistemology, and aesthetics.

The Stone Canoe was inspired by the discovery of two manuscripts, written in Mi'kmaq, dating from 1847 and 1884. These manuscripts represent the only remaining Mi'kmaq versions of the narratives painstakingly told to Silas T. Rand over the years by Mi'kmaq storytellers attempting to ensure that their oral literature would be preserved in the face of the profound changes of colonization forced on Mi'kmaq people during this interval. With these manuscripts, contemporary language speakers can begin reinterpreting at least some of the stories told to Rand in Mi'kmaq but written out by him only in English, and interpreted simplistically, through Eurocentric aesthetics and norms, as 'legends' suitable primarily for children.

We learn at the start of the book how Rand carelessly neglected or obscured the identities of the storytellers, appropriating their works as part of 'his' masterpiece. As a result, the authors spent considerable efforts in attempting to identify the names of the storytellers responsible for the two manuscripts (Susan Barss for the 1847 narrative, and an individual known only as 'old man Stephens' for the 1884 narrative). The authors evoked the manner in which these stories were told, as traditional nineteenth-century Mi'kmaq people invited Rand into their homes and lives, and told him stories while they worked at basket-making and the other crafts that they relied upon for their livelihood. We picture their patience, as master storytellers, having painstakingly to repeat the narratives word by word, over and over, with constant interruptions to explain certain meanings and to ensure that Rand encapsulated the stories in Mi'kmaq properly and accurately. While the authors are gentle in their evaluations of Rand, they also clearly articulate the extent to which he devalued the knowledge of these narrators and failed to respect the time and patience they took with him, only to have him subsequently translate the work into English using a European idiom, and then destroy the Mi'kmaq versions – as if there was no inherent value in preserving these narratives in Mi'kmaq for the posterity of Mi'kmaq people.

After presenting Rand's adulterated versions of these stories, the authors then re-translate the two narratives, in a manner informed by Mi'kmaq cultural knowledge and aesthetics. In this telling, the authors quite wonderfully evoke the setting in which these stories took place, the values they encapsulate, and the context in which they were meant to be received. However, the re-translations into a Mi'kmaq idiom, without explication, are in some respects somewhat baffling to those of us who have not been exposed to the knowledge and aesthetic values associated with the Mi'kmaq language.

The last part of the book therefore features an interpretation of some of the layers of meanings that were encapsulated in the traditional narratives. Utilizing the ancient motifs of Mi'kmaq art as an interpretive device, and providing meanings grounded in the Mi'kmaq language,

the authors reinvest the stories with the power of some of the philosophical grounding that profoundly infuses traditional Mi'kmaq life. The result is a wonderful exploration of Mi'kmaq epistemology.

Craig Womack has suggested that Indigenous oral traditions can teach us 'what it means to be part of a clan, a town, a nation.' In reclaiming the Mi'kmaq oral tradition as encapsulated in two lost Mi'kmaq narratives, *The Stone Canoe* truly has something profound to teach us about being Mi'kmaq in the twenty-first century. Wel'alieq! (BONITA LAWRENCE)

William Barr. *Arctic Hell-Ship: The Voyage of HMS Enterprise 1850–1855*
University of Alberta Press. xiv, 318. \$49.95, \$35.95

On 5 May 1855, *HMS Enterprise*, under the command of Richard Collinson, arrived at Portsmouth after an epic five-year journey to the Arctic. Having left the Thames on 11 January 1850, the *Enterprise* had spent its first winter in Hong Kong, the next three entrapped in ice, and the fifth on the way home. Along with consort vessel *Investigator*, under Robert McClure, the two ships were commissioned to search for the missing ships of Sir John Franklin by way of the Bering Strait and incidentally to find the illusive Northwest Passage.

Collinson achieved neither of these objectives, although he did bring a relic from one of the ill-fated Franklin ships and penetrated the passage farther than anyone before him, wintering at Iqaluktuutiaq (then called Cambridge Bay). Moreover, he lost touch with the slower *Investigator*, which explored Prince Albert Sound and the north shore of Victoria Island on its own and almost a year ahead of Collinson. Most seriously, the expedition's chief commander was unable to maintain harmony among the officers on his own ship and placed three of them under arrest.

Richard Collinson's skill in manoeuvring the large *Enterprise* through the treacherous Dease Strait in the late summer of 1852 earned him the admiration of northern sailors, his first biographer, and subsequent historians. So too did his ability to maintain morale among the crew during the three winters in the Arctic by allowing them to construct a billiard room and a skittle alley and encouraging them to perform plays and pantomimes. He also berthed his vessels in plenty of time to make adequate preparations for the winter and ensure a reasonable level of comfort during the dark winter days.

William Barr's study of Collinson's search for Franklin brings a new dimension to the largely favourable historiography. By examining a number of his records and correspondence books, in addition to his journal, Barr was able to sketch in detail the disputes between the commander and his officers. What emerges is a leader who interpreted advice from his officers as criticism and, if persistent, as insubordination. Petty in his

relationships, Collinson reacted by placing restrictions on those with contrary opinions, demeaning them in front of their fellows, confining them to their quarters, and eventually demanding their court martial. The fact that the Admiralty dismissed all of the charges and even promoted two of the officers does not detract from Barr's assessment of Collinson's actions. It merely suggests that the Admiralty may have had a better understanding of the strains and stresses of men confined in relatively small quarters for several winters in extremely harsh conditions.

Barr's second revisionist criticism of Collinson is the commander's timidity and his reluctance to take risks. His decisions, against the advice of the ship's second master, to take a very cautious but circuitous route to the Bering Sea and winter in Hong Kong when he met the ice pack cost him the 1850 season. The following year, he did venture farther into the ice but berthed the *Enterprise* relatively early in the season and not as far east as he could have. Not until the late summer of 1852 did he take decisive and skilful action to reach a point farther than any European before him.

Although he has written a balanced account, Barr does not depart far from the sources, and his narrative reads almost like a listing of events. Citing letters in their entirety, Barr draws no conclusions but follows them abruptly by more facts about the progress of the voyage. To be sure, the amount of detail, the lengthy quotations from journals, correspondence, and notebooks provide the reader with a comprehensive summary of Collinson's thinking and also of the opinions of the most critical of the officers, Second Master Francis Skead. While scholars will applaud the added dimension to the traditional laudatory account of the epic voyage of the *Enterprise*, many will miss the drama of the hardships these men endured trapped in ice, travelling by sledge in the depth of winter, or becalmed in dense fog. Some too may question if the sailors, who were reasonably well fed and participated enthusiastically in the weekly plays and sports, would have considered the *Enterprise* a hell-ship. (A.A. DEN OTTER)

Jonathan Wagner. *A History of Migration from Germany
to Canada 1850-1939*
UBC Press 2006, 296. \$29.95

An American professor of history, Jonathan Wagner taught for many years in Winnipeg, returning to Minot State University in North Dakota. His earlier book, *Brothers Beyond the Sea: National Socialism in Canada*, was published in 1981 by Wilfrid Laurier University Press. In that book Wagner traced Nazi and proto-Nazi movements in Canada, concluding that the Canadian government was kept up-to-date by the RCMP on these developments. This careful preparation paid off, he claimed, and the wartime

internment was 'carried out in an efficient and coordinated fashion.' In fact, the RCMP was caught completely flat-footed. It had concentrated on communists rather than fascists, had no real intelligence or even language capabilities, and was forced to scramble at the last minute – even advertising in the newspapers for assistance – to name dangerous aliens for the government. Of the more than eight hundred interned, most were quickly let out again because of faulty evidence.

Wagner's present volume on migration from Germany to Canada covers the period of early German industrialization to the Second World War. He avoids larger migration and modernization theories in this regard, preferring to use the words *traditional* and *modern* only as general adjectives. He concentrates on immigrants from Germany itself, thereby leaving aside the much larger groups of Germans who came to Canada from elsewhere such as Russia or Austria-Hungary, who outnumbered Reich Germans eight to one before the First World War, while only a quarter of the hundred thousand German immigrants between the wars came from Germany proper. He also admits he will not discuss *Rückwanderung* (return migration) or what happened to the immigrants once they arrived in Canada. When writing of German associations in Canada, he does not distinguish clearly between Reich Germans and Germans from elsewhere. Nor do refugees from Nazi Germany appear here.

Wagner tends to concentrate on bureaucratic and propaganda policies in both Germany and Canada, dividing his work into four periods; 1850–70, 1879–90, 1890–1914, and 1914–39. His summaries of politics in both countries are necessarily rather brief as he tries to capture a large background quickly. He quotes interestingly from officials and immigration agents in both countries, emphasizing the Canadian side of the equation. The underlying problem was that Germany progressively restricted emigration as it needed its excess rural labour for its factories, while Canada looked for agricultural workers and domestics in the main. One of Wagner's conclusions is that Canadian immigration policy was socially and politically a failure. However, in light of Canada's desire for agricultural workers and its success in admitting so many, especially in the West, this conclusion is not convincing. Aspects of Wagner's push-pull narrative are useful to students of this topic.

(ROBERT H. KEYSERLINGK)

Vojtěch Jirat-Wasiutyński, editor. *Modern Art and the Idea of the Mediterranean*
University of Toronto Press. x, 252. \$85.00

Growing out of a conference held at Queen's University in 2002, this collection of ten essays provides a wide-ranging inquiry into the

representation of the Mediterranean region in modern art and is one of the most interesting results in the increasingly crowded field of Mediterranean studies. In his introductory essay, the editor traces the history of the 'idea of Mediterranean' from the eighteenth century, when it began to take shape, to the present. He argues convincingly that its elaboration was an almost necessary component of European modernity, as it provided an ambiguous space, linked to modern Europe yet outside it, upon which Europe itself could project its fantasies of both otherness and origin – a space, that is, characterized simultaneously as pre-modern and therefore archaic or even barbaric, and as the mythical site where Western civilization was born. The implications of such a construction are eloquently demonstrated by Nina Athanassoglou-Kallmyer's study of the representation of modern Greece in nineteenth-century Northern European art and photography. The interpretation of Greece as a primitive land disconnected from its ancient past and open to the 'civilizing' influence of the European powers served not only the imperialistic aims of Britain, Germany, and France in the area, but also their construction of a self-image as the 'true' heirs of Hellenic civilization. To this, the author opposes the works of Greek artists who, in rejecting 'the classical mirage cultivated by the colonial imagination,' turned to ethnography and history to articulate a counter-discourse of the country as historically and culturally multiple and yet unified. Another example of the manifold uses of the Mediterranean as cultural signifier is Anne Dymond's essay on Paul Signac, in which she demonstrates how the French painter could overturn the nineteenth-century view of the south of France as a site of pre-modern backwardness by refashioning it into a symbol of the anarchist ideal of natural harmony.

Most of the essays are concerned with how, between the second half of the nineteenth and the first half of the twentieth century, European artists visualized the Mediterranean as Other, even when coming themselves from regions abutting on it. (In addition to the contributions mentioned, they include John Zarobell's study of the relationship between landscape painting and colonial land policy in Algeria under the Second Empire; André Dombrowski's essay on Hans von Marées's new classicism; and John Klein's analysis of Henri Matisse's cut-outs as the expression of an idyllic vision of the Mediterranean as refuge from the horrors of the Second World War and its aftermath.) Other essays take a more theoretical perspective. In 'Allegories of Modernity,' Francesco Loriggio engages closely with Edward Said's works and with recent accounts of modernism and postmodernism to articulate a notion of the Mediterranean as chronotope, a particular configuration of the relation of time and space – an interpretation supported by a remarkably perceptive reading of Giorgio De Chirico's metaphysical paintings. Through the study of a series of

portraits by Amedeo Modigliani and of the painter's posthumous reception, Emily Braun reflects on the unstable nature of some of the oppositional categories – 'Christian and Jewish, civilized and primitive, classical and Orientalist' – upon which the discourse on the Mediterranean has been structured.

The last two essays complicate the otherwise fundamentally Eurocentric perspective of the volume. Alla Myzelev considers the representation of Islamic art in the L.A. Mayer Museum in Jerusalem in relation to Israeli nationalism, and argues that, by confining Islamic culture outside the realm of everyday life, the museum furthers the division between Arab and Jewish culture within Israel. David Prochaska's essay on the contemporary Moroccan-French photographer Yasmina Bouziane offers an example of an artistic practice that challenges the Orientalism of Western popular art (postcards in particular) from a distinctly post-colonial point of view. This essay is an important reminder that cultural relations are never simply one way, and indeed this reviewer would have welcomed a more detailed discussion of the works of non-European artists, such as the painters Azouaou Mammeri and Mohammed Racim briefly mentioned by Jirat-Wasiutynski, who engaged in a critical dialogue with their European counterparts as early as the beginning of the twentieth century. This is, however, a very minor quibble. The collection stands out for the rigour of its contributions and the perspectives it opens in the study of the Mediterranean. (LUCA SOMIGLI)

Jiwu Wang. *'His Dominion' and the 'Yellow Peril':
Protestant Missions to Chinese Immigrants in Canada, 1859–1967*
Wilfrid Laurier University Press 2006. x, 194. \$65.00

Wang's insightful study of Protestant missions to Chinese-Canadians fits within the modern historiographical attempt to recover the whole story of missionary activity. Wang's narrative describes not only missionary actions but also responses by the missionized. In addition, he includes social, economic, and cultural history, assuming that missionary strategies were formed and influenced by the dominant culture.

This study begins with a historical review of Chinese immigration explaining the push factors that led many to leave their homes and families and the pull factors that provided work on the railroads and resource industries in Canada. Despite the economic and social marginalization that met them in Canada, Chinese immigrants had many reasons to stay in the new country and to make a living in any way possible.

Missionary strategies were initially directed towards what were considered temporary residents of the country. Assumptions that the Chinese, who had left families behind, were sojourners created some hostility against the immigrants. The first missions were largely unorganized

and underfunded individual efforts that met with minimal success. Lack of resources was only one cause of the failure of individual missions; the strong prejudice against the Chinese was the other.

By the 1880s, Protestant churches realized that the Chinese planned to stay, and that the solution to the Chinese 'problem' relied on the churches' ability to Christianize them. In the interest of making good citizens, the Chinese, according to the Protestant churches, needed to be converted and to learn English. With new resolve, the Protestant impulse to organize the Chinese led to initiatives by the Methodists in 1885, followed by the Presbyterians in 1892, and by the Anglican Church in 1917. Although such enthusiasm seemed to run counter to the public prejudice against the Chinese, in fact the goal of Protestant missions was to build a Christian dominion – an attitude built on racial superiority. Such discrimination against the Chinese expressed in assumptions of Anglo-Saxon superiority or through silence in the face of campaigns against the 'Yellow Peril' undermined attempts at evangelization.

Wang documents the methods used by missionaries and describes the response of the Chinese community to these missionary strategies. Part of their response, he argues, resulted from their complete isolation from both the dominant culture and from other immigrant groups. Chinese immigrants viewed missionary programs pragmatically, engaging in language learning, educational opportunities, and social services as they desired. One beneficiary of missionary sponsored education was Victoria Cheung, daughter of a Methodist church official, who graduated from the University of Toronto as the first female Chinese-Canadian doctor in the early 1920s. Cheung served as a missionary doctor until her death in 1962.

In order to understand the resistance of Chinese immigrants to missionary colonization, Wang examines aspects of Chinese religious beliefs and practices that conflicted with Protestant beliefs. Immigrants either opposed Christianity, integrated parts of it with their old traditions, or became active converts to Protestant faith. Strategies to maintain ethnic identity in the Chinese community also fuelled resistance to missionary outreach. Part of this resistance fuelled a greater involvement in Confucianism among immigrants. Even for those who did convert, membership in the larger society was not part of the package, and so new converts were doubly disenfranchised and alienated from being either real Canadians or acceptable to their ethnic community.

This volume successfully situates Chinese immigrant and Protestant missionary activity within the social, economic, and political history of Canada. Despite the inhospitable welcome, Chinese immigrants persisted through acts of resistance and retrenchment and built a home of their own in their adopted 'home and native land,' sometimes with the help of missionaries and sometimes in spite of it. (JOHANNA SELLES)

Chris Clarkson. *Domestic Reforms: Political Visions and Family Regulation in British Columbia, 1862-1940*
 UBC Press. xiii, 294. \$32.95

In a span of six decades from the early 1860s to 1920s British Columbia witnessed three waves of reforms in property, inheritance, maintenance, and guardianship laws. Clarkson's *Domestic Reforms* provides a useful history of these events, concerning itself with two sets of questions: (1) the economic, political, and social conditions within which the laws were passed and how the reformers persuaded the legislature and the community; and (2) how the laws were received and utilized by the judges and those it targeted. The book opens with a clear and concise discussion of feminist liberalization and state patriarchy interpretations of the legal history of family regulation, both of which, despite their obvious tensions, have informed Clarkson's analysis. Given the apparent centrality of colonial themes to the study, it is surprising that the analytical framework does not engage with scholarship on colonial power and family law in comparative contexts. The first three chapters narrate the reforms of legislation on married women's property, homestead, and inheritance in the 1860s and 1870s. Clarkson argues that these legal developments were the product of colonial demographic concerns and a liberal, capitalist 'yeoman dream' of widespread property ownership, entrepreneurship, and egalitarian democracy among white men. The following chapter discusses a shift in legislative vision that was more concerned with market stability and creditors' rights, as reflected in a series of amendments to earlier family property protection legislation. The last three chapters examine statutes extending maintenance rights to deserted wives and illegitimate children as well as those providing for equal guardianship rights to women. The author's thematic concerns – legislators' motivations, discourse strategies, and the extent of regulatory power – are attended to throughout the chapters. The integrated discussions of lawmaking and case law are especially enriching.

This book is a welcome contribution to scholarship on the history of family and welfare law reform. It also promises to be a good resource for studies of domestic laws' articulations with state formation and colonialism. Indeed, the reforms in British Columbia were not original and followed much of the Anglo-American world, but Clarkson piqued readers' interests by alerting at the beginning of the book that the study shows that the British Columbia reforms were shaped by its colonial history, nation-building project, and racialized pro-natalist politics. This remains a largely unfulfilled promise, as the persuasiveness of the argument often suffers from a lack of direct evidence. While this line of argument is plausible, given the political and social contexts of these reforms, how they manifested in the legal reforms still needs to be

documented. The case for colonial motivations and racial logic underpinning laws providing for homestead exemptions is adequately demonstrated. However, the links between the laws protecting wives' rights to property, maintenance, and guardianship and their links to colonial population anxieties were inferred, rather than substantiated with data. Take the example of the discussion of the Deserted Wives Act, 1862. The primary source for it is a brief newspaper report of comments by David Ring, the champion for the act in the House of Assembly. Ring hoped 'to protect wives who were so unfortunate as to have drunken, vagrant husbands ... and it was with a desire to secure to the wives their hard earned property that the bill was introduced.' This leaves the reader to wonder whether and to what extent Ring was motivated by racialized colonial objectives and how these might have been articulated with concerns for mistreated women. This limitation is likely attributable to the relatively restrictive use of primary data, which consist mainly of periodicals, legislative sessional papers, and court records. Analyses of the circumstances and discourses of the reforms rely heavily on newspaper reports on legislative debates and editorials. Conceivably, examinations of personal papers and papers of pressure groups, especially women's organizations, would have produced more direct and detailed materials for analyzing the discourses of the reforms.

The passage of legislation such as the Destitute Orphans Act and concerns over 'country wives,' illegitimate children, mostly mixed-blood children is one of the most interesting stories in the book. Yet the analysis seems to be trapped by the general observation of anxieties over white population growth and presents limited explanatory power. Perhaps a more productive approach would be not to assume white, Native, colonialist, colonized as given categories of analysis, but as racialized categories with historical variability, as political subjects made through legal reforms, among other means. On balance, *Domestic Reforms* offers a history of British Columbia's family and welfare law reform that will be of interest to students of family regulation, gender, nation, and colonialism. It suggests the potential of fruitful inquiries of colonial governance through historical legal studies. (XIAOBEI CHEN)

Lisa Chilton. *Agents of Empire:
British Female Migration to Canada and Australia, 1860s–1930*
University of Toronto Press. x, 240. \$60.00, \$27.95

Studies of gender and empire have been a growth industry in the last two decades. What distinguishes this volume is Lisa Chilton's addition of migration studies to the mix. *Agents of Empire* examines how British and colonial women participated in a campaign to 'domesticate the dominions' by establishing and managing international networks of migration

for single British women to Australia and Canada in the second half of the nineteenth century. It also offers glimpses into the lives of some of those young women who took advantage of these female emigration societies and became part of a community that spanned the globe.

As Chilton carefully explains, one of the first objectives of the small group of middle- and upper-class British women who initially championed female migration in the 1860s was to transform their cause into a 'respectable sphere of work for social reformers.' They also had to convince a colonial and imperial audience that not only did the future of the empire rest on the willingness of the right kind of woman to settle in the new dominions, but that female-directed organizations were the most appropriate vehicle to accomplish this goal. Two delightful chapters explore the campaign that enabled these women emigrators (to use Chilton's term) to become accepted and respected agents of empire. Narratives of travel and resettlement presented in emigration society records, in the press, and in widely distributed pamphlets constantly reminded the British and colonial public that young women migrants needed to be protected. Only 'the maternal gaze' of female-directed and -managed emigration could transform potentially dangerous public spaces – aboard ship and in colonial cities – into safe and respectable havens. The irony was that the success of the discourse rested in part on emigrators' ability to infantilize their charges at the same time that they were trying to convince reluctant colonial hosts that they needed a new class of women – educated, respectable, hardworking, willing, and capable of doing a multitude of tasks, including home help.

Chilton explores the experiences of some of those single women who took advantage of the opportunities offered by female emigration societies through a careful reading of the letters they sent home and that subsequently appeared in society publications and records. Among other things, we begin to see how some of these new settlers continued to draw on the imperial family of women for emotional and at times financial support. A number of them also graduated from being dependents to becoming active agents for feminizing the empire. This all began to change with the coming of war in 1914, however. Gradually, the state, both in Canada and in Australia, began to assume greater control over the policies and processes of migration. Chilton uses a case study of the Australian government's program in the mid-1920s to import British domestic servants to work in the new capital of Canberra to illustrate the impact that this had on single female emigration. Men and state agents managed emigration in ways quite different from those of women directors and managers. Moreover, by the end of the decade, the work of female emigration societies had been almost completely co-opted by the state.

The strengths of this study are many. The comparative approach provides the author with the opportunity not only to appreciate the

'gendered politics of imperial migration' but also to explore the complexities of the debates and changing circumstances of single female migration during this period. This study also broadens our appreciation of the variety and complexity of middle-class women's voluntary work in the second half of the nineteenth century in Great Britain and in the colonies and illustrates how networks of women – of varying circumstances – often had an international reach and influence. As Chilton makes clear, *Agents of Empire* does not, and it may not be possible to, consider the experiences of those young and not so young single women who left Great Britain on their own. It does, nonetheless, provide us with a sensitive and well-grounded study of how one group of women negotiated a place for themselves in the imperial world. (E.J. ERRINGTON)

J.M. Bumsted. *St. John's College:
Faith and Education in Western Canada*
University of Manitoba Press 2006. xii, 210. \$24.95

St John's College is the oldest anglophone institution of higher learning in Western Canada. Founded officially by Bishop Robert Machray in 1866, this Anglican institution began through the early efforts of Anglican missionaries to introduce formal education to children of the Hudson's Bay Company. In 1877 St John's joined with other denominational colleges to found the University of Manitoba, and in 1958 moved on to the new Fort Garry campus of the provincial university, where it continues to provide an Anglican presence in an increasingly secular environment.

Such longevity, however, was not accompanied by the progress and prosperity that has customarily marked the historical studies of colleges and universities in Canada. For J.M. Bumsted, a historian thoroughly versed in the history of Western Canada, the story of St John's is one of 'tenacious institutional survival,' and his exhaustively researched and skilfully written study documents the befuddled goals, incompetent management, financial scandal, and institutional betrayal that distinguish the history of this institution. Yet the college fostered a rich student culture and was intimately involved in the social and cultural history of Winnipeg and the province. It helped to educate several generations of students, and it numbers among its graduates many leaders of the Anglican Church, some of the true stars of the game of hockey, as well as Ed Shreyer and W.L. 'Bill' Morton.

From the start no one was quite sure whether St John's should be a boys school, a liberal arts college, or a seminary preparing candidates for ordination. Largely by default it tried to be all three. This indeterminacy of purpose was in turn compounded by the inability of the college clearly to define its relationship with the University of Manitoba and the Synod of the Diocese of Rupert's Land. The former was made

especially difficult by the dithering of the provincial government over where the new campus of the university should be built and how it should be funded; while the latter reached a crisis in 1932 when John A. Machray – the chancellor of the diocese, the chairman of the Board of Governors of the University, and the chancellor and bursar of St John's College (he was also the nephew of Archbishop Machray) – was arrested and subsequently convicted of embezzling close to a million dollars from the diocese, the university, and the college. In effect, when the college finally agreed to leave its downtown location and moved into its new buildings on the Fort Garry campus, it came as a financially impoverished institution with no clear sense of its educational or spiritual identity – all of which would be further eroded a few years later when the university stripped the college of large parts of its traditional academic role. Bumsted concludes his fascinating study with the epithet 'we're still here.' Given its less than storied history, it is the best that could be expected.

While the delight of this story lies in its rather sordid details – the scandals, the embarrassments, and the curiously amusing cultures Anglicans in dialogue can engender – there are many other things of real value in this study. Bishop Machray takes on real life, and rivals both in longevity and historical significance the honour usually bestowed on another Presbyterian turned Anglican, Bishop John Strachan. Bumsted's careful analysis of the twists and turns in the history of St John's College also confirms a truth that should by now be universally acknowledged: when trying to make sense of controversies in the history of religion and education, avoid matters of ideology or theology. Instead, follow the money. Even more intriguing are some of the broader questions this case study has raised. How unique is the story of St John's? As others have documented throughout this period, questions of church, state, and higher education were being hotly debated in Canada. These debates also focused upon two issues – the terms of university federation and the place of religion in campus life – that are central to Bumsted's study. Here the lack of notes and bibliography is a real drawback. How does this particular history relate to this context? What does the history of St John's tell us about this larger story?

Placing St John's in a larger world raises another fascinating prospect. The author decries – in words that recall the final pages of Morton's elegiac history of Manitoba – the confusion and lack of vision that characterized the academic leadership of the college. A broader perspective, however, might suggest that such failures were endemic in most institutions of higher learning in Canada. The founding vision of Trinity College proved to be a resounding failure and had to be revised completely thirty years on. Stephen Leacock ridiculed the new university president, Dr Boomer, who tried to construct a modern university by making

all the buildings look like factories and the students like plumbers. Confusion abounds in corridors of university administration, and one might be forgiven for concluding that, when administrators do actually make decisions (often after long self-study), they can generally be relied upon to get things wrong. (WILLIAM WESTFALL)

Tamara Myers. *Caught: Montreal's Modern Girls and the Law, 1869–1945*
University of Toronto Press 2006. xi, 345. \$35.00

Tamara Myers's *Caught* might have been titled, less elegantly, 'Attempts to Catch,' for this study examines the concerted efforts of the Province of Quebec, through its contracted agents, to tame the spirit of *les jeunes filles modernes*. The story's ending is already known: nuns, social workers, juvenile court judges, and parents lost the battle to tame adolescent girls' search for autonomy and pleasure. Myers provides a compelling account of that battle, the main victims of which, she contends, were the girls whose defiance cost them their freedom and dignity.

The campaign to steer girls from the lure of the street began in Quebec in the mid-nineteenth century. In England, Elizabeth Fry and other advocates of separate prisons for women laboured in a Protestant frame of redemption, as did most other US campaigners for gender-segregated imprisonment governed through maternalistic models of care and control. In Quebec, however, the job of reforming wayward female youth was assigned to a religious order devoted to reclaiming wanton girls. In 1870 the Soeurs de bon Pasteur established the province's first reform school for females, a convent run by chaste and pious nuns, who 'indoctrinated the so-called weaker members of the flock and cloistered them from the temptations of the modernizing city and its "foreign influences."' Although the École de réforme shifted from its original location in central Montreal and changed its name in 1915, it retained its place in Quebec's array of correctional institutions until 1946, when a riot prompted the state to wrest control.

This is not a case of nun-ridden corrections in a priest-ridden society, Myers shows. Quebec added a second string to its juvenile justice bow in the early twentieth century, when the province's Protestant elite, based mainly in Montreal, pressed for two changes: the establishment of a juvenile court and a correctional institution for non-Catholic girls. The passage of the federal Juvenile Delinquents Act in 1908 facilitated these innovations at the provincial level: the Girls Cottage Industrial School (GCIS) and the Montreal Juvenile Delinquents Court began to operate in 1912. Run by a female board of directors, the GCIS's stated aim 'was to rehabilitate the delinquent girl into "a good woman and a true homemaker."' The women who conceived this alternative to the convent model were wary of Catholic indoctrination; more than that,

they embraced the latest in progressive penology, and they designed the CGIS as a laboratory, not to punish girls but to retrain them for female citizenship.

Case reports generated by court officers and correctional managers provide the bulk of the evidence Myers analyzes from an inmate-centric perspective. Defiance intrigues her over compliance. For instance, we learn that inmates of the École could remain in the convent as *madeleines* and live with nuns, but the reasons for such decisions are not probed; in contrast Myers provides rich accounts of girls driven to defy family expectations, sample pleasures, and lash out against authorities. Still, she acknowledges that 'accommodation, feigned or real, characterizes the approach most girls took,' and adds that some inmates may have preferred the 'structured environment and regular meals' of carceral institutions over unhappy home lives. Ultimately this was the greatest 'catch': the 'familial social and power relations' that trapped adolescent girls, while the temptations of modern urban life were dangled before them.

Caught adds to a clutch of studies that analyzes the place of young women in North American cities who rose to prominence in the late nineteenth century. Rigorously researched and well-written, Myers's book stands out for its ambitious temporal frame (1869–1945) and its close attention to the persistence of religion in modern corrections. Indeed Canadian correctional services currently incorporate religious programs, including Aboriginal spirituality counselling and ceremonies, into carceral institutions. Perhaps this book will prompt further exploration into religion's uneasy but enduring association with modernity's selective secularity.

Was the progressive CGIS an advance over the Soeurs' pious approach to reforming bad girls? Myers concedes that the cottage system of the CGIS, with its private bedrooms, provided inmates with greater dignity but concludes that the CGIS, like its Catholic counterpart, 'br[oke] in the girls through isolation, a regimented daily routine, and schemes of surveillance.' (CAROLYN STRANGE)

Blair Stonechild. *The New Buffalo:
The Struggle for Aboriginal Post-secondary Education in Canada*
University of Manitoba Press 2006. ix, 190. \$24.95

The Numbered Treaties of the 1870s, which negotiated the transfer of Indian lands to the British Crown, incorporated a series of compensations for Aboriginal peoples, including medical care, exemption from taxes, and access to education. Since that time, however, the First Nations and the Canadian government have been at odds over whether the latter promise should include access to post-secondary education. In this

book, Blair Stonechild (Cree-Saulteaux) traces the history of the policies and events that have shaped the pursuit of this 'new buffalo' – the future livelihood of Aboriginal peoples. Stonechild argues for the importance of not only funding Native students, but also of supporting Aboriginal-controlled programs and institutions. This issue has been complicated by the fact that education falls under provincial jurisdiction and thus has held a tenuous position within the mandate of the federal Department of Indian Affairs. Stonechild points out, furthermore, that – although the Supreme Court of Canada and the 1996 Royal Commission on Aboriginal Peoples have both recommended that the government honour the 'spirit and intent' of the treaties by providing First Nations people with access to all levels of schooling – funding for Aboriginal post-secondary education continues to be regarded as a social program, rather than as a treaty right.

Stonechild provides a useful and meticulously researched overview of Indian policy in Canada and demonstrates the way in which 'the role of Aboriginal post-secondary education has evolved from a tool of assimilation to an instrument of empowerment.' In the early days of Indian Affairs under Duncan Campbell Scott, Aboriginal education policy was geared toward 'enfranchisement,' wherein individuals who pursued education would be stripped of their legal Indian status. Under Diefenbaker, Pearson, and Trudeau, the dominant model became 'integration' of Aboriginal people into the federal whole; they would be 'gradually encouraged to enter mainstream society on a basis of consultation and without coercive measures being imposed.' While the notion of treaty rights was continually under threat (particularly during the tabling of the 1969 White Paper), the government had to contend with the rise of Aboriginal organizations such as the National Indian Brotherhood (now the Assembly of First Nations). Currently, although Native studies programs are becoming common in Canadian universities, Aboriginal students and leaders continue to express concerns about the assimilationist possibilities of mainstream institutions. As such, they continue to advocate for Aboriginal-controlled post-secondary education and for 'culturally relevant approaches to education that include an holistic balance of spiritual, physical, emotional, and intellectual components.' Here, Stonechild draws extensively upon the example of his own institution, First Nations University in Regina (formerly the Saskatchewan Indian Federated College).

The author acknowledges that his discussion of Metis and Inuit experience is somewhat limited; indeed, this topic might belong in a separate volume, given the distinct histories of these groups' interaction with the federal government. The present study is highly valuable, meanwhile, in its ability to familiarize readers with the history of Canadian Indian policy and with the question of treaty rights and interpretation.

Decisions on Aboriginal rights and access to post-secondary education continue to be negotiated today; as such, *The New Buffalo* will no doubt be an important reference for students and researchers. (KEAVY MARTIN)

Mary Eggermont-Molenaar and Paul Callens, editors.
*Missionaries among Miners, Migrants and Blackfoot:
 The Van Tighem Brothers Diaries, Alberta 1875–1917*
 University of Calgary Press. xxii, 426. \$39.95

Missionaries among Miners provides a unique window into the late-nineteenth-century history of Alberta. Translations of letters and codices written by two Belgian Catholic brothers, the pieces include letters and inserts from other sources rounding out the picture of Lethbridge and the Piegan Reserve during this period. The diaries and codices cover a wide variety of events, from the early settlement and growth of Alberta through the vicissitudes of the mining industry and the impact of the First World War. In addition to world and provincial events, the documents also record the personal tragedies and joys the two brothers endured and enjoyed.

Eggermont-Molenaar and Callens do a fine job of setting up the documents. They wisely separate the two brothers' works, each in his own context. In both cases, the editors take the time to provide basic family and national histories to help the reader place events within context. Additionally, they added pictures, both from the Van Tighem family archives and from their own collection, to help readers visualize the topics discussed. These additions work well in making the diaries useful.

As with all diaries, though, the subject matter remains personal and narrow. Leonard, the brother who worked in Lethbridge and other places in southern Alberta, worried over his gardens, his parishioners, and other daily issues. Intriguing mentions of other issues arise: miners being laid off, Indians being moved, etc. Victor's diary focuses on even smaller details of his daily life and tends to be extremely succinct. These two works would not be the best choices for a discussion of life in southern Alberta.

These works succeed, though, in reminding us of all the stories lost by lack of translation. The editors note that neither brother became proficient in English and both continued to write in their native languages. Without the translation provided here, the stories of a non-dominant group, Belgian Catholics, would be lost. It represents a story different from those of English miners and Indians who inhabited the area. When Leonard carefully counts how many Catholics exist in his town and Victor bemoans how lonely he feels on the reserve, it highlights a tale different from the one traditionally told about the frontier.

Additionally, the underlying story of the brothers' continued connections to their homeland, which roiled with conflict during their lifetime, exemplifies a cross many immigrants bore. Worry about family at home without any means to help or aid them dominated their lives. This work, when paired with other accounts of life in early Alberta, fleshes out the picture of the successes and failures that drove everyday life on the Prairies. (CAROL L. HIGHAM)

Mary Ann Gillies. *The Professional Literary Agent in Britain, 1880–1920*
University of Toronto Press. xiv, 250. \$65.00

Before the end of the nineteenth century in Britain, the Society of Authors, the Associated Booksellers of Great Britain and Ireland (later the Booksellers Association), and the Publishers Association had been created, and the figure of the literary agent had established itself firmly on the literary landscape. With a focus on the careers of the agents A.P. Watt and J.B. Pinker, Mary Ann Gillies examines this period of transition and professionalization in the book trade, providing a history of the rise of the publishing 'middle man,' as William Heinemann termed him – with derision – in 1893.

Gillies provides a good introduction to this late-nineteenth- and early-twentieth-century landscape, but her book is effectively two extended case studies of the careers of Watt and Pinker, and their interactions with the writers they represented. For Watt, these included Walter Besant (founder of the Society of Authors), Arthur Conan Doyle, and Rudyard Kipling; Pinker numbered Joseph Conrad, T.S. Eliot, and James Joyce among his clients. Drawing on previous studies of print culture and the literary agent (including James Hepburn's foundational *The Author's Empty Purse and the Rise of the Literary Agent*) and archival research, Gillies provides interesting material on the business models of the two agents, such as Watt's promotion of his authors. Watt arranged for newspaper interviews and photo shoots for his authors, and sent out Kipling's autograph to fans. Publishers would approach him, seeking to commission his clients to write for the literary marketplace. Pinker played the role of patron for his modernist clients, often advancing them money in addition to providing editorial advice and representation.

Literary agents, then, established themselves as a central part of the publishing business in the latter half of the nineteenth century. Gillies identifies a transition at the dawn of the twentieth century: from Watt to Pinker, and from what she perceives as the more 'conservative approach' of the former to the risky identification and cultivation of experimental writers by the latter. Watt mainly took on established authors, whereas Pinker championed new writers. Their difference is used as evidence to support the argument that Watt followed

'conservative business practices' (albeit ones that meant, as the conclusion concedes, that Watt's agency still exists today, whereas Pinker's effectively folded on his death). This analysis is questionable – Watt may have been more cautious in his choice of clients, but his development and establishment of those business practices mark him out as a commercial innovator. It is clear that Gillies prefers Pinker (the choice of cover image itself suggests this likelihood), and her occasionally partisan approach to the subject matter sometimes occludes the more general history of literary agency in the period. This history is referred to tantalizingly in a footnote, where it is revealed, for example, that there were over twenty agents in the 1890s.

A more comprehensive history of these agents, and other key figures such as Curtis Brown, would perhaps unearth a historical narrative rather different from that of transition from one individual figure to another, as proffered by the slightly over-engineered conclusion. (The coincidence of Watt's death in 1914 at the beginning of the Great War, and Pinker's in the modernist annus mirabilis of 1922, is a little too convenient.) Nonetheless, *The Professional Literary Agent in Britain* is to be strongly commended for its close attention to the most fascinating of literary mediators, and Gillies should be applauded for her careful and nuanced research of the interactions between individual agents and their clients. Between 1880 and 1920, literary agents became a central part of the book trade, and so much more than the 'parasites' to which Heinemann objected. Gillies does much to bring to scholarly attention their activity, practices, and impact. (CLAIRE SQUIRES)

Paula Laverty. *Silk Stocking Mats:
Hooked Mats of the Grenfell Mission*

McGill-Queen's University Press 2005. x, 206. \$44.95

Paula Laverty's twenty-year odyssey has borne rich fruit. *Silk Stocking Mats*, a deftly told social history, is clearly a labour of love. For textile lovers, the somewhat static appearance of the mats' northern images belies a richly textured history. Laverty's thorough research highlights the dedication of a large number of people, in North America and England, who worked tirelessly in the collection of materials vital to production, marketing, and sales of the mats and other products hooked by impoverished women living in Labrador and Newfoundland outposts.

Originally begun as a medical mission in 1892 by the intrepid Dr Wilfred Thomason Grenfell, the 'Industrial,' a cottage industry, was established in 1906. The Industrial's aim was to alleviate the grinding poverty caused by merchant capital's monopoly of an unpredictable industry based on cod fishing. Grenfell's charisma and drive ensured that his fundraising efforts garnered wide support and response from members of

the medical community; some offered to serve in remote regions for years. Although Grenfell is most closely associated with the Industrial, Lavery introduces readers to a host of other people, such as Jessie Luther, whose selfless dedication sustained the Industrial during its first decade. Trained as an occupational therapist, with a background in many crafts, Luther was as fearless as the doctor. Despite the fact that for several years, the very practice that put the region on the map was not acknowledged as a potential income source, Luther developed a thriving weaving industry in six villages. Initially, lack of access to looms and materials, and the unfamiliarity of the craft created hurdles that Luther managed to overcome. Always mindful of potential income sources, Luther experimented with dyes and fabrics, creating designs for mats based on local wildlife and domesticated animals. Another notable woman was Grenfell's young wife, Anne McClanahan Grenfell. After Grenfell himself took up designing, his wife pressed for standardization and control that generated irreconcilable differences, ultimately culminating in Luther's resignation after ten years of selfless service. A host of other qualified and dedicated women followed Luther's path, making substantial contributions to the regions' residents for decades. They travelled extensively by dog team or rowboat, under dangerous and unpredictable weather conditions. Like the residents they served, these women endured hardship and deprivation to distribute supplies and collect the finished mats in remote regions. Indeed, many mat hookers took their payment in clothing vouchers. The resultant earnings for mat hookers contributed vitally to covering their household expenses.

Regardless of the materials used in mat creation, a great deal of practice was needed to produce an even texture. However, some materials are better than others. Many of the pre-1920 mats contained dyed cotton, which results in a 'look' very different from those hooked with rayon and silk strips. The latter fibres impart a lovely sheen, and the finest hooking (up to two hundred knots per inch) appears like needlepoint and allows for subtleties in shading and colours nonexistent in the more robust visually flattened cotton mats. The Industrial's apex was reached in 1929, when nine tons of silk and rayon stockings and undergarments were donated, and several shops opened in New England to market the Industrial's production. Over the years, the mission's success oscillated, affected by access to suitable materials, and shipping curtailed by wars and the Depression.

Silk Stocking Mats is generously illustrated with historic photographs of key participants, in tandem with beautiful colour illustrations of a variety of mats. The book's content is divided equally between the historical context and colour plates. Lavery has curated three Grenville mat exhibitions and the catalogue is a beautiful testament to her dogged determination to unearth the history behind the mats and their makers. She

was very fortunate to locate a number of elderly women willing to commiserate about an activity that put food on the table of impoverished households. In addition to the photographs and historic context, the book includes a useful chronology highlighting key events and personnel, and a description of the matting process. Her acknowledgements include an impressive list of both her archival research and interviewees, and the book is indexed.

Mats that originally sold for from five to forty-five dollars are now sought-after collectibles and fetch from hundreds to thousands at auctions. Lavery maintains a website with links for readers keen to pursue the topic further. However, collectors interested only in the object do a disservice to a subject that deserves wider credence. The author deftly interweaves social and oral history, materializing the spirit of the region. (KATHY M'CLOSKEY)

Arthur Kroeger. *Hard Passage:
A Mennonite Family's Long Journey from Russia to Canada*
University of Alberta Press. xii, 269. \$34.95

The reminiscing nature of this book is probably of more interest to older readers because it documents the ethnic immigrant settlement period in Canadian history. My own Mennonite forebearers arrived in Manitoba from Russia in 1874–76 and later migrated to Saskatchewan. They had the same skills and aspirations as the group discussed in this volume.

The narration of this book follows developments pertaining to a second emigration of Mennonites to Canada in 1925–26, the first arriving in the 1870s. Both groups were required to make very difficult adjustments since they lacked English language skills, had virtually no financial resources, and suffered discrimination from resident Canadians. Like Kroeger, many young Mennonites of both groups migrated to urban areas and worked hard to become educated and make their contribution to the socio-economic fabric of Canada.

Kroeger is a good storyteller, and although the book will be enjoyed primarily by his Mennonite counterparts, it is also a well-documented account of early-twentieth-century settler life in Western Canada. Life was difficult for the newcomers, jobs were scarce, and food supplies were short. For example, one year, just before Christmas, a large amount of sugar was accidentally spilled on the floor of the local grocery store. Kroeger's mother swept it up, dissolved the sugar, and strained out the dirt, and that year the family had baked sweets for Christmas.

In another incident, ingenuity was displayed when skis were needed. Two of Kroeger's brothers took a set of boards, four inches (ten centimetres) wide and six feet (two metres) long and cut a point on each

end. They boiled the pointed ends until they pointed upwards and tied them into position until they dried. They attached short pieces of leather harness to the boards and arranged them so they could be looped onto the skier's feet.

Kroeger is quite blunt about the negative welcome that Mennonites received in Canada. One *Calgary Herald* writer described their arrival in these terms: 'Canada has become the dumping ground for the refuse of civilization.' The *Manitoba Free Press* echoed this sentiment by deploring the fact that the government was admitting 'those serf-ridden, stiletto-carrying Dago, and the degenerate central Europe.' No one was more cruel than George Exton Lloyd, Anglican bishop of Saskatchewan, who called the potential citizens 'dirty, ignorant, garlic-smelling ... continentals.'

The book has one recurring reference, no doubt because of Kroeger's consistent concern about his father's continuing battle with ill health. Happily, we read that Kroeger's father lived to a ripe old age and died in 1970 at the age of eighty-seven. In June 1926, one physician, E.W. Drury, who was chief medical inspector for the Canadian Pacific Railroad, even declared Kroeger's father to be in good health.

The book has a sombre ending. The last paragraph accounts Kroeger's visit to the old family farm in 1998 where he sadly views a rusting bed-spring in the prairie sod where the old family home once stood. It is a melancholy picture mingled with the reality of significantly changing times in Western Canada. The book ably tells the story of one family, but it also serves as a vehicle by which to document the challenging events that shaped the lives of those who, during the early part of the last century, chose to settle in Canada's West. (JOHN W. FRIESEN)

Michael Peterman. *Sisters in Two Worlds:
A Visual Biography of Susanna Moodie and Catharine Parr Traill*
Doubleday Canada. 176. \$45.00

Perhaps only the fascinating pioneer sisters Susanna Moodie and Catharine Parr Traill, whose literary narratives of bush life have come to stand at the heart of the Canadian mythology, could merit such an extensive 'visual biography' as Michael Peterman's *Sisters in Two Worlds*. Effectively contrasting the Strickland sisters' genteel origins with their New World labours, the book traces their journey from a Suffolk country estate to the mosquito-infested, stump-strewn wastes of Upper Canada, where the sisters learned to make clothes, soap, and candles as well as bake bread and cook squirrel in an effort to raise their children and assist their husbands in what were often disastrous farming ventures. In the process, they produced narratives of hardship

and survival written with wit, religious faith, and (in Moodie's case) scathing humour and outrage.

Michael Peterman has long been interested in their writing and lives, having published a critical biography of Moodie entitled *Susanna Moodie: A Life* (1999) and edited volumes of both writers' correspondence; he has also published many articles on their works. Still, *Sisters in Two Worlds* is a departure for him: in its combination of author biography and cultural history, it richly documents in text and pictures the material worlds that shaped the two remarkable women. The pictures and photographs are the major attraction of the book, abundant and beautifully produced, and Hugh Brewster deserves special commendation for his role in editing and designing the collection of images. They include modern-day photographs of significant buildings and places, such as Reydon Hall, the Suffolk estate that established the Strickland family as landed gentry, and the small Anglican church in which Catharine and Thomas Traill were married; contemporary sketches of the Strickland family and acquaintances; maps and scenes of Suffolk landscapes; an illustrated page from the magazine that published Susanna's first poetry; family and community artifacts such as Catharine's flower press; and many sketches, paintings, and photographs of Upper Canadian villages and newly cleared bush settlements. Photographs of Susanna and Catharine in old age – and a striking one of John Dunbar – are particularly affecting; and the photo of a page from John Dunbar's 'Spiritualist Album,' in which he recorded happenings at séances, suggests the richness of the documents from which Peterman and Brewster have drawn. If a book of pictures might seem a popular rather than scholarly endeavour – something designed mainly for the coffee table – Peterman also provides a thoroughly researched historical account. Quoting from the sisters' letters and literary works as well as other contemporary sources, he tells a lucid narrative tracing their precocious childhoods in England, their decision to emigrate, their years of literary success and physical hardship in the New World, and their final years.

The text makes us aware of the courage and resourcefulness it took to leave home and family to start a new life in Upper Canada (even the sharp-tongued Susanna downplayed her hardships in her writing), as well as the shocking differences between the society they abandoned and their wilderness outpost, in which they contended with rude neighbours, unreliable servants, frequent illnesses (especially ague, a malarial fever), severe financial hardship made worse by the economic depression of the mid-1830s, extremes of climate, storms, and bushfires, and much unaccustomed – and often unprofitable – labour. Alternating between their separate stories, Peterman tells of their experiences of settlement (the Moodies initially settled on

cleared land in Hamilton Township, on the north shore of Lake Ontario, the Traills forty miles north in Douro Township on an uncleared farm); their family situations (husbands John and Thomas were very different men, John being high-spirited and optimistic, if not always practical, Thomas increasingly debilitated by melancholy); their domestic affairs (Catharine was the more skilled and cheerful settler and initially the more successful writer, though Susanna too, despite her grumbles, learned to cope effectively); and literary activity (Catharine's writing was practically oriented, often presented as a guide to bush life, while Susanna's was satirical and dramatic, at once personal and allegorical). Throughout, Peterman's discussion is astute, elegant, and even-handed, adept at weaving the writers' words into his narrative, and disinclined to the moralistic judgments of much current cultural criticism. The result is an intensely readable book, full of colour and information, an absorbing and satisfying companion text to the sisters' own work. (JANICE FIAMENGO)

Jill L. Matus, editor. *The Cambridge Companion to Elizabeth Gaskell*
Cambridge University Press. xxii, 212. US \$30.95

Not long ago, the superb British magazine *The Reader* (spring 2005) featured an essay by Josie Billington on the question 'Why Read Mrs Gaskell Today?' Billington closes with a lament that Gaskell 'remains so subject to the modern habit of categorisation (ghettoised as a "social-problem novelist" or considered of interest only to women's studies).' The excellent *Cambridge Companion to Elizabeth Gaskell* should give Billington cause for celebration: it testifies to the range of current academic approaches to Gaskell's work, and Susan Hamilton's concluding chapter also highlights the surge in popular interest, both demonstrated and fed by the activities of the Gaskell Society and recent BBC adaptations of her fiction. Clearly many people are, in fact, reading Gaskell today, and for many reasons.

Gaskell's low critical standing early in the last century stems, as Hamilton and other contributors emphasize, from the legacy of nineteenth-century critics who (to use a dichotomy Gaskell herself made famous in her biography of Charlotte Brontë) could not see the writer for the woman. Beloved then as now for her 'warm humanity and genial affections,' Gaskell has only recently been acknowledged as 'an author of works richly ambivalent, transgressive, and formally sophisticated.' The influence of Marxist and feminist criticism and, more recently, the rise of cultural studies moved Gaskell criticism beyond the 'narrowly formalist practice' that had perpetuated her marginalization.

All of the essays in the *Cambridge Companion* in their own ways reflect the emphasis on social, cultural, and political contexts predicted by this critical genealogy. In a short space it is not possible to give detailed attention to them all. Jill Matus's introduction helpfully sets up many of the biographical, critical, and thematic cruxes on which the rest of the volume will turn, and Deirdre D'Albertis gives an illuminating account of Gaskell's 'life and letters.' Five chapters are then organized around Gaskell's major works; one focuses on her short stories and non-fiction; three further essays are thematically organized. Hamilton's meta-critical reflections provide a fitting conclusion. The quality of both analysis and writing is uniformly high. At the same time, the collection highlights the challenge of addressing both students and scholars. The former – or just inquiring general readers – will find much of help and interest here, from the thorough chronology to John Chapple's detailed account of 'Unitarian dissent.' They may be less well served by Jill Matus's decision, in her chapter on *Mary Barton* and *North and South*, to turn from the obvious topic of 'their representation of industrial life, and their purchase on the relations of works and masters, labor and capital' to 'emotional and psychic states.' Yet Matus's novel approach enriches the volume's value for the specialist. Conversely, Marion Shaw's chapter on *Sylvia's Lovers* nicely articulates the historiographical elements of Gaskell's fiction, but the importance of 'typical' characters in the historical novel after Scott or the insight that 'history lies around us in the litter of everyday life' is well-travelled territory for scholars in this area, and even Shaw's notes would not point them in any new critical directions. Such tension between the introductory and the expert seems a predictable result in a series of this kind.

A different kind of tension exists between the authors' resistance to the 'gendered terms of appraisal' that cast Gaskell as charming, feminine, and domestic – and thus not deserving of critical attention – and their implicit agreement that these qualities are not hallmarks of literary significance. This volume, we're told, presents 'a more diverse and complex Gaskell than was previously acknowledged.' 'Gaskell's idylls,' Linda Hughes points out, 'have been increasingly repositioned as highly complex, multivalent narratives'; Shirley Foster calls attention to 'the generic transgressiveness of much of Gaskell's work'; Patsy Stoneman argues that, while Gaskell 'is not an obvious feminist,' we can find in her novels 'a thorough critique' of specific forms of 'masculine autonomy.' This revisionist view of Gaskell is convincing, but does it really reverse those 'gendered terms of appraisal' to insist that she is radical and subversive more than genial and feminine, political as much as domestic? Would a woman writer who could not be made so compatible with contemporary critical agendas deserve her own *Cambridge Companion*? (ROHAN MAITZEN)

Richard S. Kennedy and Donald S. Hair. *The Dramatic Imagination of Robert Browning: A Literary Life*
University of Missouri Press. xvi, 492. US\$49.95

There is reason to note well the publication of a new full-length biography of Robert Browning. He continues in this century to be, along with Hopkins and now Christina Rossetti, the Victorian poet who finds most adherents, granted always the magnificence of Tennyson's canon. And Browning and the Brownings' biography continues to have a special appeal. Richard S. Kennedy and Donald S. Hair offer an attractive and well-researched life in five hundred pages. Obviously, an Edel-sized biography would give much more detail and take many volumes, and there would be virtue in such a work, as Robert came to know just about everyone of literary or artistic importance during his relatively long life, so his life could cut a cross-section of his times at each stage. This is not what the two authors have attempted. But, especially in the life up through 1855, as prepared by Kennedy before his death, this is a fully researched study that updates a prior major biography, that of William Irvine and Park Honan. (It is a sad fact of mortality, noted by Hair in his gracious introduction, that three attempts at full and authoritative biographies, adding that of W. Hall Griffin and H.C. Minchin to these two, should have required second authors to finish the job.) Kennedy spent many years researching his work; what he has added especially to earlier full studies has been information from the major monuments of Browning scholarship of the later half of the twentieth century, *The Brownings' Correspondence* and *The Browning Collections*, the first still in progress under Philip Kelley and Scott Lewis, the second completed by Kelley and Betty Coley. They have allowed the authors to fill in a great deal of information not previously available, and Hair has had the advantage of work by William Peterson and Michael Meredith on Robert's connections with F.J. Furnivall and Katharine de Kay Bronson. I see that my own study of Browning's youth, and a number of other special studies, also aided Kennedy's work.

The authors give us a well-shaped and often quite lively account of Robert's interesting life. I note as especially attractive to the general reader the accounts of Robert's attempts to become a dramatist, the stories of his courting of Italy in two earlier trips, before the marriage to Elizabeth and resettlement in Italy brought consummation to his love for that culture and history. The courtship is well shaped to interest us, despite its being such a twice-told tale; Kennedy wisely introduces the reader to aspects of Elizabeth Barrett's complicated life in order of Robert's own romance: falling in love, complications, worse complications. Hair's account is more schematic and brief, but well organized. Hair quotes Dante Gabriel Rossetti marvelling at the discrepancy

between their lives – ‘those two small people’ – and their very large impact on poetry. It is this literary biography, as their title indicates, that especially occupies the authors. One would look in vain for new kinds of biography here, neither thick study of the culture and sociology of the poet, nor deep insight into psychology and motivation, or even a broad view of Robert’s place in the development of ideas of literature. Much information that could contribute to these subjects is made available, but both authors’ focus is on the literary career and poetic achievement. Kennedy, who, *pace* Pound, would trade the short poems of *Dramatic Lyrics* for ‘a hundred *Sordellos*,’ especially focuses on the variety of what he terms *monodramas* among Robert’s short poems: I doubt his terms will replace the universally used *dramatic monologue*, but his accounts are rich in appreciation of Robert’s abundant generic playfulness and dramatic inventiveness. Hair, who previously contributed an excellent book on Browning and genre, continues this critical appreciation and adds to it enthusiasm, still too rare, for the abundant Browning beyond *The Ring and the Book*, with interesting focus on Robert’s interests in theory of interpretation and readers’ response. The biography, published somewhat obscurely with University of Missouri Press for a major new biography and without illustration, is an important contribution and has much to attract those interested in learning more about this major poet. (JOHN MAYNARD)

M. Owen Lee. *Wagner and the Wonder of Art:
An Introduction to Die Meistersinger*
University of Toronto Press. xii, 134. \$45.00

‘I am more moved by “*Die Meistersinger*” than by any other opera,’ writes M. Owen Lee, ‘because Hans Sachs is what I would like to be.’ It is the most revealing, and most important, sentence in this slim and joyous book on Wagner’s comic masterpiece.

Long ago Lee – classicist, Catholic priest, and veteran Metropolitan Opera broadcast intermission guest – found a lucid and compelling way of talking about opera, nowhere more feelingly than when he is engaged with the composer of the *Ring* and its gigantic siblings.

Wagner and the Wonder of Art is a small book with a long history. The text began as a 1968 article in *Opera News*, was reprinted in a Bayreuth *Meistersinger* program, and subsequently became the basis of a lecture the author has given for forty years. Not many lecturers, or many lectures, can sustain that sort of career. Yet what could be an exhausted exercise in plot summary remains instead remarkably fresh. Lee writes with two aims: first, to illuminate *Die Meistersinger* for a general audience, clarifying the plot as well as the psychological and emotional development of Wagner’s characters. With a light hand, the author draws on his scholarly

expertise, marking out classical connections (for example, character types and their relation to Roman plays) as well as the libretto's biblical inflections. This is, after all, an operatic tale of an Adam in search of an Eve on a sun-drenched Johannistag morning.

The heart of the book is its first three chapters – 'The First Stollen,' 'The Second Stollen,' and 'The Abgesang' – which cover the opera's plot act by act and name the three formal components of the song Walther must learn to sing. The Nuremberg comedy is an opera about learning to sing – learning *and* singing – art's rules and its bliss: this is the *Meistersinger* Lee celebrates here.

But then there is Wagner, who is perhaps easier to love than to like. Lee's secondary objective is to counter an academic generation's inquiry into the taint of anti-Semitism within Wagner's operas themselves. Lee has no patience with it. If even the Nazis themselves didn't identify Beckmesser as Jewish and worthy of ridicule for that reason, then, Lee argues, how can we? Lee's Wagner is an imperfect person, but one who 'not in spite of but because of his failed human nature, expresses humanity's needs and hopes more compellingly than any other composer for the stage.'

This short volume concludes several times. In 2001, Lee delivered another *Meistersinger* intermission broadcast text, sounding the opera's themes anew in the shadow of the World Trade Center attack. While it is nice to have that text here, one might have preferred an additional chapter that did not repeat points and language made in earlier in the volume. In any case, no reader should miss Lee's notes, which contain a wealth of details about the composition of the opera. A short review of recordings, a translation of Sachs's 'Cobbler's Song' and Walther's 'Prize Song,' a bibliography, and an index of proper names conclude the volume.

This is finally less a book than an essay, and, in a way, less an essay than a song, but it is a good song and one worth hearing, even if one has heard a version of it more than once before. We now have it in its final shape. In *Wagner and the Wonder of Art* Owen Lee finally commits to paper his own *Preislied*. (WILLIAM GERMANO)

Harald Krebs and Sharon Krebs. *Josephine Lang: Her Life and Songs*
Oxford University Press. xvi, 308. US \$55.00

Composer, pianist, singer, teacher, and mother of six, Josephine Lang once wrote that her songs were her diary. Treating her life's works exactly as such, Harald Krebs and Sharon Krebs have created a compelling biography of the nearly forgotten musician who was widely known during her lifetime.

Lang was born in 1815 in Munich, where she lived until her marriage to Reinhold Köstlin in 1841. Her family was a musical one and from an early age she was encouraged to pursue her craft as a musician. She was an acclaimed performer in local salons, and soon her talent attracted attention beyond the boundaries of Munich. As the authors reveal, Lang was connected to and known within some of the most influential artistic circles of nineteenth-century Europe. Most notably, her music received glowing reviews from Felix Mendelssohn, Stephen Heller, Ferdinand Hiller, and Robert Schumann. Lang published her first song collection when she was only sixteen years old, and prior to her marriage she taught private music lessons.

Her married life was fraught with tragedy, as she was widowed by the age of forty-one and lost her three eldest sons before her own death in 1880. She herself suffered ill health most of her life, and her husband's untimely passing left her struggling to support their family. Nonetheless, Lang continued to compose, finding refuge in her music, and published over forty collections of songs and piano music over the course of her life – a tremendous accomplishment for a female musician in an age when few women continued to practise their music, let alone compose, after marriage.

The authors have based their work on a rich variety of sources, drawing largely from contemporary correspondence as well as biographies written by Ferdinand Hiller and Lang's youngest son, but also treating such documents as Lang's autograph albums as biographical snapshots. Their final product is a well-researched, clearly written book that should hold appeal not only to music scholars but to a broader readership interested in women's music. The authors present their material objectively, without over-glorifying Lang's career, but also without succumbing to the temptation of blaming the men in Lang's life for her inability to achieve the stature of Mozart or Beethoven. They treat Lang as an artist in her own right, situating her firmly within the history of nineteenth-century female musicians. From this perspective, they reveal why Lang was able to achieve professional status while her contemporaries, such as Fanny Hensel (née Mendelssohn), could not, without undermining the significance of Lang's achievements.

Lang's songs serve as the focal point of this book, and each chapter contains numerous analytical discussions of her works. These analyses are insightful, focused, and well-explained, flowing seamlessly in and out of the biographical text. In addition to illuminating Lang's compositional style and skill, the analyses also serve as further documentary evidence of Lang's life. Treating each song as a diary entry, the authors probe Lang's unique approaches to text-setting and her subsequent revisions of her work to show how her music offers deep insight into her personal life and vice versa.

Josephine Lang: Her Life and Songs also comes with a companion compact disc, featuring thirty of Lang's songs performed by Sharon Krebs, an active singer, and accompanied by Harald Krebs, a pianist and professor of music at the University of Victoria. This recording is a great asset, especially considering the relative unavailability of Lang's music, and the authors' performances bring vivid illumination to their text.

Potential buyers should examine the book carefully before making a purchase, though: in preparing this review, I encountered two copies that were missing chapter 5 (in its place was a duplicated set of pages 117–48). This unfortunate publication flaw aside, *Josephine Lang: Her Life and Songs* is an insightful biography and a valuable addition to the literature on women's music, and on nineteenth-century music in general. (MICHELLE BOYD)

Richard Gwyn. *John A: The Man Who Made Us: The Life and Times of John A. Macdonald*. Vol. 1: 1815–1867

Random House Canada. viii, 501. \$37.00

With this book Richard Gwyn has surpassed himself. Well known as a political commentator for the *Toronto Star* and the author of at least six books, including biographies of Joey Smallwood and Pierre Trudeau, he now brings us the first half of a biography of 'the man who made us,' John Macdonald, one of the principal 'Fathers' of Confederation and the first prime minister (for twenty years) of the new dominion. It has all the distinction and quality Gwyn has led us to expect from his previous writings: articles, books, columns, and all. I think it is his best work. It is certainly the *John A.* whom scholars and students, whom all Canadians (will there soon be a French translation?) will want to get to know.

It is a wonderful read, flowing informally and informatively as it gives new life and vitality to the story of the charming rascal – Sir Hector Langevin called him 'un fin renard' – who more than any other single person ensured the success (ongoing now for 144 years) of the foundational agreements over what has become Canada's 'New Nationality.'

Gwyn credits Donald Creighton's fifty-year-old definitive and monumental work on Macdonald for providing him with stimulation and challenge. True: to readers of my age nothing can replace the Creighton achievement, or the Laurentian thesis, or again a Macdonald as super-hero (though my own view is that until 1873 Cartier is the real hero). Gwyn's Macdonald is a real human being, afflicted with a terribly sad, dysfunctional family life but endearingly blessed with powerful gifts both for remarkable political insight and for deeply loyal friendships. Creighton's Macdonald is awesome. Gwyn's is admirable and attractive.

We should all be grateful to him that he not only rose to the Creighton challenge but especially that he has made us all want to read more and more about Sir John A. *John A.* is a magnificent portrait, truer, I think, to the real Macdonald than anything else I have ever seen or read.

The book is also about Sir John's times, that is, about the issues, people, and places within them: the mindsets and political habits of mid-Victorian Canadians; the rebellions, responsible government, and the peripatetic capital; Maritime differences and the Grand Trunk railway; the 'double majority' and the 'double shuffle'; the clergy reserves, the Rideau Canal, the Orange Order, and the spread of ultramontanist; the Victoria Bridge and Maritime Union; the non-minuted debates of the Quebec Conference; business imperatives, sectarian riots, separate schools, and the two nations making peace in the bosom of a single state; they are all there, often in a new and original light, still, highly relevant, always clearly presented as an explanation for our own day.

Gwyn's story is compelling. Also, the footnotes, the note on sources, and the bibliography make it an essential reference book for scholars, and no doubt for decades to come.

I am eagerly looking forward to volume 2.

ps. The Gordon Fulton photograph on the front cover shows an unusually handsome and smiling man. Why is he not on our ten-dollar bills? (JACQUES MONET)

Mary S. Millar. *Disraeli's Disciple: The Scandalous Life of George Smythe*
University of Toronto Press 2006. xvi, 480. \$75.00

This volume is a must read and a most enjoyable one for anyone interested in the nineteenth century, especially for those who still think of Victorian piano legs being garbed in pantaloons. Mary Millar has worked for many years at Queen's University with Mel Wiebe editing the *Disraeli Letters*. Dr Millar has contributed to several introductions to the eight volumes so far published, as she has to the exhaustive footnotes covering people, places, and events documented in this superb edition. As a result, she is thoroughly steeped in the years of George Smythe's life, 1818–57. So thoroughly at ease in those years is she, that she can allow herself moments of light-hearted prose. 'His [Smythe's] most serious mistake was to outlive his brilliant youth.' He not only out-lived it; he squandered it.

I believe Dr Millar when she tells me that he was a brilliant, witty youth, but being told is not the same as being there. He certainly seems to have charmed people, especially women young and old. His pictures show a very handsome young man. His education in the classics at Tonbridge public school was traditional, thoroughly filled with

translation and rote learning; he assured his father that 'a commerce with the writers of antiquity raises and purifies the mind.' Millar adds, '[T]hough even then the theory's applicability to himself is doubtful.' And over the years it had less applicability. This is my one reservation in my wholehearted recommendation of this book. The biographer is brilliant, but the subject is not worthy of her. 'I adore all old women as you know,' he once wrote to Manners, mischievously referring to his first adult love affair, a distinctly Oedipal passion for a beautiful émigrée countess literally old enough to be his grandmother. He continued a life of debauchery despite ill-health. From 1827 on, the young boy was suffering from the coughs and persistent fevers that were to plague him all his life. He was also suffering from the wayward behaviour that led one lady where he had stayed to tell him later, 'I used to look at you with awe not unmingled with horror.' Millar adds to her biography a comparison with *Coningsby*. She leaves one in no doubt that Disraeli had based much of *Coningsby*'s character and life on George Smythe.

At Cambridge, 'acting the *enfant terrible* part in which he had cast himself at the age of ten, [he was] alternately flattering and shocking the authorities, brilliantly provocative in Union debates but consistently disappointing the forecasts of academic glory with which he had come up.' His father wanted him to have a political career. Disraeli was trying to forge a career, but although the two became friends at this time, it was several years before they connected politically when Smythe brought the Young England group into Disraeli's orbit. 'Together they turned Young England from an earnest trio of imprecise idealists, Smythe, Manners and Alexander Cochrane into a political splinter group, a new generation expressing their disillusion with the old leaders and resolving to reshape the Conservative party.' Smythe meant more to Disraeli than a political ally; Disraeli wrote, '[H]e rendered the most interesting period of my life more delightful by the splendour of his cultured & imaginative intellect & by his vivid and impassioned friendship. He absorbs a great part of my memory.'

If only Smythe had had more ambition and self-control, the history of the 1840s would have been very different. He showed what he could do, what he might have been, when he campaigned in Canterbury for a seat in the House of Commons and won. But his maiden speech in the House of Commons was a bigger disaster than Disraeli's. This brilliant young debater froze. 'When he did rise, he was so nervous that reporters could hardly hear him ... Faltering and repeating himself ... After nine or ten sentences, completely demoralized, he could do nothing but sit down.' 'In the few accounts of his life, the episode is a crux, a fatal lack of fortitude that augured his eventual public failure.' He sat down literally at a loss for words. Later he became a most accomplished debater, always holding the attention of the House when he rose to speak. He did get a

post from Peel. But he never made the name and position for himself that he was expected to. Here he let his biographer down. He wrote articles for Bentley's miscellany and he went as a war correspondent to Europe during the 1848 uprising. But most of the rest of his life was spent chasing possible mistresses (his and anybody else's) and possible rich wives. Even in his last days and months, tubercular and syphilitic, he pursued them from London to Paris – some mothers abetting his pursuit. The last part of his life holds little of importance or interest, and only Millar's grasp of the period, her detailed knowledge, and her eye for telling tidbits told in her flowing prose kept my interest. On the night he died: 'A few minutes before midnight, a brilliant meteor fell across the sky and left a vivid streak of light behind it that glowed for nearly five minutes before it vanished from sight into the dark.' A brilliant ending to a brilliant biography of 'a splendid failure.'

(ANN ROBSON)

Gérard Vallée, editor.

Florence Nightingale on Social Change in India
 Volume 10 of *Collected Works of Florence Nightingale*
 Wilfrid Laurier University Press. xiv, 952. \$150.00

This book is the latest in the planned sixteen-volume set, under General Editor Lynn McDonald, of the *Collected Works of Florence Nightingale*. This volume of Nightingale's writings on social change in India is divided into six main topics: implementing sanitary reform; village and town sanitation; land tenure and reform; reform in credit, co-operatives, education, and agriculture; the condition of women; and social and political evolution. Within these topics there are a number of themes, most notably the well-documented shift in Nightingale's concern, which was initially for the British army in India but moved to encompass all Indians. In contrast to volume 9, also edited by Gérard Vallée (*Florence Nightingale on Health in India*, Wilfrid Laurier University Press 2006), this volume focuses on bottom-up reforms.

Vallée provides an editorial overview as well as a concluding evaluation of Florence Nightingale's contribution, 'in light of the objectives she set for herself.' He labels Jharna Gourlay's conclusions (*Florence Nightingale and the Health of the Raj*, Ashgate 2003) as 'highly positive,' implying in a number of places that he is less sanguine. He points out that, ironically, Nightingale largely failed in her attempts to reform nursing in India. Vallée is wisely cautious in his overall assessment of Nightingale's impact, as much of it was indirect, as a researcher and advocate. He concludes that her key contribution was that she helped 'awakened energies' that ultimately contributed to the reform of public health in India. That the problem of famine was solved only with

'independence and democracy' points to the limited impact of this reclusive English reformer who never visited India and only gradually and partially accepted the need for Indian independence.

Three sources provided by Nightingale in her self-evaluation provide an apt conclusion to the primary source material in this volume. At heart Nightingale appears a romantic, with her imagination accepting the popular image of India as an exotic jewel of the empire, even if peopled with agricultural scientists as much as rajahs. All that is needed, she appears to assume, is to locate people of goodwill (British administrators and ten or so Indians in each village) and then India would be transformed into a model civilization. That imperialism created essential conflicts of interest, and that imperialists' interests dominated, does not appear to have struck home, even in the face of the new, devastating famines.

As Vallée points out, the material in this volume also illustrates a consistent aspect of Nightingale's method, that of working with an able collaborator. Many of these are men who, in an ironic twist to the gendered norm, have been overshadowed by Nightingale's celebrity. This volume will allow us better to appreciate the role of these collaborators, notably Dr John Sutherland who drafted so much of her material, about nursing as well as Indian affairs. This volume also provides a fascinating insight into an array of characters such as the pioneering doctor Mary Scharlieb, whose husband was a civil servant in India.

The main limitation of this volume is the paucity of personal correspondence to Indians. We are told that Nightingale had '*native* friends at all the presidency towns'; sent 'encouraging letters' to 'Indian nationals'; and that she 'collaborated notably with Runchorelal Chotalall, Behramji Malabari, Dhadabai Naoroji and Manmohun Ghose.' The evidence for such assertions rests largely on claims in Nightingale's letters to Europeans. No explanation is considered necessary for including just a total of five letters (all them extracts only) to the four named main Indian collaborators.

Like the other volumes, this one is well produced, with the text easy to read. Most readers will find something to enjoy, as Florence Nightingale frequently writes with wit, energy, and warmth. While its cost will limit sales to individuals, it is an essential reference book for any library with readers interested in Nightingale, Indian history, or British imperialism during the second half of the nineteenth century. (JUDITH GODDEN)

David Latham, editor. *Writing on the Image:
Reading William Morris*

University of Toronto Press. xii, 254. \$50.00

David Latham does not conceal his irritation with 'casual readers' of William Morris who always seem to get the facts wrong; but those

contemned readers might forgive Latham for being frustrated with careless or half-baked scholarship that uncritically retreads threadbare portions of the Morris legend or, perhaps more grievously, fails to see Morris whole. Latham has spent a lifetime getting to know Morris, and his collection, *Writing on the Image: Reading William Morris*, is bracketed, appropriately, by moments of intimacy. Fortunately, this collection does not use its intimate framing to create distance for the uninitiated; in general, the essays do not presume the reader's familiarity with all of Morris – with 'the Olympian figure who stands remarkably at the forefront of five historic movements in western culture: the Pre-Raphaelite, Arts-and-Crafts, Socialist, prose-romance, and private-press movements.' Still, the question of proximity underlies Latham's contention that Morris scholarship has to be interdisciplinary. In one sense, this assertion is unlikely to make a ripple of disagreement. Scholars in the humanities take it for granted that interdisciplinarity is a very good thing. But in another sense Latham's demand for 'contextualized' Morris scholarship is as revolutionary as he claims: 'Morris may be the most difficult artist to contextualize because to do so requires an interdisciplinary interest in all of his many skills.' Responsible interdisciplinary scholarship requires unusual erudition, extraordinary breadth. In short, it requires us to be like Morris – identity politics in a new guise.

Two essays in the collection are especially notable for their efforts to encompass the diversity of Morris's career. David Faldet's best represents the potential of 'contextualized' criticism. A social, medical, and environmental history of the Thames underlies Faldet's exploration of the dominance of the river as symbol and image in *News from Nowhere* and in Morris's pattern designs. The 'contextualization' in D.M.R. Bentley's '(Dis)continuities: *Arthur's Tomb*, *Modern Painters*, and Morris's Early Wallpaper Design' is equally ambitious, but more telegraphic. One should not teach Morris's poem 'King Arthur's Tomb' in the future without referring to the 'visual echoes' Bentley discovers in Rossetti's painting.

Two essays are likely to become important within Morris studies: Matthew Beaumont's accomplished reading of *News from Nowhere* and David Latham's wide-ranging analysis of 'Morris's Ideology of Work and Play.' Beaumont places Morris within a late-nineteenth-century utopian revival that tried 'to represent an unrepresentable present' by historicizing it from the point of view of the future. *News from Nowhere* goes a step further by trying to imagine a condition of life where 'the totality of social relations' is 'present and spontaneously apprehended.' Latham's essay works well in tandem with Beaumont's because both authors uncover a radical and under-theorized aspect of Morris's thought – the necessity of making work feel like play, and eliminating the distinction between them. In Latham's view, it is this desire that really unifies

Morris's career. He breaks the whole into three distinct phases: the aesthetic, the militant, and the visionary. He gives a particularly good account of the turn to romance – why romance helped Morris 'to express his own vision of reality more clearly.' Indeed, it is a shame that the collection as a whole deals so scantily with the final phase of Morris's literary career, given Latham's strong argument for its continuity with the whole.

Several essays deal with women and the woman question in Morris: Janet Wright Friesen on the power of the female storyteller; Florence Boos on the influence of Morris's 'revisionist poetic portraiture' of Medea and Circe on one of his 'feminist successors,' Augusta Webster; Jane Thomas on the important (and familiar) problem of women in the aesthetic movement through Morris's 'Pygmalion and the Image'; and Ruth Kinna on the way Morris's letters alongside the romances demonstrate that his desire for 'a new social system that enabled women to fulfill themselves in the domestic sphere without sacrificing their sexual independence' was shaped by his belief that motherhood was a natural desire for all women.

Four essays deal with Morris's relationship to medieval literature and culture. Yuri Cowan places *A Dream of John Ball* in the literary tradition of the medieval dream vision and proves an important point about Morris's relationship to his precursors: 'He did not intend his own mediievally influenced work to be an imitation of the medieval link in the golden chain, but to be a newly forged link in its own right.' Frederick Kirchhoff makes a sharp comparison between *The Roots of the Mountains* and *News from Nowhere*. Critics take it for granted that the former presents fictionalized 'real' history, but it actually has more in common with the latter in that '[i]t describes precisely what did not happen ... [and] depends on the rejection of the historical record itself.' Kirchhoff also brings out a more troubling aspect of *Roots*: Morris's strong preference for racial purity. In studying 'The Reception of William Morris's *Beowulf*,' generally regarded as Morris's least successful translation, Chris Jones uncovers the earlier reception history that was more favourable to Morris and then explains why we're less likely to praise the work today: Morris's 'nativist' etymology 'ignores the blunt fact of historical linguistic change.' Charles LaPorte's essay on the Kelmscott Chaucer makes a valuable contribution to book history. He details the construction of the anthology of Chaucer's complete works, both the editorial theory that dictated the placement of texts and the illustrations that guided interpretation, transforming Chaucer's career (especially his medieval piety) in order to shore up his place in English literary history as it was understood in Morris's time. What emerges from all of these essays is a more complex and sometimes contradictory Morris – a significant accomplishment for a volume that might have been mere hagiography.

The volume is well-edited and well-produced, with one significant exception: the black-and-white plates have been printed out of order, making it a challenge to find the illustrations for each chapter and, in one case, to follow the author's argument. (CHRISTINE BOLUS-REICHERT)

Phil Jenkins. *Beneath My Feet: The Memoirs of George Mercer Dawson*
McClelland and Stewart. xii, 356. \$34.99

What constitutes a person's memoirs? According to the *Canadian Oxford Dictionary*, the plural form denotes 'an autobiography or a written account of one's memory of certain events or people.' In this interesting volume on the life of the pioneering Canadian geologist and ethnologist George Mercer Dawson (1849–1901), the award-winning popular writer Phil Jenkins explains that what began as a biography eventually (d)evolved instead into what he also describes as Dawson's 'ghost-written' autobiography. Jenkins means that, after encountering the truly massive collection of Dawson's personal and family papers in the McGill University archives, he simply 'laid out' Dawson's many letters 'in a narrative line forty-five years long.' 'In creating a coherent narrative,' however, 'parts of some letters were moved to the times they described,' with others rearranged 'to ensure a narrative flow.' 'Every fact in this memoir is Dawson's fact,' Jenkins assures us, 'as is every description of his travels.' While Jenkins estimates that 'close to ninety-five percent of the book is written in his [Dawson's] own words,' he [Jenkins] 'tidied up' the overall work 'to best tell the story of a man who led a heroic life, and who deserves to have his story on as many bookshelves as possible.'

Jenkins is certainly right in his appraisal of Dawson's importance in Canadian history as well as the spellbinding nature of his influential professional career. The son of the Nova Scotian geologist Sir John William Dawson (1820–99), principal of Montreal's McGill College through most of the latter half of the nineteenth century, George was born into Canada's scientific elite, educated at London's prestigious Royal School of Mines, and then appointed to undertake the Geological Survey of Canada's first forays after Confederation westward into British Columbia and northward into the Yukon during the 1870s, 1880s, and 1890s. His accomplishments appear all the more remarkable in light of severe physical challenges that resulted from a childhood bout with tuberculosis of the spine. As a leader among the second generation of professional Canadian geologists, Dawson contributed not only to the geological and mineralogical mapping of enormous territories, but also to major theoretical issues confronting the science of the day, including the roles of both evolution and glaciation in shaping the country's landforms and their denizens. His own interest in ethnology and anthropology also

helped to shape government policy toward British Columbia's Native peoples, as well as initiating the museum collections of native artifacts that, for better or worse, sought to preserve these items for posterity.

For all these reasons, Jenkins's timely book makes fascinating reading, and it is no surprise that he found himself captivated by Dawson's vivid scientific, literary, and artistic legacy. But there is no attempt in Jenkins's approach to set any of Dawson's many achievements into any kind of larger context. How, for example, are uninitiated readers to understand his unofficial observations about his Native guides? More poignantly, while we learn in an entire chapter about the devastating impact of the unrequited love of Dawson's life, the lack of context does little to explicate what exactly happened, and what we might be able to learn about Victorian society from the ways in which both his family and others responded to his tragic disability. In the end, it is even unclear whether this animated reprinting of Dawson's own letters is at all sufficient to convey the enormous significance of Dawson's professional accomplishments.

For historians, who ought long ago to have risen to the considerable challenge of providing a definitive biography of Dawson, this work raises still more fundamental questions. Without a single citation or even a single quotation mark throughout this book, how can we tell which 5% of the words do not belong to Dawson or, for that matter, when (and where, and for whom) he wrote the remaining 95%? In an irony that Jenkins himself recognizes, Dawson ended his life in bitter disagreement with his brother Rankine over the latter's decision to publish their father's incomplete autobiography after the elder Dawson's death in 1899. Without even the context of Dawson looking back on his own life, this work is not the memoir that Jenkins claims it to be; it contributes, rather, as an important life-writing exercise to the memory of an important Canadian life. (SUZANNE ZELLER)

Todd Dufresne, editor. *Against Freud: Critics Talk Back*
Stanford University Press. xviii, 180. \$19.95

Against Freud: Critics Talk Back consists of nine interviews of vocal and at times vehement critics of Freud. The book's stated purpose is to present a 'revisionist' reading of Freud – one that is more accurate and historically informed than the predominant scholarly understanding of Freud's legacy. Some of the criticisms of psychoanalysis that the volume raises – regarding the inaccuracies of Freud's case studies, the ahistorical character of much of psychoanalytic theory, and the frequent overemphasis on the individual at the expense of socio-political considerations in psychoanalytic thought – are valuable (and not in any way unfamiliar to Freudian scholars, such as myself). However, the potentially edifying impact of such criticisms is drastically undercut by sweeping

generalizations that seem to have no purpose other than to vent hostility against those who take psychoanalysis seriously as a theoretical paradigm or as a clinical practice. It is difficult for an informed psychoanalytic scholar to read that 'psychoanalysts don't know anything about the art of living'; '[i]f . . . you can detect the fallaciousness of astrology, channeling, and tarot reading, you have all the equipment needed to see through Freud'; 'the psychoanalytic movement as a whole is one of the most corrupt of intellectual movements'; 'the field is overrun by advocates who have lost sight of anything resembling intellectual standards'; '[p]sychoanalysis is a con game, after all'; and that Freud was a 'charlatan,' a 'perfect crackpot,' and a 'stage magician' without getting the impression that the volume is designed to shut down, rather than to foster, meaningful exchange about psychoanalysis.

The most consistently developed criticisms that *Against Freud* advances are the following: Freud falsified many of his findings and used his case studies in a fraudulent, misleading, and self-serving manner; Freud and his 'inner circle' engaged in a more or less deliberate attempt to glorify Freud's legacy; Freud was indebted to outmoded nineteenth-century science, such as Lamarckian evolutionary theory; Freudian psychoanalysis is not a scientific discipline because its interpretations cannot be empirically verified; and Freud's originality has been greatly exaggerated by scholars who have not sufficiently considered the extent to which Freud borrowed ideas from other thinkers. Of these, the last criticism is perhaps the most provocative, for it implies that 'originality' is something that arises in an intellectual vacuum – that a thinker who is influenced by pre-existing ideas and the general intellectual atmosphere of his or her time cannot be genuinely original. It seems to me that – as is the case with most pioneering thinkers in Western history – Freud's originality consisted in large part in his ability to synthesize and present older ideas in an imaginative manner. Although some of the contributors to *Against Freud* acknowledge this, the general ethos of the volume is to discredit Freud as an original thinker. It is difficult to fathom what could be gained from such an endeavour.

Perhaps the most disconcerting aspect of *Against Freud* is the fact that – as editor Todd Dufresne emphasizes – it is aimed at lay readers and non-expert scholars 'who dabble in psychoanalysis without knowing much about its inner debates and multiple complexities.' I would say that what such readers need is a book about Freud that is even-handed and multifaceted rather than one – like *Against Freud* – that is fervently one-sided. At its most damaging, *Against Freud* feeds negative stereotypes about psychoanalysis that are already prevalent in our culture. Consider the following statement, by Han Israëls, about the French psychoanalyst Jacques Lacan: 'You know, I've tried several times to read Lacan . . . I've tried to read him in French, I've read translations, I've read commentaries,

but I've never been able to understand a word of it On the basis of his writings, I would tend to think that he is a pure swindler.' Since when does not being able to understand a thinker mean that the thinker in question is a 'swindler'? Most of the critics of Freud who present their case in *Against Freud* are convinced that psychoanalysis is already dead or at the very least on the verge of extinction. But if this is the case, why do we need a book like *Against Freud*? (MARI RUTI)

Kay Li. *Bernard Shaw and China: Cross-Cultural Encounters*
University Press of Florida. xviii, 286. US\$59.95

Bernard Shaw and China traces a series of moments of contact between Shaw and his works, on the one hand, and the broad spectrum of Chinese culture and society, mainly twentieth-century, on the other. Termed 'cross-cultural encounters' by author Kay Li, these moments include portrayals of (supposedly) Chinese characters in Shaw's plays, various Chinese adaptations and spinoffs of Shaw's dramatic works, the use of Shaw the man of letters as an anti-imperialist icon by Chinese intellectuals, and the playwright's brief trip to China in 1933. Inspiring, baffling, surprising, ironic, comical, or outright uncomfortable as many of these moments may be, they all provide insight into how truly complex and multidirectional the forces at work are in these forays across cultural boundaries.

Through her examination of how Chinese translators, theatre practitioners, and critics reshape, manipulate, and adapt Shaw's writings to make them relevant in a Chinese context, Li demonstrates that China is by no means a passive receiver of imported culture. Culling contemporary newspapers, magazines, and other sources heretofore available only in Chinese, Li provides us with a composite picture of the energetic, purposeful, and in some cases even violent appropriation of Shaw – both the man and his works – by his Chinese audience. The following lines, quoted by Li from an article in the Chinese newspaper *Shenbao*, serve as an example: "[Bernard Shaw] is a satirist with a strong Chinese flavor. Apart from accent, costume, and eating habits, his speech and actions do not look like a mechanical European, but like a comical Easterner." (A different translation of this passage is quoted elsewhere in the book. It is unclear why Li chooses to use variously translated versions of the same passage.) Of the many astonishing aspects of this statement, what stands out is the author's determination to lay claim upon Shaw by making him 'Chinese' against all evidence to the contrary. Clearly, imperial superiority is by no means the only force that drives peoples and cultures wilfully to appropriate – or, more pertinently, to misappropriate – elements of other cultures for their own purposes.

The strength of Li's study is its wealth of contextual material. The organization of this material, however, leaves something to be desired, for at times the context threatens to overpower the main focus of the project. As an extreme example, chapter 3, titled 'Shaw's Works in Chinese,' meanders through a lengthy discussion of the political, social, and literary climate in China that fermented the translation of Shaw's plays, as well as theoretical reflections on the relative merits of 'cultural' as opposed to 'literal' translation. Even though the title unequivocally marks the Chinese versions of Shaw's plays as the *raison d'être* of the chapter, Li spends more time on the interpretation of Shaw's Chinese name than she does on the plays themselves, about which we learn little except when and where they were published, and why they were chosen for translation.

Ultimately, Li's book leaves the reader puzzling over several things. If the first Chinese production of a Shaw play was unsuccessful because of its 'failure to produce Shaw's play as it was written,' why is the antidote further movement away from Shaw towards a drama Sinocized to 'suit China's society'? If the first Chinese audience of *Mrs Warren's Profession* proved uninterested in the play because the audience members did not connect ideologically with it on the two main topics of anti-capitalism and 'the woman issue,' what does Li mean when she concludes with the contradictory claim that 'cultural exchanges are easier on the ideological level rather than on the level of everyday life'? Why does Li persistently underscore 'relevance to everyday life in China' as a core requirement for the success of a play, when much of the traditional Chinese drama popular among 1920s and 1930s audiences is based on ancient myths and historical events that have little to do with 'everyday life' in the twentieth century? Although these questions are never satisfactorily answered, the book does contribute to the formation of a new field of studies whose importance can only grow in today's world in which cultures clash and meld as a matter of course. (LAURA JANE WEY)

John F. Howes. *Japan's Modern Prophet:
Uchimura Kanzô, 1861–1930*
UBC Press 2005. xviii, 445. \$39.95

Prophet is used in the first sense given in the *Canadian Oxford Dictionary*, 'a teacher or interpreter of the supposed will of God.' Definitely not in the second sense, 'one who foretells the future.' Uchimura Kanzô never knew what was coming up.

Professor Howes has foreclosed discussion of Uchimura Kanzô, though he thinks there is more to be done. Anyone who wants to fight his interpretations or conclusions will be in trouble, because Howes has done research on the subject for fifty years, and there is nothing he does not know. I have some bones to pick, but there is no space.

Uchimura, who spent time in the United States, was a Christian in an increasingly inhospitable Japan. The 1870s had been a wild and free time, with Western ideas pouring into the country. But in the 1880s things narrowed down, and in 1889 the government produced a constitution that defined the emperor as sovereign, and as sacred and inviolable. Accordingly the government set about establishing customs of observance and respect for the emperor, especially in schoolrooms, where his portrait was enshrined. In 1894 Uchimura Kanzô, then a schoolteacher, declined full observance of a piece of writing by the emperor bearing his signature, and eventually resigned or was dismissed. All Japan knew about it, and most condemned Uchimura.

Many Western observers, including myself, are always looking for a spark of resistance to developing emperor-centred nationalism and the increasingly authoritarian state, and Uchimura Kanzô seems to fit the bill. He has been hailed as a man of principle by many, including John Howes. But the situation becomes less clear the more we learn about it. Uchimura caved in and bowed, and then either resigned or was dismissed (Howes uses both terms). A translation of the letter of resignation or dismissal would have helped.

The matter was incidental to his neurotic Christian life. There was one more incident of public principle, when he and two others had to resign from the newspaper *Yorozu Choho*, for opposing the war against Russia in 1904. Thereafter Uchimura's main concern was with Western imperialism and the condescending attitudes of missionaries. In reaction he worked towards founding Mukyokai, a non-church church. His primary emphasis became the individual and his or her relation to God, and he wrote voluminously on the subject in both Japanese and English. He became well known throughout the country and in the United States.

John Howes's book is well written and well polished, and few words are wasted. (JOHN S. BROWNLEE)

Laurence H. McFalls. *Max Weber's 'Objectivity' Reconsidered*
University of Toronto Press. viii, 390. \$75.00

'All the analysis of infinite reality which the finite human mind can conduct rests on the tacit assumption that only a finite portion of this reality constitutes the object of scientific investigation, and that only it is "important" in the sense of being "worthy of being known." But what are the criteria by which this segment is selected?' These words come from 'The "Objectivity" of Knowledge in Social Science and Social Policy' by the great sociologist Max Weber. Like his better-known *The Protestant Ethic and the Spirit of Capitalism*, this essay was published in 1904, when Weber became the co-editor of the *Archiv für Sozialwissenschaft und Sozialpolitik*. His practical task was to lay out the

standards by which the journal's editors would judge submissions. In doing so he entered the *Methodenstreit*, the debate among German historians and political economists over the goals and methods of the human sciences. The advocates of a scientific and law-seeking approach (the followers of the Manchester school) argued against those for whom the uniqueness of historical individuals and events meant that knowledge could only be particular (and certainly not valid 'across cases'). Weber disagreed with both sides. To stake out an alternative, his essay promotes the concept of the ideal type, analyzes the relationship between knower and known, defines the realm in which values belong in social science, and elaborates upon the kind of knowledge toward which social science might legitimately aspire.

In my opinion, Weber took an overly restrictive view of the possibility of arriving at non-trivial generalizations that hold under specific social and historical conditions. With its mix of discernment, depth, and passion, his essay remains riveting nonetheless, and even today we can gain much from reading it.

The hundredth anniversary of the essay's publication provided the occasion for the conference that gave birth to this edited volume. Questions its fourteen chapters address include: What does objectivity mean for Weber? How do his ideas relate to those of others (Durkheim, Mannheim, Gramsci, Parsons, Wittgenstein, Winch, Kuhn)? In his substantive research, did Weber follow his own prescriptions on method? What are the advantages or disadvantages of applying a Weberian approach to the study of European as well as non-European societies? In general the answers this volume gives to the first two questions are insightful.

The opening chapter by John Drysdale argues convincingly that Weber's essay says more about what objectivity is not than what it is. Yet Weber does cast doubt on the assumption that the knower (subject) can know anything without also holding presuppositions about the known (object). Further, we can learn what Weber means by objectivity (as well as ideal types, historical individuals, and cultural significance) when he puts these concepts to work in *The Protestant Ethic and the Spirit of Capitalism*.

John B. Gunnell's chapter draws on Kuhn to show that Weber's argument that social science can provide valid knowledge rests on the implicit notion that the categories used by social scientists and those they study are different. Oddly, Gunnell does not really develop the Kuhnian insight that Weber's portrait of how science works (in the selection of problems, methods, evidence, and rules of proof) is fixed on the practices of the individual researcher and thus quite unsociological.

Just as strange in Weber's essay is the neglect of power. Typically his sociology gives much attention to social conflict. In the essay on

objectivity, however, Weber argues that knowledge arrived at impartially can help policy makers to make responsible decisions. Drawing on Mannheim and Gramsci, Peter Breiner's chapter points out practical limits to the implementation of 'impartial knowledge': the barriers put up by incommensurate ideologies and antagonistic political forces.

Among other outstanding chapters, that by Catherine Colliot-Thélène provides an adept comparison of Weber and Durkheim (though contemporaries working to institutionalize sociology in their respective countries, apparently they never read each other's work). And the chapter by Jeffrey Kopstein poses a riddle. Elsewhere (in 'Science as a Vocation'), Weber writes that 'inspiration plays no less a role in science than it does in the realm of art.' But in art a masterpiece will never become antiquated; 'in science each of us knows that what he has accomplished will be antiquated in ten, twenty, fifty years.' If this morose prediction were true, Weber's own 1904 essay on objectivity would not captivate us as it does today.

I found this volume somewhat frustrating to read. It mixes serious scholarship with a few chapters that are platforms for the favourite ruminations, pet peeves, or self-indulgent word games of their authors. The application of a 'Weberian' approach to different social and political phenomena is sometimes strained, hence artificial. Sections of this book are justifiably critical of Weber's essay, but the harshest criticisms lack force. (JOHN VEUGELERS)

Georgina Binnie-Clark. *Wheat and Woman*. Introduction by Sarah A. Carter

University of Toronto Press. lxvi, 314. \$27.95

In 1905, Georgina Binnie-Clark, a British journalist in her early thirties with no knowledge of agriculture, bought a 320-acre farm in Saskatchewan. With some financial assistance from her father and loans from the bank, she embarked on an experiment to demonstrate that single women could successfully farm on their own, thus offering an alternative to marriage and dependence for supernumerary British women of the middle class. First published in 1914, *Wheat and Woman* is an account of the first three years of her Canadian adventure based on her personal journal. Here she recorded the details of her precarious financial situation, mistakes due to her inexperience, the capriciousness of the prairie climate, the chronic shortage of labour, and the importance of mutual assistance among neighbours. Male farmers shared these difficulties as well, but as a woman, she faced additional obstacles: the paternalistic attitudes of male neighbours, hired help, bankers, agents, and government representatives, all of whom believed that this was no occupation for a single woman.

Indeed, what Binnie-Clark experienced on the prairies was not frontier equality but the sexual politics of settlement and citizenship. Homesteading laws denied single women the right to claim a free land grant from the Canadian government. So, unlike her neighbours, she purchased her farm for \$5,000, which meant it would take years before it became profitable. Using her journalistic skills, she campaigned vigorously for full homesteading rights for women, but found little sympathy from men. On a number of occasions, she expressed her frustration with what she believed to be the laziness of men, including her own brother who was also trying his hand at farming, and their lack of appreciation for women's work. Her dependence on hired men who, she claimed, did as little as possible for their money, combined with her meagre financial resources, finally convinced her to learn how to milk in addition to cleaning the stables, cutting wood, and hauling water. She took on these chores in order to save money for expert help in crucial times like seeding and harvesting. She also learned how to make bread and cooked three meals a day for hired men, although she 'env[ie]d] Canadians the power of getting through their household duties as easily as one puts on one's clothes.'

In her introduction to this third edition, historian Sarah Carter situates Binnie-Clark's story in the context of women's history as an evolving discipline, but also within a renewed interest in the history of British imperialism, to examine further the role of women in this enterprise. Devoted to her country and the development of its 'daughter nation,' Binnie-Clark was perhaps an imperialist more than a feminist. She advocated for homesteading rights for British women, not all women, and did so by pointing to the injustice of 'foreigners' benefiting from the largesse of the Canadian government. *Wheat and Woman* also has much to add to the history of gender in Western Canada, thus giving a new purpose to a book that was essentially forgotten after the second edition was published in 1979.

Part autobiography, advice manual, and social commentary with a dash of fiction, this book does not fit neatly into one category. However, this latest edition introduces a new generation of readers to a prairie farmer who happened to be a woman, but also to a time when British emigrants of gentle birth were settling Western Canada, and Aboriginals were being pushed to the margins of a nation in the making. In many ways, Binnie-Clark had much in common with her British male contemporaries who were looking for some relief in the 'colonies' from limited options in the mother country. Like most of them, including her brother, she was well educated but had much to learn about farming in the Canadian West. By being a single woman operating a farm on her own and having no intention of becoming a farmer's wife, she, along with her brother, were, in the words of one of her hired men, 'the queerest outfit that had yet arrived in Canada from the old country.' (MÉLANIE BRUNET)

Klaus Martens, editor. *Over Canadian Trails: F.P. Grove in New Letters and Documents*
Königshausen & Neumann. xxxiv, 662. €56.00

In a Canada seemingly intent upon forgetting her agricultural roots, Frederick Philip Grove, who took as his primary subject prairie patriarchs and workers, and wrote a devastating critique of industrialism in *The Master of the Mill*, is now seldom read. Yet he was the country's first important novelist, a writer of vision even if his reach sometimes exceeded his grasp, and also the first to take the function and artistic responsibilities of the literary life seriously. Not surprisingly, he suffered frustration and disappointment, becoming increasingly embittered and disillusioned towards the end.

But some twenty-five years after his death in 1948, it was revealed by Douglas Spettigue of Queen's University that, before coming to Canada, Grove had led a full, if hectic, artistic life under his real name, Felix Paul Greve. The last three decades have seen efforts to assimilate this fact, to unearth new biographical information and other relevant records. Klaus Martens has been the chief pioneer, and in 2001 published *F.P. Grove in Europe and Canada* (University of Alberta Press), the first balanced account of the complex life – or, rather, lives – of a remarkable individual. Indeed, interest in his life threatens, alas, to overshadow concern for his work.

Over Canadian Trails contains new findings and offers the latest products of Martens's researches. Part biography, part collection of letters, part photographic record, part gathering of memorabilia and even ephemera, but above all an impassioned plea for the reassessment of a currently underrated literary figure, it is best categorized, perhaps, as the latest report on an accumulating archive out of which a full portrait may, one hopes, eventually emerge.

Despite its vulnerability (of which more shortly), it is an extremely important compilation. Further and valuable light is shed not merely on the German years but on his early life in Canada. A high percentage of the letters from and to Greve/Grove have never been published before – especially the correspondence with Arthur L. Phelps, Grove's faithful friend and advocate soon after his arrival in Canada. Many of the photographs and other documents also appear for the first time and bear impressive and often moving witness to a vanished age. Their accumulation between two covers is of the utmost significance. This book is essential for all serious students of the Canadian literary situation in the first half of the twentieth century, and for all those interested in the trials and tribulations of immigrants during a crucial period of Canadian history.

It has to be admitted, however, that *Over Canadian Trails* is not easy reading. As a collection of documents combined by the editor into

some sort of continuous narrative, it is intriguing yet at the same time frustrating. There are inevitable but confusing shifts back and forth in time, and awkward gaps explicable (since they indicate the absence of new information) but still puzzling, especially for beginning readers.

As Canadians, we owe a debt of gratitude to a courageous German publisher for producing this book, which must have been a major undertaking. At the same time, there are many details that could be criticized. These include technical glitches, misprints, misdated letters (on p. 498, for instance), omitted and sometimes erroneous endnotes. Some necessary annotations, which could have been tracked down if the editor had regular access to a well-stocked Canadian library, are missing.

Martens, of course, set himself an extraordinarily challenging task, since he was obligated to provide information familiar to properly prepared Canadian readers but unknown to his German readers – and vice versa. In addition, Grove's own letters are often repetitious in both subject matter (poverty, misadventures with publishers, etc.) and tone (a combination of the contemptuous and the querulous). Still, what in Grovian phrase 'needs to be said' is that the book represents a remarkable piece of literary research. However, before tackling it, most readers would be well advised to read *F.P. Grove in Europe and Canada* first. Having done so, they will be better equipped to benefit from the important new information provided by the book under review. (W.J. KEITH)

Mary-Ellen Kelm, editor. *The Letters of Margaret Butcher: Missionary Imperialism on the North Pacific Coast*
University of Calgary Press 2006. xxxiv, 273. \$29.95

Margaret Butcher was employed from 1916 to 1919 by the Methodist Women's Missionary Society as a teacher and then matron at the Elizabeth Long Memorial Home, a residential home for First Nations children (mainly girls) located in a Haisla village, Kitamaat, on the north coast of British Columbia. Butcher seems to skid across the surface of things in her chatty epistles to her female relatives and friends (although these letters probably had a wider circulation). Despite the blandness of the tone, we learn through Butcher's off-hand observations, rather than any thick description of Haisla and colonial society, about life in a residential home and the racialized interpersonal relations in this isolated village.

The book begins with an introduction by Mary-Ellen Kelm in which she tells what little is known of Margaret Butcher, as well as the historical and anthropological background to Haisla society and colonial interventions on the coast. The letters follow, allowing readers to draw their own conclusions, before Kelm presents her interpretation of Butcher's role as a missionary imperialist.

What struck me in reading these letters is the isolation of Butcher and her female co-workers. Not only were they cut off from the towns and company of their compatriots, but within the Kitimaat village they barely ventured outside the Home. From early morning till night they laboured alongside the children, who, as Kelm points out, did much of the work around the Home. Occasionally Butcher took an afternoon off to walk in the woods she loved, but generally if she had any free time she took to her bed to sleep or write letters. Transport into and out of Kitimaat was erratic, and she incessantly worried about when the next mail might arrive with news from the outside world, while trying to time her own letter writing to the expected appearance of the next steamer.

Life in the Home was extremely regimented for staff and children. Perhaps the most shocking revelation of these letters is Butcher's record of the girls' periods, as she handed out 'bags' to them, presumably with cloths to wear during their monthly bleeding. By these means she knew if the girls became pregnant. These children had no privacy at all.

In her concluding chapter Kelm dwells on the racialized and gendered world in which Butcher lived. But while Kelm takes Butcher at her word – the Haisla are 'savages' and 'dirty,' she is glad to report when the old people die because with them go the old ways – it seems to me that Butcher's attitudes are more ambivalent than her statements suggest. She enjoys the children's company and is thrilled when they express affection and concern for her. The Haisla, while described as savages, are 'decent and respectable' in their own domain. Butcher appreciates the quickness and intelligence of some of her charges, and even the good qualities of the old people, whose passing she believed represented progress. Butcher is certainly a product of her time, influenced by its prejudices and ideologies, but basic humanity and empathy still come through her letters.

Kelm argues persuasively that Butcher's world was also strongly gendered, and that she did not challenge its boundaries. Yet what is striking is her enjoyment of (white) male company and her willingness to rise to the challenges of living in an all-female institution where the women had to take on tasks usually regarded as male activities. Butcher is no wilting violet, but an assertive, canny, and socially adept, independent woman. Like so many of the women who took to the mission field, Butcher recognized that it gave her independence from the restrictions of family life. As she wryly stated after coping with a whooping cough epidemic and then the Spanish flu, which killed too many of her charges, she had eschewed marriage and children to become mother of thirty of them.

While these letters do not challenge current scholarship on residential homes, they give a fresh perspective on their 'civilizing' project, and a brief snapshot of one woman's experience living on the north coast in the early twentieth century. (PEGGY BROCK)

Iris Bruce. *Kafka and Cultural Zionism: Dates in Palestine*
University of Wisconsin Press. xvii, 262. us\$65.00

Kafka's interest in Jewish traditions and in the possibility of Jewish settlements in Palestine is now a commonplace of scholarship. With copious reference to previous studies, Iris Bruce has now assembled a large store of information on this subject and added more. In Kafka's upbringing, Judaism meant less a commitment to religious tradition than a setting for Kafka senior's social ascent, marked by his repeated moves to smarter synagogues. Kafka encountered Zionism around 1909, when his friend Max Brod clashed with the small Zionist student society in Prague. Their interest was less in political Zionism – negotiations with the Turkish government in the hope of founding a secular Jewish state – than in practical and cultural Zionism. This meant studying agriculture in the hope of joining the pioneers, learning Hebrew, attending to Jewish history, and gaining some distance from the materialistic Western civilization to which their parents' generation had so eagerly assimilated.

Kafka had little interest in religious Judaism. His growing interest in Zionism was practical and cultural. From the Yiddish actors who visited Prague in 1910–12, Kafka gained his first impression of a living Jewish culture with its own lore and legends. Kafka turned to Jewish history and to Meyer Isser Pinès's history of Yiddish literature, of which Bruce gives us a detailed account. During the First World War he spent much time with Jewish refugees in Prague, and encouraged his fiancée Felice Bauer to teach in a school for refugee children in Berlin; after the war he took a close interest in the Jewish elementary school founded in Prague in 1920, and, in 1923, when he and his lover Dora Diamant were living in Berlin, both attended classes at the Academy for Jewish Studies. Kafka also studied Hebrew with the evident intention of following such friends as Hugo Bergmann and Felix Weltsch to Palestine.

Kafka was also sharply aware of anti-Semitism. Russian pogroms, trials for ritual murder, and the Dreyfus case all entered his imagination. He felt the position of Jews in Europe to be untenable, especially during his agonized love affair with the Gentile journalist Milena Jesenská, and his writings are not free from 'self-hatred.'

Bruce's valuable collection of material includes many additions and emphases of her own. She has drawn on the Prague Zionist newspaper *Selbstwehr* for details of the lectures on Jewish themes that Kafka attended, and calls attention especially to the importance of Micha Josef Berdyczewski (alias bin Gorion) both as an exponent of cultural Zionism and as a collector of Jewish legends. Such legends strongly appealed to Kafka, as Bruce has already shown in a contribution to *The*

Cambridge Companion to Kafka (2002). She repeats and expands her material here, with particular attention to Kafka's oblique satires on assimilated and orthodox Jewry, 'A Report for an Academy,' and 'Jackals and Arabs.'

The payoff for literary interpretation is mixed. Bruce scores a hit by pointing out that in Kafka's fragment 'Blumfeld, an Elderly Bachelor,' the blue-and-white celluloid balls that disturb Blumfeld's peace bear the Zionist colours. This might suggest that Blumfeld's otherwise dreary life typifies the assimilationism that Kafka and his contemporaries rejected, but Bruce mostly prefers to concentrate on details rather than offer a full interpretation of a text. Kafka's three novels do not feature, except for the legend of the doorkeeper in *The Trial*.

Despite its narrow focus, which may make the unwary reader forget how deeply Kafka's work is embedded in European literature, this study will remain an important reference point in Kafka scholarship. (RITCHIE ROBERTSON)

Mary O'Connor and Katherine Tweedie. *Seduced by Modernity: The Photography of Margaret Watkins*
McGill-Queen's University Press. xxvi, 324. \$49.95

After spending the better part of the 1970s hunting through archives for traces of ordinary women's lives, Laurel Thatcher Ulrich famously concluded that 'well-behaved women seldom make history.' *Seduced by Modernity* suggests that Canadian-born photographer Margaret Watkins (1884–1969) was just well-behaved enough to be forgotten, but accomplished, irreverent, and adventurous enough to be an engaging biographical subject in the right hands. O'Connor and Tweedie take their cues from the tradition of women's life writing, carefully balancing an assessment of Watkins's photographs with an empathetic, but not hagiographic, account of her life and times. Watkins's comfortable bourgeois childhood in Hamilton ended abruptly when her family lost their department store, triggering a spiral of financial and emotional breakdowns. As a young woman, Watkins escaped to New York, where she took up photography, taught at the Clarence White School, built a commercial career, and exhibited in some prominent galleries. A series of unfortunate events led her to Glasgow in middle age, where she continued to produce interesting modernist images for some time before giving up photography at the end of the 1930s.

O'Connor and Tweedie's feminist approach to Watkins yields a book with resonance well beyond the history of art and photography. Far-reaching and meticulous archival work is the backbone of the project, and the authors make excellent use of Watkins's own writings, such as adolescent diaries, business correspondence, and poetry. These

serve as a rich basis on which to build a narrative of her practice and its cultural importance. In particular, the chapter on Watkins's advertising work as 'selling modernity' is a compelling, nuanced case study in the relationships between gender, consumption, and modernity. The authors analyze the ideological and material conditions that brought Watkins's modernist, domestic still lifes, most famously an angular close-up of her not-quite-clean kitchen sink, to the advertising business.

Well over one hundred beautifully reproduced photographs in the book, mostly by Watkins, enable the reader to analyze and examine carefully Watkins's production in relation to the stories of her life and historical context. Including so many images in this age of limited publication funding is a remarkable achievement and provides an essential service to those who may want to continue work on Watkins. For the fields of art history and the history of photography, this is particularly welcome because there is little information in *Seduced by Modernity* about Watkins's photographic technique and, in places, the photographs seem to call out for more complex and extensive visual analysis. For instance, the chapter 'Circulating Bodies' does not attend to the material contexts in which the images circulated. The chapter is driven more by admittedly interesting theories about the body in representation, but as a result claims about the possible meanings of the images are less convincing than they could be, and the chapter does not adequately explain what Watkins contributes to these theoretical ideas.

However, where the book falls short, it does so in the pursuit of other ambitious goals and, in the process, the authors provide extremely useful material for future researchers. O'Connor and Tweedie's impressive and immensely readable achievement makes it unlikely that Watkins will be forgotten again. (SARAH PARSONS)

John Beckwith. *In Search of Alberto Guerrero*
Wilfrid Laurier University Press 2006. xviii, 160. \$34.95

In the introduction to *In Search of Alberto Guerrero*, the composer and writer John Beckwith quotes something Guerrero once said: 'I have no story.' This self-effacing comment goes to the heart of Beckwith's clearly written biography of his teacher, and turns this monograph into a kind of cat-and-mouse game between author and subject.

For the benefit of those who may not know much about the Chilean pianist active in Toronto from the 1920s to the 1950s, Beckwith obligingly fleshes out the details of Guerrero's early life. (For this purpose, Beckwith travelled to Chile, where he examined documents and met with family members.) We learn that Guerrero was born in the town of La Serena, Chile, in 1886, the son of a mining engineer. As a young man, he

became a prominent figure in the cultural life of Santiago, as a pianist, composer, and journalist. On a visit to New York, he received an invitation to teach at Toronto's Hambourg Conservatory of Music. Guerrero arrived in Toronto in August 1918, and made the city his home for the rest of his life. (He died in 1959.)

Beckwith goes on to describe Guerrero's warm reception by Toronto's classical-music community – even if, as one of only a handful of Chileans in Canada at the time, WASPY Canadians viewed him as an exotic creature. Making effective use of contemporary letters and reviews, testimonials from those who knew Guerrero, and his own recollections, Beckwith brings colour to his portrait. As well, Guerrero's complicated personal life runs like an undercurrent through the text.

Mostly, however, this book is about Guerrero the musician. Beckwith documents the pianist's performances with the Toronto Symphony Orchestra, as well as recitals and chamber concerts – favouring repertoire from the eighteenth and twentieth centuries at a time when the musical culture of Toronto was dominated by nineteenth-century romanticism. As a teacher, Guerrero worked at the Hambourg Conservatory, the Royal Conservatory, and also the University of Toronto. At these institutions, he taught many who went on to hold prominent positions in classical music. Some of his pupils, including William Aide and Arthur Ozolins, made names for themselves as pianists. And there were others who (in addition to their pianistic skills) pursued other musical métiers: Bruce Mather, Oskar Morawetz, and R. Murray Schafer took up composition, and Stuart Hamilton became a vocal coach and opera producer.

However, among Guerrero's students, the name Glenn Gould stands out. Indeed, it's because of Guerrero's connection with Gould that the Chilean musician has often been mentioned in print in recent decades. Clearly, Beckwith has made it his mission to set a few misconceptions straight – especially the misconceptions spread by Gould himself. Beckwith rejects claims by Canada's most prominent pianist that he was essentially self-taught, and insists that Guerrero helped to form Gould's pianistic technique and also his musical tastes.

It's hard to imagine how anyone anywhere (writing almost four decades after Guerrero's death) could have done a better job of reconstructing the life of this remarkable musician. Beckwith deserves credit for his efforts to rescue a fragment of Canada's musical history from oblivion. Yet for all the author's meticulous research, *In Search of Alberto Guerrero* raises some frustratingly unanswered questions. Who was Guerrero's teacher in Chile? Why did he decide to move to Canada – never to return, even for a visit? Beckwith speculates on these points but, conscientiously, does not attempt to pass off his theories as facts. (COLIN EATOCK)

Nikolas Kompridis. *Critique and Disclosure: Critical Theory
between Past and Future*

MIT Press 2006. xvi. 338. US\$37.50

Writing in the *Times Literary Supplement* recently, George Steiner notes the astonishing flowering of a 'Heidegger industry.' In Germany, the editing of Heidegger's works continues with an expectation that the final version of the collected works will exceed eighty volumes. Eminent French critics such as Jacques Derrida and Philippe Lacoue-Labarthe have drawn Heidegger into deconstructivist philosophy. He is a growing presence in the writings of influential Italian philosophers Giorgio Agamben and Massimo Cacciari. And Heidegger's impact extends beyond formal philosophical studies and cultural criticism to poetry (Paul Celan and René Char) and to art (Anselm Kiefer). Indeed, Steiner comments, the designation of the twentieth century as "'the century of Martin Heidegger'" has become almost a cliché.' At the same time, Heidegger's legacy is haunted by his disheartening and offensive associations with anti-Semitism and Nazism. Appointed as rector of Freiburg University in 1933, Heidegger acquiesced in National Socialist policies for universities, including the firing of Jewish colleagues. More importantly, he saw in the new German state an opportunity to concretize issues to which he had repeatedly returned in his philosophical writings: a necessity for a renewal of national spirituality and honour, an opportunity to challenge the brutalizing effects of industrialization, and a revitalizing of the state sustained by the language of Being.

No scholar writing on Heidegger in the twenty-first century can fail to engage the problematic questions raised by his legacies. Nikolas Kompridis's *Critique and Disclosure: Critical Theory between Past and Future* negotiates with admirable attention to details and nuances, both the socio-cultural resources within Heidegger's thought and the troubling political complications. The overall project of *Critique and Disclosure* is a retrieval of what is valuable in Heidegger, specifically the act of disclosure and what it can bring to both cognition and ethics in the act of thinking towards the future. As Kompridis writes, 'We are the ones who must self-consciously renew and correct our forms of life, who must repair what is broken, or break with what seems irreparable.' Such a process certainly has roots in the Enlightenment and in Immanuel Kant's conception of critique, a process of rethinking that challenges individuals and societies to interrogate deeply held assumptions and to be willing to reconsider the foundations of cultural and political traditions. Kompridis is well aware of the sheer difficulty of Kantian-inspired critique: such questioning necessarily takes place within the very institutions that are put in question, within an intricate tension between involvement and distance. In his words, '[B]ecause they shape and sustain our identity and self-understanding,

our relation to our cultural traditions, even when scrupulously critical, remains one of inescapable dependence.' A crucial issue for Kompridis is the recovery of Heidegger's concept of disclosure, a process closely connected with the human condition of 'thrownness' into a world already constituted. Kompridis argues that disclosure involves both 'receptivity and activity, both openness to and engagement with, what is disclosed.' By defamiliarizing deeply held assumptions and engaging with possibilities for different futures, disclosure has the potential to throw light on new modes of perception, sharpened self-clarification, and altered ways of living. According to Kompridis, disclosure offers a critical alternative to Jurgen Habermas's focus in his widely read book *The Philosophical Discourse of Modernity* (1985) on developing the established legacies of the Enlightenment – social justice, human rights, and civic responsibilities.

Kompridis does not claim that Heidegger's concept of disclosure can be adopted wholeheartedly without the critical reflection that it inspires. Specifically, he suggests that Heidegger failed adequately to consider the relationship between disclosure's challenge to a pre-reflective understanding of existence and the important question of 'how we might transform our relation to one another.' Put differently, Heidegger 'failed to connect the normativity of disclosure with the normativity of intersubjectivity.' In Kompridis's account, any appropriation of Heideggerian disclosure would have to be tempered with a reintegration of critical reflection and ethics, with a rethinking of how human beings inhabit social space together, a crucial site of critique and self-critique in a world filled with conflict, national and ethnic tensions, and refugees and migrants. In this sense, *Critique and Disclosure* can be read alongside other theorists, from Ernst Bloch to Fredric Jameson, whose writings explore the vital necessity of recovering utopian thinking and hope for the future. Kompridis's book deserves a wide readership. Those working in philosophy, cultural criticism, and literary theory will find rewarding and provocative thought in *Critique and Disclosure*. (PAMELA MCCALUM)

T. Stephen Henderson. *Angus L. Macdonald: A Provincial Liberal*
University of Toronto Press. viii, 300. \$75.00, \$35.00

This insightful biography advances our understanding of a range of historical issues affecting Nova Scotia in particular and Canada in general during the middle decades of the twentieth century. It also documents with skill and nuance the emergence of the iconic 'Angus L.' from the diffident forty-year-old lawyer and academic who had unexpectedly won the provincial Liberal leadership in 1930. Macdonald served as premier of Nova Scotia from 1933 to 1940 and again from 1945 until his death in 1954, with the intervening years spent in Ottawa as minister responsible for naval affairs in the war Cabinet.

Stephen Henderson's analysis of the roots of Macdonald's approaches to liberalism and to political life is securely based on evaluations of crucial formative influences. An intellectual whose Harvard doctorate dealt with the adaptation of law to the needs of industrial society, Macdonald had been a penurious student whose years at St Francis Xavier University never quite persuaded him to adopt the tenets of social Catholicism, and then a veteran of the First World War who recovered only slowly from a wound inflicted by a sniper's bullet. In politics, he was drawn continually to matters of constitutional import even though no stranger to the murky world of patronage and vote-buying, while his liberalism was expressed, for example, by favouring relief work over direct relief during the Depression years and, later, infrastructure development over direct state intervention in the provincial economy.

The book offers compelling perspectives on diverse areas of political history. One of them concerns the consistency of Macdonald's approach to Canadian federalism. Only after the Second World War did he become known as a stubborn defender of provincial rights, and yet the key to his advocacy lay in his influence on and support for the findings of the Rowell-Sirois Commission (1940), from which Ottawa moved sharply away in 1945. Henderson also provides a persuasive reappraisal of Macdonald's role in navigating the shoals of the vexed issue of conscription. Although a longstanding supporter of conscription, Macdonald emerges from this analysis as a mediator whose refusal to endanger the government by resigning over Mackenzie King's manoeuvring earned him only the intensified animosity of the prime minister and ultimately an untidy exit from Ottawa in 1945. In regard to the more cultural dimensions of political life, Henderson writes intriguingly of Macdonald's commitment to anti-modernism and tartanism not only in the interests of Nova Scotia's growing automobile-based tourism but also as an expression of identity that could reinforce liberal ideals of sturdy independence and 'help Nova Scotians towards self-realization.'

Although Macdonald's first language was English, not Gaelic or Scots, and his ancestry was Acadian and Irish as well as Scottish, his romanticization of both Highland and Lowland cultural expressions clearly had deep personal roots. Where this biography is more reticent is on other areas of his personal life. His marriage to Agnes Foley inaugurated a lifelong partnership with a woman of strength and intellect – and an accomplished poet – and yet we gain little sense of her creative influence on his life. Similarly, the observation that 'his career kept him somewhat distant from his children' hints only obliquely at a personal cost that was surely inseparable from Macdonald's political endeavours. Could it all have been different if he had remained a Halifax lawyer with strong scholarly credentials and an avocational interest in politics? An idle

question perhaps, historically speaking, but one that some family members may have pondered from time to time.

Yet this is, first and foremost, a political biography. As such, it traverses a varied and often challenging historical landscape with assurance and conviction. Angus L. Macdonald appears as a principled figure in many respects, but never free of the paradoxes that attend any durable politician. He was the student and practitioner of Canadian federalism who never fully understood the complex aspirations of Quebec and paid a heavy price in terms of his own federal aspirations. He was the skeptic in regard to direct state economic intervention who nevertheless took an important bridging role en route to the regional development initiatives of the late 1950s. He was, in short, the three-dimensional political figure so clearly delineated by Henderson's fine study. (JOHN G. REID)

R.B. Fleming, editor. *The Wartime Letters of Leslie and Cecil Frost, 1915–1919*

Wilfrid Laurier University Press. xxxvi, 384. \$38.95

It has been ninety years since the guns of the First World War fell silent. But fascination with this conflict continues unabated. Now that there are virtually no veterans left to speak of wartime events, their written impressions remain among our most direct links with the past.

Among the published collections of letters by veterans, it is rare to find one that presents the correspondence of two brothers, as does *The Wartime Letters of Leslie and Cecil Frost*. Born in Orillia, Ontario, the Frost brothers would rise to prominence after the war in Ontario's provincial Conservative party, with Leslie serving as premier from 1949 to 1961. This collection gives readers more than a glimpse into the activities and personalities of the two brothers. It offers insights into the life and workings of the Frost family, their community, and, by extension, small-town Ontario during the First World War.

Through the letters, one follows the brothers' progress from their training days in Canada and England to the battlefields of France and Belgium, where each of them was posted as a reinforcement officer to a unit of the Canadian Corps: Leslie to the 20th Battalion of infantry; and Cecil to the 6th Canadian Machine Gun Company. Both men were wounded in action during 1918, and their correspondence during their respective periods of convalescence doubtless did much to calm anxious family members at home.

Both Leslie and Cecil display a clear sense of optimism in their letters, most of which are addressed to their parents. Yet they are surprisingly frank in their occasional criticism of politicians, the effectiveness of other officers, and the organization of Canadian troops in England. Regarding the horrors of war, the brothers are consistently reticent, preferring not to dwell on such matters. The degree to which they had begun

seriously to question their pre-war concepts of 'heroism, courage, and honour' must be largely inferred.

R.B. Fleming has done an admirable job of editing the brothers' correspondence. He preserves the text of the original letters with minimal editorial corrections, and he provides an extensive introduction that places the brothers and the content of their letters in a broader historical, political, and social context. Dr Thomas H.B. Symons, who knew and worked with Leslie Frost, offers additional personal perspective in a foreword to the book. Also included is a memorandum from Leslie Frost himself, written in 1972, which comments on the collection of letters.

The depth of research underlying this book is clearly evident in Fleming's copious endnotes and bibliography, which highlight his explorations in national, provincial, and local archives. However, a few technical inaccuracies creep into the work. For instance, there is a reference to Cecil's membership in the '2nd Canadian Motor-Machine Gun Brigade, 3rd Company of the 2nd Canadian Division' during 1918. This should read, 'No. 3 Company, 2nd Battalion, Canadian Machine Gun Corps.' Such minor slips are rare and do not detract from the overall value of the introductory material and the commentary found throughout the endnotes.

The inclusion of clear maps and numerous evocative photographs bring the text of the introduction and the letters themselves to life. There are images not commonly presented before, including a desolate vista of battle in progress at Hill 70 in 1917, a French cruiser at anchor in Halifax Harbour, and the triumphal march of colonial troops in London in 1919 – a scene that depicts Cecil Frost himself in the front rank of the marching column.

Social and political historians will be interested in what this book can reveal about middle-class attitudes before and during the war, as well as the probable impact of their war experiences on the brothers' future political careers. Those concerned with Canada's military heritage will value the brothers' candid observations on life in training and at the front. The final statement in Fleming's introduction echoes Leslie Frost's hope that the sacrifices of the war generation will be remembered. This book succeeds admirably as a vehicle for remembrance, and stands as a memorial, not only to Leslie, Cecil, and their comrades in the Canadian Expeditionary Force, but also to the Frost family and the community in which they lived. (DAVID CAMPBELL)

Gerald P. Schaus and Stephen R. Wenn, editors. *Onward to the Olympics: Historical Perspectives on the Olympic Games*
Wilfrid Laurier University Press. xxvii, 376. \$65.00

While the International Olympic Committee and many Greeks have long claimed continuity between ancient and modern Olympics, contending

that Pierre de Coubertin simply 'revived' the games after a break of some 1,500 years, the scholarship of the last forty emphatically rejects such claims of transhistorical identity. The differences between ancient and modern games and the societies that supported them far outnumber the similarities. The consensus is that Coubertin did not revive the games as he liked to claim but clothed a totally modern festival in the garb of antiquity for contemporary ideological reasons.

This collection, the proceedings of a conference held during the buildup to the 2004 Olympics in Athens, where ancient and modern images were constantly intertwined, consciously seeks to address questions of comparison. Yet most of the papers contribute to and elaborate upon the consensus. The first, longest, and strongest section of the book deals with the origins of the ancient games, their ideals and practices, the place of women (largely absent), and several issues that have long fascinated students of classical athletics, such as how accurate were the lists of winners (not very), who were the judges (they were all drawn from Elis, the host city state), who were the losers (although the ancients had no equivalent to the silver medal, so that athletes prayed 'for the wreath or death,' the late Victor Matthews convincingly argues that there is more information available on the losers than was previously understood), and how did the athletes actually perform the long jump with *halteres*, the hand weights depicted in vase paintings of the event (Hugh Lee concludes from the recent scholarship that the jump began with a run). Many of the papers require knowledge of the classical scholarship to follow the argument in detail, but they are all well summarized for the general reader. Most helpful are two overviews by Nigel Crowther, who shows that none of the modern Coubertin ideals of peace and international understanding were associated with ancient games. On the contrary, the ancient games were never cancelled because of war, even with conflict raging a few hundred kilometres away, city states sought the advice of the seer at Olympia before going into battle, and successful armies offered their arms in thanksgiving to the temple of Zeus at Olympia, even if the victories were won at the expense of fellow Greeks.

While the second section on the modern Olympics is more synthetic, with several discussions of what is now familiar scholarship, there are strong research papers on the origins of the Olympic torch relay (Robert Barney and Anthony Bijkerk argue that Carl Diem's inspiration for the first relay in 1936 came from the installation of a caldron and flame in the Olympic Stadium in Amsterdam in 1928), the financial transformation of the International Olympic Committee under Juan Antonio Samaranch (by Wenn and Scott Martyn), and the politics of the forgotten Olympiad for the Physically Disabled in Toronto in 1976, one of the forerunners to the Paralympic Games (by

David Greig). The organizers of the Olympiad repeatedly refused to honour the international moratorium against apartheid sport, and went ahead and invited disabled athletes from South Africa, at the cost of federal financial support. Greig argues that the dispute, which he dismisses as 'splitting hairs,' enabled them to raise funds elsewhere, bringing the games much wider support than might have otherwise obtained. In a concluding essay, Mark Dyerson ponders the very future of the modern games, suggesting that, like world fairs, the original nineteenth-century attempt to bring the world together and one of Coubertin's inspirations, the Olympics may soon be marginalized by global television and the growing popularity of extreme sports and *Survivor* formats. Tracking that trajectory, too, will require critical, historically grounded research, of which this collection is an important example. (BRUCE KIDD)

Roman Paul Fodchuk. *Zhorna: Material Culture of the Ukrainian Pioneers*
University of Toronto Press 2006. xxi, 156. \$34.95

Roman Paul Fodchuk's preface and an introduction by Robert Klymasz and John Lehr, both authorities on Eastern European immigration to Canada in the early years of the twentieth century, set in place the double framework upon which this memoir and study of Ukrainian material culture will be centred. The author's first-person narrative is anchored in the context of family, informants, and boyhood memories organized chronologically and further situated by his more recent role as the owner of a consulting company responsible for the master plan study for the Ukrainian Cultural Heritage Village project now located not far from Edmonton in east central Alberta.

The two academics, Klymasz and Lehr, provide a historical perspective upon the objects of material culture studies and the Ukrainian experience of settlement in a new country, summarized by Lehr as a record of and testament to the character and situation of the immigrants, a demonstration of how folk culture interacts with environment to create aesthetically satisfying artifacts, and the creation of an inventory of the material culture of Ukrainian agricultural life in Western Canada.

The main body of the text follows the 'Journey,' 'Surviving,' 'Building a Little House on the Prairies,' 'One Hundred and Sixty Acres,' 'Other Tasks,' and 'Food/Celebrations' to a brief conclusion and hortatory epilogue. The first three chapters present the historical and material aspects of Ukrainian emigration, with the content of chapters 2 and 3 as the principal focus on material culture. The second half of the main text can be more properly described as folkways or folk life,

since it brings to the fore the agricultural activities, customs, and social celebrations of the community. This two-phase study of what came to be known as the Ukrainian Bloc is further organized and titled internally in a progressive series of contents, conditions, activities, and events that thicken the narrative as it proceeds, supported by lengthy quotations and illustrations from archival sources such as the Svarich Collection in the Provincial Archives of Alberta and interviews conducted by the author with homesteaders and the first Canadian-born generation of settlers.

The Svarich Collection of technical illustrations including maps, agricultural implements, tools, plans for various objects (a wagon, loom, etc.) among which the eponymous 'zhorna' symbolizes the character values of the community, also contains sketches of the central green in Tulova, hometown of many of the settlers in Ukraine.

All these documents from the old country provide the source material and context against which the inevitable traditional, adaptive, and assimilative processes that accompanied Ukrainian pioneer settlement in Canada are measured. While the natural environment plays a large role in this study, the social mainstream is almost entirely missing from the picture. Such an absence is perhaps endemic to the situation and in the nature of the isolation lived and felt by this and immigrant communities elsewhere. Although physical isolation and material circumstances require adaptive strategies, it is suggested that in this case strong religious, family, and social traditions supplied the reassuring familiar forms of life and custom that made survival possible. Chapters 2 and 3 describe both sides of the situation by listing the meagre effects the settlers brought with them – clothing, tools, utensils, a few personal items, packed in travel trunks – and the evolution of makeshift dwellings from the first primitive sod structures to the eventual replication of the vernacular house styles and the onion-domed churches of the old country. Crisp black line drawings of clothing, tools, agricultural implements, farm buildings, and techniques such as the thatching of roofs, along with explanatory captions, alternate with old photographs in an attractive and rhythmic visual flow that parallels the textual memoir of the author and the anecdotes of his informants. Two appendices, a glossary of terms translated from Ukrainian, an index, colour photographs of selected utensils and family members in traditional dress, complete the technical and documentary content of this closely focused and committed study. At the same time the universal conditions of exile, survival, and adaptation and the author's deeply felt engagement with the things and values of his community will resonate with all readers within the boundaries and memories of our own nostalgic past.

(JOHN FLEMING)

Hendrik Kraay, editor. *Negotiating Identities in Modern Latin America*
University of Calgary Press. x, 296. \$39.95

In *Negotiating Identities in Modern Latin America*, Hendrik Kraay has brought together scholars from varying stages in their career (many of whom have a Canadian connection) to reflect upon Latin America's fluid notions of individual and collective self. 'Identity' is a very loose concept, as the editor acknowledges, difficult to pin down, and difficult to study. A boom in the field of 'identity studies' in the 1990s has given us many useful axes of analysis – gender, class, age, sexuality, and habitats, among others. The authors of this collection draw upon this literature and make advancements of their own. The editor wishes to move away from the highly politicized and visible 'identity politics' to the day-to-day meanings of identity. The key to this book is the use of plural, *identities*. One can be both Indigenous and Mexican, Bolivian yet Argentine at the same time. Identity is a social construct, not necessarily ordained from the top down but worked out on the ground.

The first section, composed of three chapters, focuses on elite projects of national identity. Kraay contributes an essay on civic rituals in the streets of mid-nineteenth-century Rio de Janeiro, celebrations that limited who would be included in the new nation. Similar themes of exclusion from the nation are played out in the following two chapters – one by Stephen Neufeld on the modernization of the Mexican army and changing masculinities during the years of Porfirio Díaz, and a chapter by Gregg P. Bocketti on the transition of football (soccer) from an elite-based and European-styled pastime to a national sport that included non-white and lower-class players.

Section 2 turns from local elites to foreigners in Latin America. Louise H. Guenther studies how Brazilians remained aloof from British abolitionists and investors, despite admiring their mercantile and technical success in Bahia. In neighboring Peru, it was the Americans who tried to keep themselves apart from their Peruvian hosts by maintaining distinct culinary practices, as evinced by Ronald N. Harpelle's close read of a cookbook used by wives of US oilmen stationed there. But foreigners did not have to come from far away to be different. As María Eugenia Brockmann Dannenmaier shows in her interviews with migrant Bolivians, who had returned after decades of working in Argentina, that identity remained fixed to an identifiable Bolivian home, despite years abroad and with family members who had permanently settled in the host country.

Section 3 turns to race and identity. Here Maria Cecília Velasco e Cruz argues for a more complex understanding of tensions within the early Rio de Janeiro's labour movement that does not reduce struggles to differences between black Brazilians and white immigrant coffee and

warehouse workers. Jennifer J. Manthei interviews female Brazilian youth of various socio-economic backgrounds to show how the image of the mulatto woman – a central racialized and gendered figure in tourism and carnival – is interpreted according to one's aspirations, rather than established national symbolic meanings.

Section 4 looks at Indigenous communities and their negotiation over identity. Denise Fay Brown considers Chemax in Mexico and how Maya members maintained a localized identity, despite economic migration, through the maintenance of property and celebration of local festivities. Located in the Mayan Riviera, distant from the capital of Mexico City, Chemax might be considered a frontier region. Such is the case for the community of El Angosto on the Argentine border of Bolivia. Yet the contrast between these two Indigenous communities is striking, for while in Brown's chapter the Maya members of Chemex seem far from trying to bolster a Mexican identity, the Angosteños studied by Marjorie M. Snipes see themselves as defenders of Argentina. The chapter by Julie Gibbings offers yet another study in contrast, for while the state seems relatively far away in the two previous chapters, it is the Guatemalan state that has defined Uaxactún options since the 1980s state-led violence to the more recent state-controlled environmentalism in the Mayan Biosphere Reserve.

This collection encourages us to reflect upon the uses and meanings of identity and the methodologies and research questions historians and anthropologists might employ to get at such an intangible topic. All the more admirable, since, though the state seems present in each chapter (even when just in the background), it is the quotidian identity that most of these works seem to unveil. Even though there is a heavy focus on Brazil, which accounts for five of the eleven chapters, this book successfully gives a breath of the possible workings of self. (CYNTHIA E. MILTON)

Regula Burckhardt Qureshi. *Master Musicians of India: Hereditary Sarangi Players Speak*
Routledge. xxxvi, 328. US \$100.00

Chief among the challenges of ethnomusicological writing today are questions of representation and voice, the accuracy of scholarly interpretations, and their distance from the lives of living practitioners. One of the solutions in recent decades has been the employment of dialogic processes, through which scholars share research with 'insiders,' soliciting opinions and feedback or even producing collaborative final products. In *Master Musicians of India: Hereditary Sarangi Players Speak*, eminent ethnomusicologist Regula Qureshi takes a unique approach to dialogic

presentation and thus contributes to a new paradigm for the publication of field research.

Most recorded interviews and field notes remain in institutional or personal archives, drawn on for scholarly projects, but rarely made public. Qureshi has chosen, with permission and support from the musicians, to publish twenty-three translated and transcribed interviews from her own research. Organized in eleven chapters and enhanced by biographical and contextual information, the interviews offer strikingly intimate glimpses into the lives of ten 'masters' of the North Indian bowed instrument, the *sarangi*. Spanning a period of almost forty years, Qureshi's interviews document the ongoing process of tradition and change among these artists, their disciples, and communities as her collaborators speak of their training, approaches to teaching, innovations, and a host of other subjects. Qureshi takes a broad approach to the term *hereditary* at times, including performers whose families have been professional musicians for only a few generations, but this increases the breadth of the data. The speakers range from Qureshi's own teachers to other renowned artists, and she frames the book by beginning with her second Ustad, Sabri Khan of Delhi, and ending with her first Ustad, the late Hamid Husain of Lahore. This last chapter is a touching selection of excerpts from his memoir, which reach back into the 1800s, connecting globalized present with feudal past. One also learns about Qureshi, who candidly situates herself in the context of both lessons and conversations. In a personal voice that combines fond memories with scholarly reflexivity, she presents her own experiences candidly, frequently emphasizing her language proficiency and musical accomplishments, but also frankly drawing attention to occasional cultural errors she made in spite of her achieved insider status through her Indian husband and his family. Her expertise is clearly situated in the world of hereditary Muslim rather than Hindu performers, however, as a slip in the lineage of a Hindu dance family reveals.

One of Qureshi's primary aims in creating this work was to present the musicians' words unmediated by scholarship in order to honour her 'commitment to the individuals who make interpretation possible in the first place [and] to let them be heard on their own authority.' Yet words are not always straightforward, and the acts of transcription and translation can easily shape meaning. Language is therefore an essential issue and approached with great insight here. The dialogues, for example, preserve a sense of the syntax of the original Urdu or Hindi nicely without becoming ungrammatical. There are occasional inconsistencies in the italics and parentheses used for contextual or descriptive interjections, but never to the point of causing confusion. I must admit to being distracted by the consistent spelling of *all right* as *alright*, but otherwise found metaphoric and linguistic concerns approached with intelligence and sensitivity.

All in all, *Master Musicians of India* is an immensely interesting and useful book that offers an intriguing framework for the presentation of research. The amount of raw, largely unmediated information is phenomenal, yet the intimate nature of the dialogues makes the book an easy read. The serious scholar will have to create his or her own index, as many gems of information in the text are not included in the index, but this is a feature of the presentation rather than a weakness. One is compelled to delve into and analyze the book as the archive it is, rather than skim through in search of salient quotes. The multiple approaches through which the text can be accessed and the need to revisit important exchanges several times are a strength of the work and its unique mode. I know I will be searching through its pages many times in the future. (MARGARET E. WALKER)

Lorraine York. *Literary Celebrity in Canada*
University of Toronto Press. viii, 200. \$35.00

Though the first of its kind in Canada, Lorraine York's latest book joins a number of recent books less about, as she says, the *who* than the *how* of celebrity: books that explore how celebrity happens, how its owners work it, how it works its owners. York applies her exhaustive reading in these recent studies to Canadian literary celebrities, from the early cases of Pauline Johnson, Stephen Leacock, Mazo de la Roche, and Lucy Maud Montgomery to lengthier discussions of Margaret Atwood, Michael Ondaatje, and Carol Shields.

Literary Celebrity in Canada starts outside Canada, with the state-of-scholarship chapter bred into the academic bone by the dissertation. Here, York provides an overview of existing studies of celebrity, from the largely cynical 'emptiness theory' popularized by Americans Daniel Boorstin and C. Wright Mills, to more recent and generally more sympathetic contributions from film and modernist studies. Instead of seeing stars as vacuous versions of the heroes of an earlier age (the Boorstin school), York prefers an 'ideological approach' that leans heavily on British film critic Richard Dyer's notion of the star as a cultural construct, and, especially on French sociologist Pierre Bourdieu's distinction between economic and cultural capital. For York, literary celebrities perform an 'uneasy dance' between Bourdieu's two forms of capital, between popular success and literary respect.

As her first chapter shows, Canadian writers have been dancing to this tune for over a century, from Pauline Johnson's attempt to combine success on the stage with critical acceptance through Leacock's and Montgomery's struggles with the confines of their popularity. The more recent Canadian literary celebrities that form the core of York's book are not so much a different breed as their descendants, at least in some

cases more aware of both the rewards and the dangers of fame. Atwood, most obviously, has proved remarkably adept at managing her public persona through ironic reflections on her celebrity in person and in her writing. But she too juggles the competing demands of the mass market and highbrow respect, as well as another (equally old) tension, Canadian anxiety about her American fame. Ondaatje's characteristic response to his made-in-Hollywood fame is his notorious privacy, but as York shows, his own works reveal a long attraction to the famous, a contradiction that Ondaatje himself best explains through his family tree: a secretive father, and a ham of a mother. Shields, finally, epitomizes for York the myth of the celebrity unaffected by fame, baking and ironing between the novels and the prizes. In Shields's final novel, *Unless*, York finds an angry attempt to 'set the record straight,' to resist the myth's reduction of successful woman writer to woman.

Many successful female artists have shared Shields's fate, just as Atwood's self-deprecation and Ondaatje's privacy are common responses to literary fame. In the end, York admits, 'there is no distinctive mode of Canadian literary celebrity.' All celebrities are different, and they're all the same – past or present, Canadian or American – and that raises the question: if there is no such thing as Canadian literary celebrity, why write a book about it? If the *how* of celebrity is the same everywhere, and only the *who* changes, why focus on the *how* here, in one place? Perhaps York's answer is in the *here*, in the persistent Canadian belief that we don't have celebrities – or that if we do, they're somehow different from American celebrities, more modest, more human, more ennobling. As her book amply shows, Canada has celebrities, has long had celebrities, and they're pretty much the same as American celebrities. Like the non-existence of God, that so many people believe otherwise doesn't make it any less obvious. (NICK MOUNT)

Mary Ann Gillies and Aurelea Mahood. *Modernist Literature:
An Introduction*

McGill-Queen's University Press. vi, 218. \$27.95

Mary Ann Gillies and Aurelea Mahood's accessible and engagingly written *Modernist Literature* is marketed as an 'introduction' to modernism. Thus aimed at an undergraduate audience that is most likely approaching modernist literature for the first time, the book's primary appeal is as a secondary resource to teachers of introductory or survey courses. It is a valuable addition to critical surveys of modernism that should be particularly praised for challenging some of the prevailing clichés surrounding this field and encouraging teachers and scholars to be always critically aware of the ways in which we construct our modernist canon both inside and outside the classroom. As Gillies and Mahood

ask, 'What does modernism mean to you?' they not only draw attention to the ongoing definitional debates about what constitutes modernism, but also contribute to the current critical project to expand and pluralize definitions of the field beyond that of the elitist, solipsistic, formally difficult, white-male canon. Gillies and Mahood are self-reflexive about their methods and the critical choices that they make in this book, thus effectively providing both an introductory textbook and a scholarly model for students to follow.

The book concentrates on the first four decades of the twentieth century but acknowledges the nineteenth-century roots and later permutations of modernism. It focuses on Anglo-American literature while recognizing the global nature of modernism, with a notable interest in Irish writers. And it emphasizes the traditional generic categories of poetry and fiction at the same time as it incorporates discussions of documentary and visual media. Gillies and Mahood employ a unique structure: each of the four chapters of the book considers one decade in tandem with a particular literary genre and a selected theme of modernity. The first chapter considers the short story and the New Woman from 1900 to 1910; the second chapter looks at poetry and emerging technologies of modernity from 1910 to 1920, with particular emphasis on the war years; the third chapter discusses the twenties, the novel, and the slightly vague theme of 'modern fashions'; and the final chapter turns to the thirties, non-fiction or documentary modernism, and 'the politics of engagement.' In each chapter, the writers aim to combine close readings of selected texts with an overview of the literary production of the decade. This is a delicate balancing act that works rather better some times than others, and the book sometimes risks becoming uneven when it moves between attempting to provide a definitive analysis of one particular work and very general summaries of everything else published in the period.

Gillies and Mahood's approach is strongly historical and materialist – they avow an 'affiliation with three inter-related critical schools: Marxist criticism, New Historicism, and reception theory' – which provides a valuable counterpoint to existing studies of modernism, which tend to privilege various theoretical or, in the case of older criticism, more formalist approaches. Each chapter begins with a chronology and a historical overview of the decade, both of which provide helpful teaching material. The decision to 'introduce' readers to modernism via a combination of canonical and lesser-known works is also laudable. In understanding and teaching modernism, however, we could gain much from expanding even the scope of this study and making other connections across national, generic, and critical boundaries. To give just a couple of brief examples, the poetry of the Harlem Renaissance could be contrasted with Imagism (discussed in the second chapter here), and Forster's *A*

Passage to India (one of two novels analyzed in detail) overlaps in interesting ways with the work of Indian modernist Mulk Raj Anand. Gillies and Mahood's approach of separating genres and decades could also be supplemented, firstly by tracing the evolution of various forms over the period, and, more importantly, by acknowledging the slippery and porous nature of many of modernism's generic boundaries. Nonetheless, *Modernist Literature: An Introduction* has much to offer to students of modernism; in both its content and the questions it poses, it is a valuable contribution to the ongoing critical impetus to reassess our approach to modernism. (ALEXANDRA PEAT)

Patricia Rae, editor. *Modernism and Mourning*
Bucknell University Press. 310. US\$55.00

The essays in *Modernism and Mourning* cover both poetry and prose. Most contributors to this collection concentrate on American and British writers, but one essay turns to Federico Garcia Lorca's elegies, especially 'Lament for the Death of Ignacio Sánchez Mejías,' which celebrates the demise of a torero. Patricia Rae, in her comprehensive and useful introduction, surveys theoretical models of mourning and melancholia, with particular attention paid to Sigmund Freud's and Jacques Derrida's articulation of grieving. Rae writes, '[T]he modernist works discussed here leave mourning unresolved without endorsing evasion or repression; indeed, they portray the failure to confront or know exactly what has been lost as damaging.' In a short conclusion, Jahan Ramazani addresses the implications of the essays in terms of 'resistant mourning,' meaning the possibility of effecting social change through rituals of remembering.

Modernism and Mourning offers an embarrassment of riches. Mark Whalan's essay on race and commemoration of the unknown soldier is a searching piece of scholarship. Whalan explains that 200,000 African American soldiers fought in France during the First World War, but not one African American soldier participated in the Allied victory parade on Bastille Day in 1919 in Paris. In a brief and thorough essay, Stacy Gillis discusses the cultural determinants for the golden age of detective fiction in the 1920s and 1930s. Detective fiction typically generates information about corpses, a trope that resonates with the soldiers who never returned from the battlefields of the First World War. Patricia Rae's essay on pastoral tropes and 'proleptic mourning' in 1930s British poetry is a model of carefully researched scholarship. In a different vein, Greg Forter, in an essay about mourning and capitalism in *The Great Gatsby*, argues that 'Fitzgerald grasped how the new regime of gender conspired with capitalist modernity to disparage the realms of affective experience and creative expression as feminine.' Several other essays in this

collection, relying on trauma theory, shed light on the issues of responsibility, loss, and forgiveness.

When contributors aim for contemporary relevance, they contradict the modernist focus of the volume. Madelyn Detloff speciously relates Virginia Woolf's 'Three Guineas' and H.D.'s *Pilate's Wife* to the events of 9/11. Detloff refers to President Reagan's funeral procession, the AIDS pandemic, and Abu Ghraib. There is, or ought to be, a difference between scholarship and op-ed pieces; Detloff's piece falls into the latter category. Consequently, it fails as either scholarship or criticism. Jill Scott's essay on H.D.'s *The Gift* also drifts towards a discussion of 9/11, but pulls up, responsibly, to 'show the relevance of examining historical responses to trauma and loss.' There are times and places to talk about 9/11, but those occasions are not in a book about modernism.

Responsible criticism locates cultural artifacts within historical, interpretive paradigms. Some of the most responsible criticism in *Modernism and Mourning* is the least anticipated. Patricia Rae, for instance, discusses the cancellation of the Remembrance Day ceremonies on 11 November 1939, because remembrance was overshadowed by impending battles of the Second World War, already declared. Stacy Gillis, discussing the persistent myth that the best and brightest British men were killed during the First World War, reminds readers that the number of men between the ages of twenty and forty dropped between 1911 and 1921, but by fewer than fifteen per thousand. While significant, this figure suggests that not *all* of the best and brightest died. Eve Sorum makes a brilliant connection between the institutionalization of a national 'moment of silence,' first practised on 11 November 1919, and the moments of silence in Ford Madox Ford's *Parade's End*.

The essays in *Modernism and Mourning* are nicely edited and effectively juxtaposed. An implicit argument about musical consolation emerges in Mark Whalan's and Tanya Dalziell's invocation of jazz, and Eric Reinholtz's observation that Lorca, who collaborated with composer Manuel de Falla, was influenced by the dirge tradition of 'deep song.' A complementary volume to this fine collection of essays might investigate the visual and musical cultures associated with modernist mourning. Bearing an image of Walter Seymour Allward's monumental Vimy Memorial on its cover, this collection opens up further possibilities of interpreting modernism as a culture of profound mourning. (ALLAN HEPBURN)

James Murton. *Creating a Modern Countryside: Liberalism and Land Settlement in British Columbia*
UBC Press. xxxii, 268. \$32.95

'Rural is not a term that British Columbia historians use in their work,' observed historian Ruth Sandwell a decade ago. James Murton's

Creating a Modern Countryside suggests that this may no longer be the case. Challenging the older historiography that privileged urban and industrial themes in British Columbia history, Murton explores BC's rural development policies after the First World War. Four studies constitute the core of the book: the BC government's efforts to establish two soldier settlements, at Merville on Vancouver Island and at Camp Lister in the Kootenays south of Creston; the story of the draining of Sumas Lake in the Fraser Valley near Chilliwack; and the state-sponsored creation of the Southern Okanagan Irrigation Project. 'What was new in the postwar projects,' Murton argues, 'was the idea of modernizing the countryside and the direct involvement of the state in planning and carrying out resettlement.' Significantly, through these stories Murton sees the countryside as the leading edge of the province's transformation into a planned, science-based, modern society in the 1920s.

If the impulse towards modernity constitutes the book's dominant theme, the government's attempt to create a modern countryside by managing the rural environment constitutes a second focus. Murton's discussion of the government's willingness to employ scientific experts 'to order and control' nature in its rural development schemes provides the context for an insightful exploration of the relationship between the state and the environment in British Columbia history, a discussion facilitated by the theoretical insights of Donald Worster and James C. Scott. What stands out, however, are less the government's plans to manage nature than the latter's resistance to the development schemes of planners and engineers. Stories such as the Merville fire and the complications that hindered the draining of Sumas Lake provide some of the most engaging parts of the book. Murton concludes that the 'difficulties of reforming nature in BC in the 1920s' had larger implications for provincial history. By killing 'the effort to establish agriculture and to build a modern countryside,' environmental resistance turned the Pattullo government of the 1930s away from back-to-the-land policies and ended the rural focus of the province's quest for modernity.

Murton's analysis flows from his belief that the underlying ideological framework of British Columbia's settler society shifted in the war and postwar years from classical liberalism – emphasizing a limited role for the state and the rights of individuals – to a 'new liberalism' that linked the good of society to 'a greatly expanded and much more activist state responsible for the general welfare of its citizens.' Murton's insight usefully identifies the increasing role of the state in British Columbia through wartime reform measures and rural resettlement policy. But he may overstate the extent to which the 1920s marked the moment when 'the classic laissez-faire liberalism of the nineteenth century ... gave way to a more interventionist "new liberalism" of the twentieth' (Graeme Wynn, 'Introduction'). *Creating a Modern Countryside* clearly

illustrates that a more statist outlook shaped government land policy after the war, but I wonder if Premier John Oliver, seen here as one of the architects of the modernizing impulse, can be considered a 'new liberal.' One of the hallmarks of the rural development schemes is that they were underfunded, a product in part of Oliver's anti-statist views. Oliver was (arguably) a populist who strongly believed in the virtues of self-sufficiency and limited government, a laissez-faire liberal attracted to the soldier settlement and Sumas Lake schemes because of his deep-seated rural identity rather than because he was committed to 'creating a new modernity.' In other words, this intellectually engaging book may illustrate less a moment of fundamental change in British Columbia history than a transitional period marked by overlapping 'new liberal' and 'old liberal' influences. (ROBERT A.J. MCDONALD)

George Melnyk, editor. *Great Canadian Film Directors*
University of Alberta Press. xviii, 468. \$34.95

There was a time when a 'great Canadian film director' was someone who had released two feature films. If either one of those films lasted more than a week in an art house cinema, the director would then be elevated to the stature of legend.

George Melnyk's anthology begins at that time. Its first essay is Kay Armatage's comparison of Nell Shipman's *Back to God's Country*, a 1919 silent feature, with artist and experimental filmmaker Joyce Wieland's only feature film, *The Far Shore* (1976). Shipman spent a long life struggling to replicate the success of her film – for which she was never actually given directorial credit. Wieland's film was, to be kind, critically dismissed at the time. It is typical of this fine collection that both works are given a thorough airing by exactly the right person. Armatage has published numerous articles and a book on Shipman. She has not only written about Wieland but made the definitive film on Wieland's life and work.

This same high level of discourse is true throughout the anthology as it works its way from the bad old days to contemporary Canadian directors. David Clandfield and Jim Leach, two of the nation's leading anglophone scholars of Quebec film, take on the two great tragic figures of that 'national' (to quote our prime minister) cinema. Clandfield assesses the depth of Claude Jutra's association with Quebec's history and iconography. Jutra, best known for *Mon Oncle Antoine* (for decades, the sentimental favourite for best Canadian film) had, as it turns out, a far more complex relationship to the rising nationalism of his time.

Leach looks into the darkness of Jean-Claude Lauzon's two features, *Un Zoo la nuit* and *Leolo*, through the prism of contemporary theory. His most telling quotation, one that might serve as subtitle for the entire

volume, is from Slavoj Žižek, the notion of breaking down 'the barrier separating the real from reality.'

Entering the land of the living director, Melnyk demonstrates his nearly flawless ability to choose the right specimens of their time and place and to pair them with the most able writers. Pierre Véronneau's career as scholar, curator, teacher, and cineaste about town corresponds exactly to that of his subject, Denys Arcand. Christopher Gittings, who literally wrote the book on identity politics and Canadian cinema, writes here on Canada's best-known contributor to international queer cinema, John Grayson. William Beard, co-editor of the last definitive Canadian cinema anthology, takes on Atom Egoyan.

As we arrive at the last section, 'Future Greats,' Melnyk turns, with two exceptions (Patricia Gruben on Gary Burns and Jerry White on Zach Kunuk) to less senior figures in film studies. Leaving the discussion of emerging talents to emerging scholars works reasonably well, relieving these relatively short essays from the burden of past prejudices and associations.

If there are reservations to be had about this ambitious work, they might begin with the shortness of the essays – the best of which just seem to be working up a head of steam when they come to an abrupt end. Another quail is about the bibliography, which for some reason combines all the source materials for all the essays into one straightforward alphabetized lump.

In all, though, this is a valuable compendium and, as is undoubtedly the intention, a prime candidate for required text in any Introduction to Canadian Cinema course. Melnyk, a tireless encyclopedist of literature and film, has since gone on to a series of collections of interviews of Canadian directors – probably all of them. His able editorial skills, as evidenced here, bode well for the success of that enterprise. (SETH FELDMAN)

Philippa Gates. *Detecting Men: Masculinity and the Hollywood Detective Film*

State University of New York Press 2006. x, 346. US \$29.95

What was needed was a critical history of the screen detective, something not undertaken since John Tuska's short 1978 survey. Although a constantly recurring figure of popular cinema throughout its history, the screen detective has either been collapsed into his or her film noir version of the 1940s (*Farewell My Lovely*) or neo-noir revisions of the 1970s (*Chinatown*), or else found floating ill-defined in the diffusive crime film genre. What Philippa Gates partly provides is a solid outline of the figure's earlier film history. She draws out helpful categories (the classical English detective, the hard-boiled gumshoe, the contemporary 'criminalist,' etc.). Working from a suggestive periodization, she also

draws in some very smart critics to help her. Her interpretive lens, though, eventually comes from the recent feminist discussions of American masculinity and its supposed crises. Begun interestingly with discussions of film noir, the topic has thinned out considerably in the hands of Susan Faludi, Susan Jeffords, Yvonne Tasker, and Chris Holm. It now tends to distort film genre study more than it helps. Gates's dependency on this criticism hobbles parts of her book. As a result she becomes too speedy with the promising discussion of earlier phases of the detective's movie history (for example, the 1930s B-film). Overly schematic to the point of misdescribing things, like the *Thin Man* cycle starring William Powell and Myrna Loy (she says Powell carries a sense of Englishness about him, and that is just not true), Gates can be very helpful at sorting out the apparent contradiction in 1940s detection films between the hard-boiled solitary sleuth (exemplified by Bogart's Spade and Marlowe) and the blander team player of the 'police procedural' (father to TV shows such as *Dragnet*), but then she rushes through the 1950s and 1960s (the era when Paul Newman and Frank Sinatra played private eyes), skips over signature films, such as *Klute* and *Point Blank*, precisely where fresh analyses are most needed, then lets her book bulge at the point when the police detective mutates into an action-film character, starting with the *Dirty Harry* cycle (starring Clint Eastwood), and rolling toward the *Lethal Weapon* (with Mel Gibson and Danny Glover) and the *Die Hard* cycles (with Bruce Willis). The problem here is two-fold. *Detecting Men* becomes unbalanced and the interpretations depart wholly from detection toward analyzing pumped male stars, leading her to devote wasted pages to *Rambo* (a combat film), and *Fatal Attraction* (which has no detective) because its star, Michael Douglas, is so famous a figure of 'white male crisis' (and he has played detectives, as in *Basic Instinct*). It is no doubt true that sexual politics did shift the screen detective, but Gates starts losing sight of her main subject and feels compelled to depend too heavily on other critics' analyses. The same occurs with discussions of the race component, which takes her through *Lethal Weapon* and *Die Hard*, films without any detection. But she ignores other more pertinent films, such as *Rising Sun*, which also has a mixed-race police team and a Japanese corporation and elaborate detection plot.

When she turns to the intriguing and lately popular figure of the 'criminalist,' exemplified by William Petersen on the television series *CSI*, she fails to pin down the specific development she promised to identify. She misses her main chance when she misreads *The Silence of the Lambs* and its imitators (*Copycat*, *The Bone Collector*) by over-accenting gender politics, and not the more obviously politically intriguing feature of the contemporary film detective: his or her existence in a virtual bubble of specialized expertise and police culture. The professional enclosure becomes almost

hermetic and the struggles between criminal (serial killer usually, or, less often, professional crook, or heist gang) are almost closed to social currents. Gates is too preoccupied with derivative discussions of gender and race politics, in the manner of 1980s academic cultural studies, to allow herself to pursue the specialist domain of the criminalist, or the political implications of such a radical specializing of crime detection. It is the book's main failure, its other flaws being minor and matters of what Gates chooses to accent. (BART TESTA)

Lawrence Solomon. *Toronto Sprawls: A History*
University of Toronto Press. xiv, 122. \$45.00, \$19.95

This historical overview of Toronto's expansion offers a thesis intended to be 'provocative': that suburban sprawl, far from being an unintended consequence of government actions, was a deliberate, long-standing public policy to disperse the urban population. To be sure, other urban researchers have concluded that twentieth-century fiscal and land-use policies have fostered low-density development at the urban periphery. Moreover, history has shown that private-sector utilities (hydro and transit in the early twentieth century; broadband in the early twenty-first) find it more profitable to serve well-populated compact communities than sparsely populated low-density ones, whereas public-sector utilities expand to serve people wherever they live, thereby leading to inefficiencies. But Solomon goes further, suggesting that a heavy-handed policy of urban dispersion was foisted on an urban population that accepted it reluctantly, as its only hope of obtaining affordable housing.

Solomon, drawing extensively on the archives of the Empire Club's speaker series, finds no shortage of speeches by politicians and leading civil servants fulminating against the dangers of high-density city living and extolling the benefits of expanding the region's infrastructure to peripheral areas. Many speeches date from the first half of the twentieth century, when slum tenements still crowded the centre of the city, and wartime and Depression-era housing shortages had caused acute overcrowding downtown.

Unfortunately, this slim volume does not provide enough evidence to make the case for government-induced sprawl. Solomon tends to speak of 'governments' without considering the complex interactions among federal, provincial, regional/county, and municipal governments that produced the Greater Toronto Area's current urban form – not to mention the ways in which these different levels of government sometimes worked at cross-purposes. He has little to say about the role of speculators and developers. And he undercuts his argument with descriptions of the *ineffectiveness* of some government policies, such as

the largely unsuccessful attempt to encourage Second World War veterans to settle on smallholdings outside the city.

Nevertheless, in drawing attention to public policies that have fostered the sprawl that the Ontario government is now trying to rein in, Solomon has made a helpful contribution to the debate. His discussion of the anti-apartment-building bias that developed in the first half of the twentieth century – a bias that still runs deep in Toronto – and its connection to notions of ‘social purity’ is well worth reading.

The book contains no maps – a serious shortcoming. Non-Torontonians may be unfamiliar with place names such as Mimico and Forest Hill, and even native Torontonians may find it hard to recall the precise location of townships, counties, and boroughs that have since disappeared. Researchers seeking to substantiate Solomon’s ideas would also be at a disadvantage, since many quotations are cited partially or informally, and some are not documented at all. There are also a few inaccuracies, such as the characterization of the Parkway Belt in the *Design for Development* Plan of the 1970s as a ‘greenbelt’ – it was intended from the beginning to serve as a utility corridor, which it does to this day (although most of the rest of the plan was never implemented).

Perhaps the most ‘provocative’ idea occurs at the end of the book, where Solomon offers some suggestions for public policies to slow sprawl, including the replacement of market value assessment with other forms of taxation. This discussion concludes with the comment, ‘These changes would bolster Toronto’s tax base but deprive some suburbs of an important proportion of their tax base, nudging them toward the suburbs’ former role as downscale, working-class districts able to provide their residents little beyond basic services.’ At a time when Toronto has traced many social problems to ‘priority neighbourhoods’ – districts in the inner suburbs with many low-income households but inadequate social services – this comment certainly goes against emerging notions of socially responsible planning and development. Perhaps sprawl is not the Greater Toronto Area’s biggest problem after all. (PHILIPPA CAMPSIE)

Ira Robinson. *Rabbis and Their Community: Studies in the Eastern European Orthodox Rabbinate in Montreal, 1896–1930*
University of Calgary Press. xii, 168. \$34.95

Ira Robinson’s latest book represents a significant addition to the study of Canadian/North American Jewry. *Rabbis and Their Community* focuses on the development, changes, and challenges in Montreal’s immigrant Orthodox rabbinate in the first third of the twentieth century. This work is part of a growing academic correction in the common portrayal of East European immigrants. Until recently, most scholarship in this area has tilted heavily towards secular and non-Orthodox Jewish immigrants,

although many immigrants in fact retained their Orthodoxy. Robinson's work shows that the story of Orthodox Jews cannot be discounted in the account of East European migration to North America, because the arc of a community's maturity is shaped by both internal Orthodox interaction and contact with secular and liberal Jews.

This study of Montreal rabbis centres on clergy and intellectuals who, if not as well known as later and more prominent Jewish leaders, made the conditions possible for Orthodoxy to flourish. Robinson retrieves these men from the dust of history, situating them in the cultural, intellectual, and religious centre of Montreal Jewry as they strove to maintain the distinctiveness of traditional Judaism while adapting to the norms of North American society.

For Orthodox rabbis in this period, clerical life was demanding and difficult. Salaries were almost universally inadequate in the East European immigrant community and had to be supplemented often through the supervision of kosher meat, a recurrent topic in Robinson's narrative. He notes that East European-born rabbis arrived in North America for two reasons: some were young and sought brighter prospects outside of Europe, and some had failed in business and turned to the rabbinate as an alternative. These rabbis – important but largely 'forgotten' men such as Hirsh Cohen, Simon Glazer, Getsel Laxar, and Yudel Rosenberg – had to adjust to the libertarian ethos of North America in general and North American Jewry in particular. Jewish communities in the United States and Canada were less unified than their European counterparts, and subsequently issues of authority were trickier in the absence of an acknowledged leadership. Although attempts at communal unity were partially successful, these rabbis lacked the internally compelling authority, based on law, tradition, and custom, that their European colleagues expected.

Robinson devotes much of the book to a discussion of the 'kosher meat wars' that occupied the Montreal Jewish community. Jewish law contains detailed regulations for the proper slaughter of permitted animals, and the supervision of this practice was contested between two rabbinic groups. Controlling supervision of kosher meat was one of the few profitable enterprises for an immigrant rabbi, and this supervision also suggested who had religious authority in the Orthodox community. The first group, led by the powerful Hirsh Cohen and his supporters, was opposed by a dissident group of rabbis, led by Rabbis Laxar and Rosenberg. Cohen's group was supported by Hirsh Wolofsky, perhaps the most influential powerbroker in the community. An editor of the leading Yiddish- and English-language newspapers of the Jewish press, Wolofsky championed Cohen as the head of kosher meat regulation, forcing the second group to resort to ad hoc flyers to cheer their supervision. Advocates of each side accused the other of improper supervision, of

allowing Jews to purchase unfit meat and thus inadvertently commit a halakhic transgression. The dispute involved physical confrontations and lawsuits in secular courts, but eventually a clenched-teeth peace was reached.

Rabbis and Their Community provides scholars of Canadian/North American Jewry an invaluable snapshot of a significant and changing immigrant Orthodox community. Without Robinson's research, the contributions of these rabbis would be lost. (MATTHEW LAGRONE)

John O'Brien and Peter White, editors. *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*
McGill-Queen's University Press. viii, 390. \$49.95

Beyond Wilderness. The Group of Seven, Canadian Identity, and Contemporary Art is composed largely of excerpts from essays and reproductions of Canadian landscape art produced from the 1960s to the present. All of them may easily be found elsewhere. Nevertheless, *Beyond Wilderness* is an important and welcome addition to Canadian art history. O'Brien and White assembled this material in response to *The Group of Seven: Art for a Nation*, an exhibition, curated by Charles Hill for the National Gallery of Canada in 1995, that displayed landscape art by members of the Group of Seven (and their colleague Tom Thomson) in a manner many scholars believed reiterated the position that these artists held from just before the First World War to the 1960s. Accordingly, their unpopulated, pristine, northern wilderness landscapes, rendered in bold expressionistic styles, were the first to unite the nation around a single vision of the country, fully to reject European art, and to introduce modernism. But, according to the contributors to *Beyond Wilderness*, the Group of Seven's success must be explained in other ways, such as its full participation in Western culture's cult of the wilderness. Further, their styles belonged to modernist European art, while their exclusion of Native and French Canadians, women and immigrants from non-Western cultures from their national vision, prevented them from producing a 'pan-Canadian' art. Hill's exhibition would have made more sense, O'Brien says, if its title had ended with a question mark. O'Brien and White have in a sense added that question mark by bringing together post-1960s textual and visual counter-narratives in a highly readable format with high-quality illustrations. They also include five new articles, two of which – Johanne Sloan's 'Conceptual Landscape Art: Joyce Wieland and Michael Snow,' and Leslie Dawn's 'The Britishness of Canadian Art' – provide new and interesting support for the book's overall argument. Undoubtedly then, *Beyond Wilderness* will find a strong audience not only among academics, who might well make use

of it in the classroom, but also with anyone interested in the legacy of Thomson and the Group of Seven.

Because the thirty-four previously published articles in *Beyond Wilderness* were written over a period of forty years, and because the editors needed to summarize these views, the book has a problem with repetition. Author after author denies the Group's ability to represent the nation as a whole, points out the European sources of their styles, explains the National Gallery's responsibility for the Group's international success at Wembley in 1924, etc. Another problem is the lack of weight given to French Canada. Many statements throughout the book seem to define Canada as English Canada. For example, the introduction states, 'In the first half of the twentieth century, art in Canada was focused on a wilderness painting movement.' Surely the authors mean 'art in English Canada.' Further, the book includes only one previously published article by a French-Canadian art historian and the art of only one French-Canadian artist. The addition of the commissioned interview with Johanne Lamoureux strengthens the French-Canadian component, but only to a small degree, since it repeats some of Trépanier's information. It also leaves readers with the sense that the editors, having decided to exclude French-language articles, intended to compensate with the interview. Since most English Canadians cannot read French, this decision was practical, but it is also ironic, given the subject of the book.

Finally, it is interesting to note that the editors believe the romanticized view of the Group of Seven reigns strong today in the form of 'unrelenting' exhibitions, publications, gallery attendance, souvenir items, and prices for their work. *Beyond Wilderness*, O'Brian says, cannot 'dislodge' such 'profoundly entrenched' ideas. It can only 'take stock of how this vision came about.' This statement seems ingenuous since, in fact, *Beyond Wilderness* opens the way, not just for scholars, but also for the general English-Canadian audience for whom they made their book so readable, to look at the Group of Seven from the perspective of the early twenty-first century. In the end, readers are left to ponder why the Group of Seven has not been dethroned by the strong post-1960s counter-narrative offered by *Beyond Wilderness*. A chapter that addresses this question might have made a fitting conclusion to this book, but even without it, O'Brian and White have made a substantial contribution to the study of Canadian art history. (MARYLIN MCKAY)

Suzanne Evans. *Mothers of Heroes, Mothers of Martyrs: World War I and the Politics of Grief*

McGill-Queen's University Press. xii, 212. \$29.95

The willingness of soldiers to put themselves in harm's way for an intangible good, freedom and democracy, for example, or some more religious

goal, is and has been a key aspect of wartime rhetoric. The soldier's altruism, however, is not the only form of selflessness that communities lionize. The soldier, a young man for most of history and this study, was somebody's child, sent off by someone in the name of that higher cause. Suzanne Evans's *Mothers of Heroes, Mothers of Martyrs: World War I and the Politics of Grief* takes a broad geographical and temporal focus to examine the way that societies have used maternal love and sacrifice as ultimate evidence of the righteousness of their cause.

Evans's introduction explains her motivations for this study. While a young mother herself, she was struck by an image of the 'Intifada smile': the serene pride of a mother who had just lost her child to martyrdom. Such a response seemed to go against all natural instincts, yet 'the stories of women who publicly rejoice in the death of a child in support of their community have been told for centuries in the Jewish, Christian, Islamic, and Sikh traditions.' She also shows that it has, once upon a time, had a very clear place in Canadian society. This study is a useful, provocative effort to trace these connections.

Evans examines the social construction of the mothers of Canadian soldiers during the First World War and compares it to those of martyrs from religious traditions. She looks especially at the socially appropriate response of the mother of a soldier who had been killed. The image she finds is of one not broken and bereaved, but serene, tearless, and proud, the sacrifice of her son in a higher cause testament to the fact that she had raised him well, and testament as well to her own selflessness. It is a disturbing image, but, as she shows, also widespread enough to be iconographic. Evans discusses the importance ascribed to the maternal bond and shows how this response has been used politically to rouse other members of a society to stronger efforts in pursuit of a common cause.

The major focus of the book is on the Canadian experience, specifically during the First World War. Evans examines the widespread recognition of it as a 'holy war' fought in the name of Christian, democratic, and pacifist ideals. She shows how mothers were encouraged to serve as recruiting agents for their own families, and how their stoic responses to their children's deaths were publicized to shame others into their own, albeit lesser, sacrifices. She discusses the way that the limited franchise granted to women in 1917 was based not on war service, as is popularly thought, but on the notion of maternal sacrifice, and the subsequent sense that these new voters would support conscription and Borden's Union Government. Evans goes on to discuss how notions of maternal sacrifice and bereavement have shaped both war memorials and Remembrance Day ceremonies after the wars.

The generalized, cross-cultural focus has weaknesses as well as strengths. There is a sense of incompleteness at times; the emphasis on

showing linkages across time means that images have been marked out for inclusion at the risk of a certain loss of context. It is not a long monograph, and carrying a theme forward from the Maccabees to Canadian peacekeepers will result in some overgeneralizations. The effort to include a vast chronological and cultural spread also leads, at times, to some jarring transitions. The discussion of the efforts of the War Graves Committee to shape and control bereavement and the memory of the First World War, for example, slides rather suddenly to peacekeeping and Canada's self-identity as a peacekeeping nation. But this is perhaps a historian's quibble, less significant for scholars in religious studies, where Evans finds her home. *Mothers of Heroes* is a useful, interesting, and provocative study of a personal, yet highly politicized, response to loss, linking grief, patriotism, faith, and memory. (AMY SHAW)

Debbie Marshall. *Give Your Other Vote to the Sister: A Woman's Journey into the Great War*
University of Calgary Press. xxvi, 320. \$29.95

This delightful study of Roberta MacAdams, the first of two women elected to the Alberta legislature in 1917, is a good read. As MacAdams left few papers, the author, Debbie Marshall, displays remarkable tenacity, imagination, and curiosity in tracking down her story. Her technique of interlacing her own research trips in search of the past and Roberta MacAdams's life with the historical narrative works well and displays the trials and adventures of a persistent historical researcher.

Born in 1880 in Sarnia, Ontario, to a middle-class family, Roberta MacAdams grew to be a refined and self-contained young woman, with a traditional view of gender roles in society that her experience in the Great War would change. After high school, as she did not marry at a young age, she attended the Macdonald Institute in Guelph, which grew out of Adelaide Hoodless's efforts to promote domestic science. With this training and at her brother's invitation, Roberta headed to Edmonton, where she taught rural women new skills and helped them establish women's institutes, which she briefly oversaw as their first superintendent. In 1912 she worked as the supervisor of household science for Edmonton's public schools, where she administered a large staff and handled budgets.

But it was her work in the war that made MacAdams a public figure and formed her ideas. In 1916, she was appointed dietitian of the Ontario Government Military Hospital, built in Orpington, Kent. There she budgeted and planned menus and supervised the preparation of about 3,500 meals a day for patients arriving from the front.

Marshall is a talented writer and very good at evoking the atmosphere and issues that were important to men and women living through the

Great War with bits of detail or well-situated excerpts from letters. The role of women in the war was important, and the nursing sisters, ambulance drivers, and other women like Roberta gave care and comfort to the soldiers.

In 1916 the Alberta legislature gave women the right to vote. In preparation for the 1917 provincial election, the government passed legislation that gave soldiers and nurses their own constituency, with two members-at-large to represent them. In June 1917 Louise McKinney was the first woman in the British Empire to be elected to office. The overseas vote was in September. The urgent pressure from Beatrice Nasmyth, a Canadian feminist working in London, persuaded Roberta that she had a duty to the soldiers and to the women making sacrifices for the war back home and that she should run for one of the two overseas legislature seats. Her campaign leaflet with its handsome portrait and slogan, 'Give one vote to the man of your choice and the other to the sister,' did the trick. MacAdams beat twenty male candidates and won the seat. She served for one term, during which she toured the front lines with several female journalists, chaperoned war brides coming to Canada, made speeches in the legislature and to many groups about the sacrifices the warriors were making, and stressed the need for a program of reconstruction at the war's end to help the survivors readjust to civilian life. She also focused her legislative interests on social welfare measures, which included more teacher training, better hospitals, and measures to rebuild society. 'The once-hesitant feminist' at the end of the war 'encouraged women to use their new political muscle to bring about social change.' For a time she directed the home branch of the Soldier Settlement Board in Alberta helping soldiers' wives to adjust to new lives in rural Alberta.

The book ends happily. Although Roberta did not run for re-election, she did marry, had one son, and she and her husband settled on a farm in the Peace River country. Having worked comfortably mostly with men all her life in interesting jobs, she decided to 'walk out of history,' but her legacy was tangible aid and support to rural women in the West, and groundwork for government measures to assist soldiers and their families. (LAUREL SEFTON MACDOWELL)

Laura Brandon. *Art or Memorial: The Forgotten History of Canada's War Art*
University of Calgary Press 2006. xxiv, 168. \$64.95

Art or Memorial is the second volume in the *Beyond Boundaries Series: Canadian Defence and Strategic Studies*, a somewhat unusual home for Canadian art history. (The first was Jack Granatstein's *The Generals: The Canadian Army's Senior Commanders in the Second World War*). But

the author, Laura Brandon, is the curator of Canadian War Art at the Canadian War Museum and has spent many years researching Canada's official war art collections. Those collections now number over thirteen thousand objects, generated primarily through three separate programs: the World War I Canadian War Memorials Fund, the World War II Canadian War Records Fund, and the Canadian Armed Forces Civilian Artists Program of 1968–95.

Brandon grounds her study in theoretical perspectives drawn variously from Marx, reception theory, and more recent studies in social memory and its formation, notably by Pierre Nora and Raphael Samuel. She sets the scene with quotations from two men, the first is Raymond Williams: '[T]he more actively all cultural work can be related either to the whole organization within which it was expressed, or to the contemporary organization, within which it was used, the more clearly shall we see its true values.' Indeed, Brandon explains that, despite the initial impetus to commission war art coming from Lord Beaverbrook, it was successive Canadian governments that caused war art to exist, determined what should be depicted and how, and attempted to control the meanings of the works it commissioned. It should be further noted that all those who have cared for the art, like Brandon herself, are employees of the government of Canada. Government control was effected early on through the promotion of certain types of work, traditional and representational over modernist and abstracted, and even, more recently, by censorship. Artist Allan Harding MacKay received a commission that included a portrait of Colonel Serge Labbé. But the portrait was subsequently rejected by the Department of National Defence, not because of poor quality – tellingly it graces the cover of Brandon's book – but likely because it did not conform to the image that DND wanted to present to the public at that time. 'During the Somalia Inquiry of 1994 Labbé was accused of failing to ensure adequate preparation for members of Canadian Joint Force Somalia, particularly for members of the Canadian Airborne Regiment Battle group.' The work was subsequently accepted by the Canadian War Museum.

Brandon's approach to her topic is both discursive and episodic and focuses variously on specific works (Walter Allward's Vimy Monument) administrative decisions, the role of religious imagery, individual artists (Alex Colville, Aba Bayefsky, Pegi Nichol MacLeod), and major exhibitions in order to illuminate aspects of her arguments. Particularly interesting is her discussion of the role of the First World War for the formation of the Group of Seven's signature style, a style frequently understood to derive its inspiration overwhelmingly from the Canadian landscape. She underscores how significant for A.Y. Jackson and Fred Varley, and through them for the Group's other members, was exposure to the blasted wastes of mud and wilderness created through years of trench

warfare, not to mention depictions of these by British modernist artists such as Paul Nash.

The second quotation Brandon uses to preface her book is from John R. Gillis: "[M]emory work" is like any other kind of physical or mental labor, embedded in complex class, gender, and power relations that determine what is remembered (or forgotten), by whom and for what end.' Thus, apart from the role of government, Brandon teases through several issues – how Canada's war art, despite the best efforts of many, was ignored for years by art historians, the media, and the community, and then achieved widespread public attention. Groundbreaking exhibitions such as 1976's *A Terrible Beauty: The Art of Canada at War* co-curated by Heather Robertson and Joan Murray and Brandon's own 2000 *Canvas of War: Masterpieces from the Canadian War Museum* assisted with this recuperation, but the process was clearly complex, involving shifts in academic and art historical discourse, changing attitudes to contemporary wars such as Vietnam and Iraq, succeeding government-sponsored anniversary celebrations of D-Day, and crucially, the widespread engagement of individuals in such anniversary events. Members of the public had profound reactions to the works in *Canvas of War*, as evidenced through their written responses. The public, which privileged the authenticity of personal experience, viewed the works of art as factual records of events and lived experiences, as opposed to works of artistic imagination. This paradoxically assisted the public 'to remember' events of which they had no prior knowledge. Many respondents thanked the organizers for finally making Canada's war art widely known. But the works displayed were only a tiny fraction (.005%) of the whole, and those calculated to appeal to contemporary tastes. Generating this newfound 'awareness' of the collection therefore involved keeping over 99% of it hidden. Brandon also discusses the ways in which visual art has been treated as historical document, although it sits uneasily within the practice of history.

While there are clearly tensions among factual records, works of art, and the construction of social memory, there is still no reason why works of art, no matter to what degree the product of artistic licence, cannot still function as memorials. So the title of the book, while catchy, presents a false dichotomy. That said, *Art or Memorial* is a very useful work containing all appropriate scholarly apparatus: a detailed list of images including accession numbers, three appendices, notes, an excellent bibliography, and an index. Small black-and-white images are reproduced within the body of the text, and larger images of the same works in both black-and-white and colour appear at the back. *Art or Memorial* constitutes a very important contribution to the scholarship of art history in Canada. It presents a great deal of detailed research by someone with a

deep knowledge of her field and opens exciting avenues for future exploration. (NIAMH O'LAOGHAIRE)

Carole Gerson and Jacques Michon, editors. *History of the Book in Canada: Volume Three: 1918-1980*
University of Toronto Press. xxxiv, 638. \$85.00

National histories of the book have proliferated in recent years, contributing to our knowledge of authorship, publishing, and reading across time and space. In Australia (where this review is being written) two volumes of a planned three-volume national history of the book have appeared. For many scholars, such volumes (the first of their kind) will serve as a useful but temporary summary before they look elsewhere to augment the knowledge they have attained. Increasingly, scholars are looking beyond their national borders to consider the transnational nature of book history by comparing the publishing conditions of nations, examining the export of national literature, and mapping the worldwide movement of authors. This third volume of *History of the Book in Canada* will undoubtedly contribute to knowledge of the economic and cultural conditions of book production and distribution within Canadian borders, but I believe it will also make a significant contribution to the emerging interest in transnational histories of the book.

Covering most of the decades of the twentieth century, *History of the Book in Canada* explores conditions of authorship, publishing, and reading common to other countries, but also isolates the geographical and cultural conditions unique to the Canadian situation. Divided into seven distinct parts, the book opens with a series of essays that investigate the nationalist cohesion and linguistic separation influenced by book production and distribution in a bilingual nation. This leads to more than a dozen examinations of authorship in linguistic, cultural, and economic contexts. An examination of publishing by region, language, and age group follows, concluding with a description of publishing opportunities provided by magazines and newspapers. Publication for distinct readerships is examined in a series of essays that illuminate the publishing conditions found within religious groups, Aboriginal communities, scholarly communities, feminist and radical or alternative groups. The methods of production and distribution are also investigated, revealing the world of Canadian book production and the conditions faced by booksellers who frequently relied on international sources of supply. The volume concludes with a section on the place of libraries in Canadian culture and an investigation of the reading habits of Canadians that covers the evolution of literacy, the consumption of popular literature, varieties of censorship, and several distinct communities of readers.

For someone immersed in investigations of a national literature and book history that has similarities to that described in this collection of essays, the volume offers much evidence for comparison and many suggestions for future study. Because it is far too rich to describe in any detail within the space of this short review, I can only recommend *History of the Book in Canada* to anyone investigating the history of books within the contexts of nation, language, gender, race, publishing, sales, distribution, and reading. The volume offers interesting and well-written case studies across these and a range of other contexts. Some case studies are disappointingly short, but they are well supplemented by an invaluable list of secondary sources. The *History of the Book in Canada* offers more than knowledge of one nation's book history. It provides the influence and hard evidence to reassess other national histories and the encouragement to look beyond national boundaries to a transnational history of books. (ROGER OSBORNE)

Robert J. Sharpe and Patricia I. McMahon. *The Persons Case: The Origins and Legacy of the Fight for Legal Personhood*
University of Toronto Press. xii, 270. \$50.00

Robert Sharpe and Patricia McMahon have made a valuable contribution to the field of Canadian legal history with their study of the *Persons* case. The *Persons* case, officially *Edwards v. Attorney General of Canada*, was the 1920s legal case that dealt with the question of whether women could be appointed to the Senate under the Canadian Constitution. Section 24 of the British North America Act, 1867, provides that the prime minister may appoint 'qualified persons' to the Senate. Until the 1929 decision in the *Persons* case, that category did not include women. Sharpe and McMahon's book thoroughly contextualizes the case and aims to demonstrate its lasting impact.

The book begins with biographies of the 'Famous Five' women who were behind the legal challenge to the exclusion of women from the Senate, focusing particularly on Emily Murphy, whose 'determined efforts' the authors explain were the driving force for the case. From there, the book moves to a survey of the women's movement of the late nineteenth and early twentieth century to set the stage for the case. This is followed by a recounting of Emily Murphy's fight in the political arena for her own appointment to the Senate. Only when her political efforts proved ineffective in securing her own appointment did she turn to the courts. The second half of the book tells the detailed story of the legal challenge itself from the Supreme Court of Canada (where the women were unsuccessful in persuading the Court that they were included in the category 'qualified persons') through to their ultimate success before the Judicial Committee of the Privy Council, an English

body that until 1949 remained the highest appellate court for Canadian cases. In the final chapter, the authors explore the legacy of the case.

The real strength of the book lies in its drawing out the personal, political, social, and legal forces that animated this case. It is a masterful case study in the way these forces interact in complex ways to produce change. Particularly well explored is the impact that an individual can have on a case, whether as a litigant (Emily Murphy) or as judge (Edward Sankey, the author of the Privy Council decision). The book is meticulously researched, drawing on a range of archival material, as well as a variety of secondary sources (though at times I found that too much detail was recounted, such as when the authors spend two full pages describing the social engagements of lawyer Newton Rowell in London while he awaited the Privy Council hearing of the case). Parts of the book will seem basic to anyone who has taken an introductory women's studies or constitutional law course. However, if the book hopes to be accessible to a wide audience with little legal expertise, the elementary treatment of some topics is certainly forgivable. What I find somewhat unsatisfactory is the brief treatment of the legacy of the case. The case raises issues of constitutional interpretation and the relationship between the legislative and judicial branches of government that continue to generate controversy today. The authors could have done more with the parallels to recent Charter cases, which might have contributed substance to what is often an ahistorical and sometimes even hysterical debate about the proper role of courts in the shaping of social policy. This objection aside, Sharpe and McMahon have written an interesting and informative exploration of a case that has had a profound impact on modern Canadian constitutional jurisprudence. (SARAH E. LOOSEMORE)

Leslie Dawn. *National Visions, National Blindness: Canadian Art and Identities in the 1920s*
UBC Press 2006. 456. \$34.95

Leslie Dawn's recent book, *National Visions, National Blindness: Canadian Art and Identities in the 1920s*, offers readers a critical re-examination of many of the key events and players largely responsible for the creation and construction of an essentialized Canadian visual identity. By revisiting several of these events, such as the British Empire Exhibitions at Wembley in 1924 and 1925, the Exposition d'art Canadien at Musee du jeu de Paume in Paris in 1927, and the Canadian West Coast Art, Native and Modern exhibition in Vancouver in 1927, Dawn eloquently portrays how human agency played a crucial role in the development of an accepted image of Canadian identity.

Divided into ten chapters that reflect extensive and commendable archival research, Dawn renders a clear image of how the Canadian

visual and material culture functioned on a transnational level by focusing mainly upon the relationships between Canada and Britain, and Canada and France. Dawn elucidates the complexities of negotiating both a desire for an autonomous, recognizable Canadian artistic identity and a reliance on approval by British and French art circles. Such an undertaking required a highly complex form of censorship orchestrated by the major artistic institutions in Canada, mainly the National Gallery of Canada and its director, Eric Brown, who in turn dictated not only what subjects artists were producing, but also which artists were used to confirm a Canadian visual identity in Canada and abroad. As Dawn notes in the introduction, 'This brief but complex and conflicted period was a crucial time of transition and disruption when the nation was both formulating its own identity and renegotiating who would be granted visibility and a voice on the basis of this identity.'

By offering alternatives to the conventional narrative of national identity, Dawn exposes 'a multiplicity of ambiguities,' which were used to secure a distinct vision of Canada largely represented by the uninhabited landscapes of the Group of Seven. This vision, however, was predicated on the disappearance of Natives from the landscape completely. This 'discourse of disappearance' was strictly policed so that artists such as James Wilson Morrice, W. Langdon Kiln, and Emily Carr's paintings of Natives, which alluded to a Native presence rather than absence, could be concealed from view in Canada and abroad. Such images directly challenged the constructed and unified vision of Canadian identity. As Dawn explains, 'Native Populations had no viable place within the "native" Canadian culture, except as emblems of their own disappearance.' The empty landscape thus became a viable symbol for a new national identity that accounted for lack of a Canadian ancestral or ancient *volk*, which would have proven rightful ownership and entitlement to the land. Dawn, therefore, deconstructs 'a nostalgic and cherished vision of the 1920s,' which he claims still 'lingers within segments of a fragmented Canadian mentality.' *National Visions, National Blindness* is an exceptional contribution to the study of Canadian art and identity. (BRIANNE HOWARD)

Paul Rutherford. *A World Made Sexy: Freud to Madonna*
University of Toronto Press. viii, 371. \$27.95

Surely one of the more interesting questions for thinking about modern societies must concern the implications for social life of the recognition of human sexualities. Recall the uproar when Freud, at the turn of the last century, suggested that children were in reality little sexual polymorphs. And there have been many continued uproars since, and to this day, regarding the sexuality of women, not to mention the other genders – queer, trans, and cross.

Historian Paul Rutherford (the author of well-received studies of Canadian television as well as the lures of advertising) in *A World Made Sexy: Freud to Madonna* here adds his voice to an already distinguished, or at times eccentric, collection of people who have contributed some understanding of the implications of being sexed – which is not exactly the same as being ‘sexy.’ For Rutherford, that is another project entirely, which he terms ‘the Eros Project.’ The Eros Project is part conspiracy, part teleology of the second wave of modernity, and part transnational business using the communication of images to organize desire. Most important, perhaps, the Eros Project served, like much of pop culture, ‘to re-enchant a lifeworld rendered prosaic and dull by the rise of logic and industry.’

A World Made Sexy is organized around a series of case studies. These range from sex museums from Amsterdam to Shanghai, to the theorists of sexual liberation (Wilhelm Reich, Herbert Marcuse, Salvador Dali, Hugh Hefner), with additional case studies of the Maidenform bra, the Barbie doll, and Madonna’s songs and videos. Relevant books are looked at once again, such as McLuhan’s *The Mechanical Bride* (1951), Baudrillard’s *The System of Objects* (1968), and the forgotten work of the neo-Freudian Ernest Dichter, a German Jewish refugee from the Nazis, who became, once safely in the United States, the founder of motivational research.

Rutherford’s privileged interlocutor, however, is the Michel Foucault of the first volume of *The History of Sexuality* (English translation, 1978) and his other writings and interviews of the time. Here, Foucault rejected the idea of sexual repression supposedly coeval with the rise of bourgeois society and spoke instead of an ‘incitement to discourse’ on sexuality by the modern will to knowledge – (‘la volonté de savoir’ being the book’s original French title). ‘The essential thing,’ Foucault had written, ‘is ... the existence in our era of a discourse in which sex, the revelation of truth, the overturning of global laws, the proclamation of a new day to come, and the promise of a certain felicity are linked together.’ In a word, the Eros Project.

Rutherford’s is an attempt to extend and, to some degree, criticize Foucault, although the criticism is gentle. How much it is an extension of Foucault except by emphasizing more the economics of both the sex biz and particularly the uses of sexuality by advertising is another question. Rutherford does note oddly that his Eros Project is only one of a number of stories that could be told about sex in the twentieth century, although he is vague about what these might be, other than referring to ‘the sexual revolution’ or ‘the AIDS tragedy.’ Although *A World Made Sexy* makes a brave effort to fill in the post-1900 data that Foucault was never especially interested in doing, Rutherford does agree that by the 1960s the processing of sex had become exactly what Foucault had said it was all along: a discourse. No more, no less.

One final remark. This is a book that could have greatly benefited from photograph illustrations, and it is a sad comment on the economics of Canadian academic publishing that there are none. (MICHAEL DORLAND)

Edward Shorter and David Healy. *Shock Therapy: The History of Electroconvulsive Treatment in Mental Illness*
University of Toronto Press. xiv, 382. \$45.00

Historians of modern medicine tout the rise of scientific medicine, especially noting its remarkable and recent successes in treating disease. Examinations of these studies also reveal the scarcity of attention paid to mental illness. Edward Shorter and David Healy suggest a possible reason for this oversight in their recent book, *Shock Therapy*. 'We still know neither what causes mental illness nor how to cure it.' Their fascinating depiction of the history of electroconvulsive treatment (ECT) and its role in the development of mental therapies addresses the unknown history of ECT and, at the same time, marks a welcome contribution to the history of mental illness.

Part of the problem confronting mental illness is its inherent and two-fold intractability. First, unlike therapies tied to the biomedical model of disease, medical therapies for the mind are plagued by the unknown causal etiology of mental illness. Neuroscience may reveal how the brain works, but the source of disease is more problematic. Second, mental illness is rife with terms notoriously resistant to precise and localized explanations. For example, melancholic depression, manic behaviour, catatonia, schizophrenia, and anxiety are difficult to demarcate or to define with certainty.

Nevertheless, mental illness afflicts many people and, thus, has always been a target of medical practitioners. Not surprisingly, and absent precise theoretical models for disease, physicians have adopted empirical treatments assessed primarily by their efficacy. Convulsive treatment, 'an important, responsible, and reliable therapy that deserves to be more widely used' is one such approach. Shorter and Healy trace its development from Constance Pascal who, in 1926, suggested that mental illness resulted from a 'mental anaphylactic reaction,' an early claim to its somatic nature and severity. Manfred Sakel provided the first strategy to counter the reaction through the use of an insulin-induced coma in 1934, with considerable success. At the same time, Laislaus Meduna created the notion of 'shock therapy' as a therapeutic convulsive state, eventually selecting Metrazol as his causal drug of choice. In 1935, he published Metrazol's startling results for treating schizophrenia. Then Ugo Cerletti, when confronted with a recalcitrant schizophrenic patient in 1938, resorted to the use of electroshock, and ECT was born. Picked

up almost immediately by equipment manufacturers, ECT therapy quickly replaced insulin and Metrazol, spread throughout Europe, and crossed the Atlantic just as the Second World War broke out. It then became the major therapy in hospitals and psychiatric clinics to treat a wide range of mental illnesses. Even psychoanalysts, reluctant initially to embrace ECT, soon accepted the treatment, which then became the 'secret love of psychoanalysis.'

Similar to many medical therapies, there were problems along the way. The induced seizures sometimes caused bone fractures among patients. Others complained of memory loss. While these problems were soon remedied, ECT found itself competing with the rise of psychopharmacology in the early 1950s, it was greeted with hostility by skeptical psychologists in the 1960s, and it was attacked by an anti-psychiatric movement associated with the cultural upheavals of the 1960s and 1970s. Eventually, ECT disappeared from teaching hospitals, mental institutions, and psychiatric centres, becoming a treatment of last resort by the 1980s. The real story here, however, is the rise of the drug industry, with well-financed companies, a host of specific drugs, and a public that associates modern medicine with modern drug therapy. Shorter and Healy conclude the narrative with ECT's recent renaissance due to the increasing awareness of 'treatment-resistant' mental diseases and the rise of neurological syndromes associated with drug therapies. As they state, ECT thus remains a highly effective treatment.

The history of ECT needs to be told, and this is a good read. But the authors' advocacy sometimes gets in the way of historical fidelity. For example, they provide a startling claim that 'the intellectual class decided that ECT was really a bad idea,' using evidence from movies, selected writers, and the media that led to ECT's demise. But the argument is more reminiscent of conservative political critiques of alleged elites than it is of a strong historical claim. After all, during this same time the drug industry offered a panoply of specific treatments, and modern medicine suggested new explanations for mental disease treatment, targeting neurotransmitters. Given the public's almost naive trust and acceptance of modern medicine, even during the tumultuous sixties, it seems these explanations for the rejection of ECT are more compelling than resorting to blame the hackneyed and amorphous 'intelligent class.'

In a related manner, they seem to overlook ECT's inherent problem at the end of the twentieth century. As they claim, 'ECT was not derived from a theoretical framework; it simply worked, and no one knew exactly why.' This empirical approach to medicine could not compete with the more scientific biomedical trend in psychiatry, emphasizing neurotransmitters that could be modified by specific drug therapies. If the authors had offered epidemiological evidence for both the success and failure of drug therapy vis-à-vis ECT at century's end, perhaps the

reader would have come away with a better awareness of why medicine still needs the empirical tradition.

As they acknowledge in the book, Shorter and Healy are advocates for ECT. But this does not prevent them from writing an important book on the history of a poorly understood mental health therapy. The book should find a ready audience among historians of science and medicine, and it should become a resource for courses on the history of modern medicine and mental health. (KEITH R. BENSON)

Norman Smith. *Resisting Manchukuo: Chinese Women Writers and the Japanese Occupation*
UBC Press. xvi, 199. \$32.99

This book is at once a history of Chinese literary life during the fourteen years (1932–45) of Japanese rule in the northeastern colony of Manchukuo, and a prosopographic study of the literary careers and personal lives of seven Chinese women writers who lived in Manchukuo: Dan Di (1916–92), Lan Ling (1918–2003), Mei Niang (b. 1920), Wu Ying (1915–61), Yang Xu (1918–2004), Zhu Ti (b. 1923), and Zhuo Di (1920–76).

Based on often-rare primary sources in Chinese, the book provides unique insights into the as yet poorly understood topics of Chinese cultural production and social life in Japanese-occupied Manchukuo. It also reveals the tenacity and broad geographic reach of 1920s May Fourth cultural ideals and the fate of some of the ‘new women’ who imbibed them. The story of these seven women writers further exposes poignant ironies of not only colonial but modern Chinese history. As writers, these women were able to work and publish in Manchukuo because of the misogyny of the Japanese regime: dismissing women’s writing as trivial for much of the occupation period, the authorities unwittingly opened up a space for female literary production. Although the women authors used this space to criticize the Manchukuo regime harshly – if often indirectly – they were later condemned as traitors by the communist authorities in both the anti-rightist campaign of the late 1950s and the Cultural Revolution (1966–76). Vilified for their status as published writers under Japanese rule, they were further denounced for allowing the ‘enlightenment’ ideals of the May Fourth movement – feminism and individualism in particular – to overwhelm the nationalist and socialist ideals of anti-imperialism and class warfare.

The first three chapters of the book provide the context for the study and include a detailed examination of Japanese colonial rule in Manchukuo, a sophisticated treatment of comparative collaboration, and an introduction to the geographic and literary landscape of the occupied region. Chapters 4 to 7 collectively examine the lives and writings of the seven women and analyze the prominent themes in their literature:

endurance, love, sex, darkness, pessimism, and disorder. The final chapters assess the women's often tragic post-occupation lives and the value of their legacy for the study of Manchukuo.

The book is well written and the main argument clearly, if repetitively, articulated. This repetition is partly a result of the way the book is organized – by often overlapping themes rather than individual authors – which lends itself to the reiteration of the main theses. There are clear benefits to examining the seven women writers as a cultural and social group: this approach reveals the range of professional and literary choices open to women in this time and place, and provides insights into how women of their generation at once resisted and realized – on their own terms – the conservative ideology of good wives and wise mothers. At the same time, however, we often lose the thread of an individual woman's life as careers, personal choices, and literary works are woven into a composite whole.

A looming question is the intrinsic literary value of these women's writings. Did they create enduring literary works expressive of broader human truths? Although the author often relates their situation to that of other better-known women writers such as Xiao Hong (one of the most famous writers from Manchuria who lived in exile during the Japanese occupation), Ding Ling (who was also persecuted by the communists for her 'bourgeois' adherence to feminists ideals), and Zhang Ailing (who wrote allegedly apolitical tales of life in occupied cities), he does not directly address this question. He has rightfully and forcefully reclaimed these women's stories for history, but can the same claim be made for literary history?

The book is generally well edited, although the lack of Chinese characters is a great lacuna for scholars in the field. While the range of Chinese materials cited is impressive, it's unfortunate the author did not use Japanese sources especially since, in addition to working closely with Japanese cultural and political authorities in China, a number of the seven women writers studied and lived in Japan. *Resisting Manchukuo* will, nonetheless, be an extremely rewarding read for those interested in Manchukuo, the Japanese occupation, and women's writing in modern Chinese history, and to those exploring broader questions of culture in the context of collaboration and gender and colonialism. (JOAN JUDGE)

Patricia E. Roy. *The Triumph of Citizenship: The Japanese and Chinese in Canada, 1941–67*
UBC Press. x, 390. \$32.95

This is the third instalment in Patricia Roy's trilogy on the experiences of Chinese and Japanese immigrants and their descendants in Canada.

While British Columbia was the focus of her first two volumes, this book's treatment of their story during and after the Second World War adopts a national perspective, not least because of the well-known displacement of Japanese Canadians from their centres of settlement along the BC coast. The book is not a systematic comparative history of all aspects of the two groups' fortunes during this period, however. Instead, Roy concentrates on the interrelations between politics and (largely white English-Canadian) public opinion and how these shaped and reshaped attitudes towards her two groups of study and, ultimately, the place of 'race' in Canadian immigration policy and notions of citizenship. Through the use of a wide range of sources (mainly provincial and federal departments' records, private papers of politicians, newspapers, and associational records), she thoroughly and effectively charts the long trudge towards full citizenship for both Chinese- and Japanese-Canadians that ended only in 1967 with the introduction of an immigration policy in which race was no longer a consideration.

Of the seven main chapters, five concentrate on Japanese Canadians, and for understandable reasons. The first half of the book traces a rising climate of fear among white British Columbians about the possible arrival of Japanese bombs after the fall of Pearl Harbor, Singapore, and Hong Kong, which in turn translated into a general atmosphere of hostility towards the Japanese residents of the province and their locally born descendants. Long-held white assumptions about the 'British way of life' and the 'Oriental mind' now mixed with accusations of disloyal 'fifth-column' activity, eventually resulting in the upheaval of the Japanese to the provincial interior and points further east. While a grudging acceptance of the Japanese was the norm in their new locations, Chinese-Canadians' wartime experiences were far less dramatic, and their wearing of national buttons in public served further to convince the majority that not all 'Orientals' were the same.

With the cessation of hostilities, a new Canadian Citizenship Act granted Chinese Canadians the vote and in 1947 repealed the 1923 act banning immigration from China. In 1949, Japanese Canadians regained the freedom to move within Canada. New conceptions of citizenship and human rights and a general revulsion of racist Nazi ideology did not immediately herald a new era of civic inclusion for the Chinese and Japanese in Canada, however. Even with Canadian citizenship, they could not sponsor as wide a range of relatives as could white Europeans, and those stranded in Asia during the war with family members in Canada had difficulty returning. These frustrations, and the political efforts made to counter them, are recounted in the second half of the book. In an effort to improve conditions for family reunification, tireless Chinese lobbyists such as Foon Sien contended with persistent fears of a new 'flood' of immigration from Asia (not helped by

newspaper headlines of Chinese immigrant racketeering in 1960), while economic prosperity in postwar Japan reduced the attractiveness of Canada as an emigrant destination. Though these later chapters highlight increasingly liberal attitudes and sympathies towards the Chinese and Japanese by white Canadians and their politicians, a mixture of caution and inaction by successive governments clouded prospects for immigration policy reform. 'Opening the gates' could still be seen as problematic, and Roy's use of political cartoons is suggestive of how politicians' instincts did not always gel with more widely held opinions. But politicians were not the only influential state-based actors in this regard. As Roy notes, officials in the Department of Immigration 'did not share the same liberal ideas as the politicians,' offering useful insight on how long-held visions of a white Canada enjoying 'British-style' freedoms were not easily turned around. These bureaucratic dimensions of the history of Canadian immigration policy emerge as factors of some significance and merit further investigation. In the meantime, Patricia Roy is to be congratulated for completing her trilogy with a volume that is both exhaustively researched and accessibly written. (WILLIAM JENKINS)

Cynthia Toman. *An Officer and a Lady: Canadian Military Nursing and the Second World War*
 UBC Press. x, 262. \$32.95

Published in the series Studies in Canadian Military History in association with the Canadian War Museum, Toman's book includes five chapters, twenty-nine photos, seven tables, and an index. Based on twenty-five personal interviews and thirty previous interviews with nursing sisters, archives, 1,145 military records, and audiovisual collections, this book is the result of considerable and meticulous work, a true gift to the nursing profession. Yet it is a real pleasure to read with its moving passages and revealing humorous anecdotes.

We first discover how underemployment associated with the Great Depression pushed so many civilian nurses to rush to enlist; military nursing was offering regular, full-time, and decently paid work. The author's analysis also shows that, contrary to what had been suggested in the literature, this rush was not responsible for the Canadian nursing shortage of the 1940s. Toman convincingly demonstrates how the Canadian armed forces constructed the nursing sister rank as a unique all-female military force performing women's work (nursing) as opposed to men's work (combating). Nurses were selected, trained, and supervised to behave both as officers and as ladies. As officers, at least twelve of them died while on active duty, two were made prisoners of war in Japan, and many more were injured or exposed to occupational

hazards such as malaria, lice, scorpions, and toxic substances. As ladies, they were expected to participate in social events such as dances at headquarters as part of their duties to boost the soldiers' morale, and could be subjected to sexual harassment.

Toman reveals how military nurses facilitated the expansion of medical technologies (particularly blood transfusions and the use of penicillin) and nursing within the armed forces. Nurses also assumed expanded roles and took on some of the responsibilities of physicians and orderlies whenever these health workers were unavailable or 'whenever those expanded roles reinforced their value to the larger military-medical system.' Having experienced an unusual degree of professional autonomy on the front lines, very few military nurses engaged in hospital practice after the war; the vast majority of those left nursing, and the ones who remained in the profession avoided the resumption of traditional roles. Also, most nursing sisters seem to have accepted the temporary nature of war work, considering this experience as a relatively brief stage of life prior to marriage. Yet the author states that 'all of those interviewed for this research counted their military service as one of the highlights of their lives.' Filling a gap left by feminist and anti-militarist historians, who have contributed to represent military nurses as either stereotypically female or oppressors within the military system, Toman reveals some silenced truths such as derogatory treatment and remarks from British nursing sisters who regarded their Canadian counterparts as 'colonials,' power struggles within military medical units, alcohol abuses, and loose sexual behaviour.

Although written from a feminist perspective, this book does not develop a central thesis; rather, it describes with nuance how at least 4,079 civilian nurses were selected and transformed into military nurses and how gender intersected with class, ethnicity, and race in the process. It documents the multiple aspects of their exceptional experience: personal, social, professional, and military. (NICOLE ROUSSEAU)

Jennifer A. Stephen. *Pick One Intelligent Girl: Employability, Domesticity and the Gendering of Canada's Welfare State, 1939-1947*
University of Toronto Press. x, 300. \$29.95

Much of the subject of this book, the mobilization of women in the labour force and military during the war and their demobilization after it, is well known. This monograph examines the policies behind this process in much greater detail, and the role of the women's division of the National Selective Service and women administrators in the National Employment Service (NES) in contributing to and implementing government policy. The most original contribution of this monograph is Stephen's examination of the application of psychology to surveying

the labour force, testing applicants for aptitude, and screening females in order to train them to do work they had never done before, and to ensure their respectable behaviour, particularly in the military, as the Canadian Women's Army Corps was being scrutinized by the public. Later such policy approaches were aimed at getting women to adapt to the new postwar economy when they were not needed or wanted, and to encourage them to take on domestic service jobs (which failed) or traditional female jobs, or to retreat from the market to embrace motherhood. But just as early in the war, women's employability had been widely scrutinized as a key factor in averting the labour shortages emerging in essential industries, at the end of the war, women's postwar employment was shaped by emphasis on domesticity, while access to training and employment was more limited for women than for men.

This study discusses the trend of applying social science techniques to labour policies without indicating what the reaction was of the women being tested and evaluated. Stephen talks about the race, class, and gender bias of these administrators but does not evaluate the relative importance of these categories. This reader was struck by administrators' obvious class bias in particular, which perhaps explains why this generation of workers were organizing unions in their hundreds of thousands, were striking for better pay and working conditions, and at least rhetorically were refusing to return to Depression days after a war for democracy. They sought a new social status and respect. The prevailing ideas about gender by both male and female federal bureaucrats Stephens describes as 'liberal maternalism,' which recognized some limited rights for women without challenging the centrality of the domestic role as wives and mothers in women's lives. The apparent 'racism' of administrators, except in obvious cases like the Japanese, seems overstated, in that 1940s Canada had a much less diverse population than today. But such nuances are absent in this study with its broad strokes.

Finally, the book's style is turgid with words such as *discourse* over-used, and its conclusion is not conclusive. We learn little about the women advisers to the federal government such as Fraudena Eaton and Margaret McWilliams, somewhat more about Olive Ruth Russell, and almost nothing about the women whose working lives preoccupied them. It is neither an analytical study using data to evaluate the impact of the work of these paternalistic female bureaucrats, nor a lively narrative about either the role of these middle-class women or the response of the diverse throng of women enthusiastically joining the labour force and the armed services when government called for their participation. This reader was pleased that the feisty female industrial workers at the end of the war refused categorically to work as underpaid domestic workers despite government pressure, though female bureaucrats expected them to do so. Moreover, despite some programs of the NES at

the end of the war, it was probably better for women that the federal government decided to have local communities through their employers, unions, and employment offices resolve the postwar employment situation. This book notes a trend towards implementing new personnel policies, but it is never clear how significant these approaches were. In the postwar period, most women made their own decisions about what to do, and whether disappointed or not at the lack of postwar opportunities, at least in this way they maintained pride in their wartime work, their new skills, and their new level of independence. Most did become long-time wives and good mothers, but the prevailing views of 'liberal maternalism' and 'the family wage' were transformed into 'second-wave feminism' by their daughters for good reason. (LAUREL SEFTON MACDOWELL)

Malek Khouri. *Filming Politics: Communism and the Portrayal of the Working Class at the National Film Board of Canada, 1939–46*
University of Calgary Press. x, 281. \$34.95

This book argues that the Communist Party of Canada (CPC), under its various designations – the Workers Party of Canada, the Progressive Unity Party, the Labour-Progressive Party – exerted genuine influence over representations of the working class in films of the National Film Board (NFB) in the years 1939 to 1946. The contention is hardly surprising, given the international situation, the sequelae of the Great Depression, the often heroic image of socialism, and the sympathies of some within the NFB. Indeed, a highly similar situation has been documented in Hollywood, and one could find more militant attitudes in many European film industries.

Khouri's book points, however, to some larger issues and problems. The author is naturally impelled to supply considerable background information about the history of Canadian communism, its organization, shifting political judgments, etc., much of which will be unknown to readers. This information, however, does not always sit easily in a book concerned with *film* rather than *politics*. This may be a difficulty of all similar projects. The book, therefore, adopts a bipartite structure with information about the CPC set alongside thematic film analyses. Since a party's strategy rarely finds immediate expression in the next day's films, the book implicitly asks, how do we move from a particular political judgment to a particular filmic representation? Indeed, given the atmosphere of the NFB where political oversight is exercised alongside competition for funding and resources, incompatible story ideas and film projects, conflicting personalities, and so on, the path from political sympathy to sympathetic portrayal is further obscured. Hence, one may ask whether the portrayals of the working class under discussion were the result of empirically verifiable communist influence or of a more

generalized leftist sentiment not specifically connected to the CPC and its project.

One might also question the book's view of communism. By the late 1930s, the nature of Stalinist totalitarianism was beginning to be clearly understood. Indeed, at the Nuremberg trials, Telford Taylor despaired of obtaining anything resembling a fair judgment from the Soviet judges, so degraded did he believe the Soviet legal system to have become. Likewise, Churchill and Roosevelt may have negotiated with Stalin, but they were hardly fans. News of artificial famines, disappearances, the gulag, and forced relocations was available. The point, however, is *not* that Khouri's book should now dutifully denounce Stalinism; it is that from the present-day perspective, to find no acknowledgment of these events is disconcerting. The absence of acknowledgement makes it difficult to understand why some were reluctant to embrace a socialist project or why others opposed it so vigorously. There was a very broad range of nuanced opinion (perhaps even reflected in NFB portrayals of the working class) that may elude us in the absence of the full record.

The book relies on *thematic analyses* of films. This means that it selects particular representations of interest and judges their 'orientation' within a given film. It asks if the representations are 'progressive' or 'regressive,' and, sometimes, whether they meet current attitudes. While the author is certainly to be awarded a medal of merit for actually watching such nail-biters as *Wartime Housing*, *Subcontracting for Victory*, and the ominous-sounding *The Organization* (dealing with workplace safety), the process of thematic analysis itself deserves attention.

There is no reason *not* to select specific themes from within a book or film or stage play and then assess their degree of progressivism. The problems lie in knowing whether the theme selected is the most relevant in a given text, how coexisting themes inflect it, and how the determination of 'progressivism' is achieved. Alas, the book provides no *method* that would guide the process or show its applicability beyond the selected body of film.

One looks forward to future work on this and similar topics that will refine the methodological issues and expand the focus of analysis. (PAUL ATTALLAH)

Serena Keshavjee, editor. *Winnipeg Modern: Architecture, 1945–1975*
University of Manitoba Press. xii, 292. \$44.95

The first, and therefore welcome, book about mid-century modernism in Winnipeg begins on a surprisingly unwelcoming note. 'Sour' summarizes the first essay, by social historian David Burley, who describes a city that could get nothing right. According to Burley, there was no opportunity to

revive a city centre frayed by three decades of war, economic bust, and labour strife that Winnipeg couldn't flub; no challenge in the way of public housing it could successfully rise to; no megaproject it would refuse to entertain, even one requiring the storied crossroads of Portage and Main to be sacrificed to an underground shopping concourse. (The corner was erased, the concourse never built.) Every wrong that befell Winnipeg after 1945 is laid at the door of high-handed modern planning.

Mercifully the following seven essays are more upbeat, although the book's graphic design in shades of grey might suggest otherwise. A vivid exception is photographer Martin Tessler's documentation of surviving modernist structures, some still in their original state, others renovated or under renovation. The range of architectural expression, from the calm Miesian order of Winnipeg International Airport to the Japanese-inspired wood detailing of Rae and Jerry's Steak House and the jaunty little Bridge Drive-in where you can still grab a sundae, shows modernism at mid-century to have been anything but monotonous, anonymous, or dull.

Nor was it resistant to history or place-making, as art historian Serena Keshavjee, the editor of *Winnipeg Modern*, argues in her essay on Centennial Hall at the University of Winnipeg, a downtown campus. The building was the brainchild of a young local architect named Lewis Morse, who sold the firm charged with the university's expansion on a 'groundscraper' – a low, transparent, glass and steel structure to be erected over and around two existing buildings, thus creating a variety of in-between and up-above spaces that could be programmed and reprogrammed as needed. Keshavjee calls it a 'mini-city in the core of a bigger city' – complete with streets, courtyards, and super-graphic arrows guiding circulation – and claims it anticipated Centre Georges Pompidou, which speaks the same hi-tech language in the name of accessibility and democratization. Centennial Hall opened to international fanfare in 1972. By that decade's end, Keshavjee laments, it had been so shamefully neglected and altered that, instead of revitalizing the downtown as intended, it had become its shabby likeness.

One valuable service performed by *Winnipeg Modern* is the attribution of buildings to their designers, such as Morse, who had previously gone nameless. Kelly Crossman, in a particularly thoughtful essay, singles out James Donahue and David Thordarson. Donahue was the independent Harvard-educated architect and professor who, on behalf of one of the five firms that got all the big jobs in town, designed the Monarch Life Building and the University of Manitoba architecture school, as well as two houses, modest but influential. Thordarson, who worked for Green, Blankstein, Russell, especially admired the creamy Manitoba limestone mined in Tyndall, a traditional material, which he put to strikingly to

use in the Elizabeth Dafoe Library, the Norquay Building, and St George's Anglican Church.

Thordarson and Bernard Brown, who had Mies on his mind, were co-designers of Winnipeg International Airport, a landmark of such sophistication it figures large in two articles. Herbert Enns, in a far-ranging piece about the meeting of modernism and the prairies – the former valued light, space, and openness, the latter had them to spare – sees the airport, with its floating mezzanine and 'luminous, artificial-sky ceiling,' as the poetic embodiment of the surrounding prairie landscape; while Bernard Flaman addresses the federally funded public art, inspired by the prairies and commissioned from some of Canada's leading abstract painters and sculptors, that enhanced the airport's now greatly diminished allure.

Two essays devoted, one apiece, to Gustavo da Roza and Etienne Gaboury, round out *Winnipeg Modern*. Mention must also be made of the many mentions of John Russell, the exemplary American-born dean who took the architecture school modern, and made it matter. Russell was a man of international outlook, different visions, and pioneering spirit – the hallmarks of *Winnipeg Modern*, the city, the architecture, and the book. (ADELE FREEDMAN)

Robert Bothwell. *Alliance and Illusion: Canada and the World, 1945–1984*
UBC Press. xvi, 464. \$34.95

Surveys of Canada's external relations are few and far between, the last major work being C.P. Stacey's two-volume study written in the 1970s. Professor Bothwell's detailed overview of Canada's postwar international presence will be welcomed by the declining number of Canadian foreign policy specialists, a field long overshadowed by the race, class, and gender enthusiasms of the modern academic world. At the time of writing, Canadian foreign policy history is no longer taught at Simon Fraser University, the University of British Columbia, or the University of Alberta.

Alliance and Illusion covers the years 1945 to 1984. In the eyes of the postwar Ottawa mandarins, Canada was the pre-eminent middle power and should take an activist role in pursuing a multilateralist agenda. Canada's expectations may have been somewhat of an illusion, and by the late 1960s the country's status consistently declined from identifiable middle power to one of many unrecognizable faces in the corridors of the United Nations. Some in the media and academic world have lamented this decline, but most outside international observers would agree that Canada basically got a 'free ride' through the twentieth century, and whatever identity problems the country faced were of little consequence in the larger world context.

The main postwar issues in the late 1940s – the UN, the General Agreement on Tariffs and Trade, and alliance-making are covered with clarity and sophisticated understanding. One might wish for a more integrated discussion of how Canada's 1947–48 balance of payments crisis was eventually resolved through the expansion of foreign investment and the demands of American cold war mobilization for defence production and strategic materials. This may have been Canada's most significant early postwar success, defining the economic self-interest in relation to American security objectives.

The general Canadian foreign policy themes in the 1950s and 1960s were invariably defined by the cold war: how does the West respond to the communist challenge in Europe, the limited war in Korea, the insurgency in Vietnam, and the Soviet airpower threat across the Arctic? In addition to assuring peace and prosperity, what Ottawa officials really wanted was a voice and meaningful role in resolving the international issues of the day. This may have been somewhat of an illusion, as Bothwell suggests. There are many examples of Canada-snubbing by the 1960s, in particular the American indifference to the Diefenbaker government during the 1962 Cuban missile crisis and the humiliating withdrawal of Canada's UN peacekeepers from the Sinai in 1967.

The turning point in Canada's shift from 'helpful fixer' on the world stage to following a more narrowly defined national interest (the 'new realism') came in the Trudeau years. The author is more sympathetic to the Liberal Party internationalism of the 1950s and takes Prime Minister Trudeau and his advisors to task. Throughout the 1970s the formation of foreign policy descended into the abyss of bureaucratic politics and domestic political considerations, especially the role of Quebec.

The discussion of relations with the United States from 1945 to 1984 assumes much more importance than relations with Great Britain. Here the author does not reference the work of John Thompson and Steven Randall, which casts the American relationship in a larger cultural and social context. On this point *Alliance and Illusion* does not go much beyond conventional military and economic issues, overlooking the connection between foreign policy and immigration, environmental issues, the flows of mass culture, and modern tourism.

On a more positive note, Bothwell offers a compelling analysis of institutional history, the changing roles of Ottawa bureaucracies, and government welfare state priorities in the 1970s. There is also an insightful section on the personalities in key government departments, which is not an area offered in political science texts. For those looking to update their lecture notes there are several amusing anecdotes and asides. This reader particularly liked Henry Kissinger's description of Pierre Trudeau as, 'intelligent, foppish, and a momma's boy.'

The annotated bibliography was useful and will steer students doing term papers in the right direction. It is curious that the author starts with the Korean War and covers only key leaders in the crucial 1945–50 period, not the secondary journal and manuscript literature on specific issues. Perhaps some comment on the most relevant Department of External Affairs volumes would be helpful.

The book ends rather abruptly in 1984. The conclusion does not summarize how the factors determining policy have changed over time, aside from the fact that things get more complex. It is ironic that Bothwell issues his trademark growl about ‘jargon-laden’ prose of political scientists, the community that is now most likely to read his work. If there is still some ink in his inkwell, perhaps this reader will be able to review a sequel before Bothwell’s generation completely disappears from the academic scene. (LAWRENCE ARONSEN)

Richard O. Mayne. *Betrayed: Scandal, Politics, and Canadian Naval Leadership*

UBC Press 2006. xii 279. \$29.95

The story of Canada’s navy during and immediately after the Second World War has been enriched in the last decade with a spate of notable histories, particularly several ‘official histories’ produced by a large team of researchers engaged by the Directorate of History and Heritage, of the Department of National Defence. Richard Mayne, a naval reserve officer, is a current member of that team. His book focuses on a particularly curious turn of events found in the official history but not explored to the same depth. In January 1944, Chief of the Naval Staff Percy Nelles found himself subject to what another Canadian would later term the Peter Principle and moved out of the country to a post impressive in title but with little practical role. Some reward for the man who had been in the job for a decade and who was instrumental in building the navy almost from scratch to the fourth largest navy in the world. No other navy grew as much proportionally as the RCN. No other navy bore as much actual responsibility, except the Royal Navy, for the protection of the vital North Atlantic convoys. Histories and historians have differed in the explanation of why Nelles was treated so unceremoniously by his political masters. Mayne’s account will be considered the definitive account of this particular episode of betrayal, scandal, and politics.

That Nelles was removed after a prolonged run-in with the naval minister, former Nova Scotia premier Angus L. Macdonald, has been well known. The argument concerned the state of the Canadian escort fleet, primarily Flower Class corvettes. Built to plans hastily provided by the Admiralty in London, these little ships became the workhorses of the Canadian and Royal Navy. However, while the Royal Navy continually

modernized and refitted its fleet of corvettes, the Canadian navy had a more difficult time doing so. Nelles and the naval staff were seized with this problem from at least mid-1942; however, Nelles gained the minister's ire apparently for the inability of the Canadian navy to keep up. This has been referred to as the Equipment Crisis of 1943.

Mayne adds much to this basic story to demonstrate that Nelles was working all out to solve these problems but fell subject to backbiting from a group of naval reservists, some of whom had connections in the press and others who used a circle of friends that included the minister's personal assistant, John Joseph Connolly. It is the Connolly connection, revealed through his personal correspondence found at the National Archives, with naval reserve officers such as Commander Louis Audette, that takes this account much deeper than ever before possible. Connolly's drafts of most of the damning correspondence of the minister with Nelles and personal letters to his close group of friends illustrating his desire to see Nelles off are fascinating.

Those less concerned with the details will find this an intriguing account of how Ottawa can work, where groups of friends, the media, and political survival instincts merge, diverge, and merge again to yield policy decisions. Mayne's account is a major case study suggestive of such broad themes, and for that alone is worthy of a wide audience.

But I have two minor quibbles. The Equipment Crisis was unique to the navy, but there are historical parallels. Perhaps the most striking is the First World War Ross Rifle controversy where equipment, ministerial competence, and the imperial connection were similarly involved, but Mayne does not make the connection. The second is the author's occasional comments on the loyalty of the naval reservists who agitated for change in Ottawa. What could be described as disloyalty could also be portrayed as forthrightness unbehaving to rank or careerism. The reserves bore the operational brunt of the campaign. That in their frustrations and eagerness they could grow impatient with the rational bureaucratic staff processes of Ottawa and agitate for reform with powerful friends should be seen as rather normal in a mass democracy that relies on reservists to fill the military's ranks in times of war. Was their subterfuge disloyal? Did they owe loyalty to their men, their minister, or their nation? Such questions strike at the heart of civil-military relations in a modern democracy. Mayne does not plumb the depths of those issues but I'm sure the 'conspirators' would defend their actions as loyal to the cause(s). There is a lovely irony in the fact that today all naval reservists who work at the naval reserve headquarters in Quebec City should reside in a barrack block named after one of those co-conspirators, Louis Audette. Having known the man, I can hear his cheeky laugh now. He too would recommend Mayne's book. (MICHAEL A. HENNESSY)

Rita Watson and Menahem Blondheim, editors. *The Toronto School of Communication Theory: Interpretations, Extensions, Applications*
University of Toronto Press. viii, 366. \$32.95

'If life were only like this,' Woody Alan sighs in *Annie Hall* when Marshal McLuhan comes to his aid to prove that a Columbia University instructor, who pontificates behind him in a movie line about McLuhan's work, knows nothing about it. I was reminded of that scene when facing, in the present volume, such questions as: living in this Internet age we cannot help but wondering, what would Innis have to say were he to live today?

Watson and Blondheim bring together essays on the contributions of University of Toronto economist Harold Innis and literary scholar Marshal McLuhan to the study of the social effects of media technologies – attempts at 'domesticating Innis' and 'articulating McLuhan.' My general feeling throughout has been that, had the two Toronto professors made an appearance at the conference on which this volume is based, as in *Annie Hall*, they would have probably advised the participants to avoid such an attempt. For Innis's meticulous tracing of the relations between tangible means of communication and the development of civilizations, empires, and nations, and McLuhan's ideas on the effects of print and electronic media on human cognition and culture cannot be easily applied to today's new media without replicating Innis's expansive level of historical analysis or McLuhan's creativity and without serious recognition of the Canadian legacy informing both men's work.

This legacy comes to bear in the articles by Menahem Blondheim, who traces Innis's interest in communication to his early studies of Canadian staples such as the fur industry and the cod fisheries, and Ruth Katz and Elihu Katz, who show the effect of McLuhan's agrarian romanticism on his preaching of the virtues of community. Once the volume turns to 'applications,' however, we find ourselves in the familiar realm of academic papers in which ideas rooted in profound historicism are turned into theoretical abstractions of greater or lesser value. I could not agree more with Paul Frosh, in his contribution to this volume, when he claims that the treatment of Innis's work as a 'hinterland' is a missed opportunity to the reinvigoration of communication theory. The same can be said about the turning of McLuhan's work, largely by his own making, into a set of over-used slogans and metaphors. At the same time, this volume makes a contribution in pointing at the intellectual benefits we may gain from revisiting the two Toronto thinkers in our efforts to understand the new media environment, if we do so critically and ingeniously.

A case in point is Rita Watson's article, which uses McLuhan's directive to look at the impact of changes in media of communication on individual cognition and social life. She claims, however, that McLuhan's arguments about the hierarchical bias of literate societies, which he expected to be restored by

electronic media into the mode of traditional oral cultures, have been based on unexamined assumptions about the process of communication. Replacing these assumptions by a cognitive pragmatic model that problematizes the communication process, she shows that the consequences of a written medium are not absolute, and that the Internet, and computer technology in general, may thus not be seen – as they often are – as replacing the written word but rather as supplanting it. As she puts it, ‘You can’t surf the Internet if you can’t read the commands and other information on the screen.’

In other words, many questions asked today about the consequences of new media can be answered by following the Toronto school’s directives as long as its incumbents’ ideas, which have often been expressed in ‘fixed, ungeneralizable, code-specific terms,’ are critically examined and innovatively updated. (MICHAEL KEREN)

Karen S. McPherson. *Archaeologies of an Uncertain Future: Recent Generations of Canadian Women Writing*
McGill-Queen’s University Press 2006. xx, 303. \$80.00

Written at the dawn of a new millennium, ‘in a world of risk whose future is at best uncertain,’ *Archaeologies of an Uncertain Future* examines how recent women’s writing in both Quebec and English Canada uses different types of ‘archaeology’ (memory work, alternative histories) in order to confront the past and present, in their narratives, and imagine the future. While in the work of Margaret Atwood, Madeleine Ouellette-Michalska, and Daphne Marlatt, McPherson analyzes the breaking down of the opposition between history and fiction and the need to foreground women’s unwritten history (introduction); in her reading of Quebec writers Madeleine Gagnon, Diane-Monique Daviau and Geneviève Amyot, and Canadian Betsy Warland, she explains how these writers forge a new language of grief that takes writing as its ultimate consolation, returning and reconnecting the griever to the larger community (chapter 1). A lengthy discussion of the inadequacies and the redemptive possibilities of memory in three novels by Louis Dupré, Joy Kogawa, and Anne Michaels respectively (chapter 2) is followed by an in-depth and exhaustive reading of the apocalyptic vision in the oeuvre of Marie-Claire Blais (chapter 3) and an exploration of how Nicole Brossard’s *Baroque d’aube* challenges the frontiers of ‘reality,’ suggesting ‘unprecedented ways of beginning to conceive of a future.’ McPherson concludes that these Canadian and Québécois women writers share a number of themes and preoccupations surrounding the question of writing, memory, the loss of the mother figure, the link between past and present, and the fear of an uncertain and increasingly violent future.

Despite its detailed and thoughtful analyses and its solid – albeit under-exploited – theoretical framework (Michel Foucault and feminist critics

Catherine Keller and Lee Quinby), *Archaeologies of an Uncertain Future* leaves the reader unsatisfied on several accounts. Although the book purports in the introduction to contribute to rethinking the literatures of the Americas in the way that they 'embrace national pluralisms, recognize permeable and shifting borders, and promote cross-cultural identities' and to 'considering Québécois and Canadian literatures together' (which the author argues is less common in today's critical landscape), it does not end up pursuing either of these endeavours in ways that would have contributed to the overall project. While it may be true that recent work by women authors in both Canada and Quebec has made effective use of historiographic meta-fiction to 'recount the losses, secrets, absences and gaps in women's stories,' no doubt the same is true for contemporary fiction by women from elsewhere in the English-speaking world and beyond. An attempt to define what is specifically Canadian about the way in which history is used in these texts – such as references to Canadian historical events or to events in Canadian literary history – would have been a welcome addition, the absence of which leads to generalizations and oversimplifications in the analysis of Madeleine Ouellette-Michalska's *La Maison Trestler* when compared to the work of Daphne Marlatt and Margaret Atwood: the motivation to remember and recount in the Québécois text is as much part of the Quebec national project of collective imagining as is it a desire to rewrite women's history. The lack of historical context and the grouping together of both canonical (Joy Kogawa's *Obasan*) and more recent lesser known texts (Anne Michaels's *Fugitive Pieces*) lends an awkwardness to this otherwise thoughtful and carefully written study. McPherson's best moments come when she turns her attention to what she knows best (and what she has studied for a number of years): Québécois authors Marie-Claire Blais and Nicole Brossard. Her detailed analysis of the postmodern territories of these writers in which the 'political and the personal are interimplicated,' 'violence and excess threaten human and planetary survival and generations struggle against the forces of degeneration' captures the 'consciousness of an imperilled future,' which is central to these texts and to McPherson's overall project. The reader regrets that the same attention to detail and thematic coherence is less present in the book's earlier chapters. (KATHERINE ANN ROBERTS)

Hoi F. Cheu. *Cinematic Howling: Women's Films, Women's Film Theories*
 UBC Press. x, 206. \$29.95

Over the last decade, the Women's Film History and Women & the Silent Screen projects, which together comprise one of the main thrusts of current feminist scholarship in cinema studies, have been exploding received critical and historiographical categories. In particular, as so few women directors have become established auteurs with significant

bodies of work, authorship has been up for grabs. Feminist scholars in film history reach out for screenwriters, sources of adaptation, exhibitors, critics, and producers, as well as directors.

While Cheu doesn't acknowledge any theoretical or historiographical debt to these projects, his methodology adopts the explosion of categories that the Women's Film History Project has instantiated. His embrace of 'women's films' includes Disney representations of women characters, extended analysis of Angela Carter's short story that formed the basis of *The Company of Wolves* (dir. Neil Jordan, 1984) and Marguerite Duras' script for *Hiroshima Mon Amour* (dir. Alain Resnais, 1961), as well as the more usual assignment of authorship in mainstream scholarship, director-writers such as Marleen Gorris (*Antonia*, 1996), and Agnes Varda (*Vagabond*, 1985). His choices of filmmakers and cinematic objects of analysis are often surprising, veering beyond the received texts of the feminist canon to include Canadian features by Lea Pool and Barbara Sweete and documentaries by Laura Sky, as well as a relatively unknown text – one of my favourites – *The Goddess of 1967* (dir. Clara Law, 2000).

Cheu's theoretical ballast is equally wide-ranging. His sources include Bhabha, Butler, Cixous, bell hooks, Mulvey (of course, although his interpretation of her construction of 'pleasure' is different from mine and from hers), Spivak, and other usual suspects, as well as the theoretical discourses concerning authorship and its death, the 'butterfly effect' (systems theory), diasporic studies, the male gaze, masquerade, meta-narrative, representation, post-feminism, psychoanalysis, spectatorship, and transcultural identities.

The method of most chapters is to bounce a film text against a theoretical conjuncture. For examples, his treatment of Marguerite Duras's script for *Hiroshima Mon Amour* is juxtaposed against a rehearsal of the history of auteur theory; *Female Perversions* (dir. Susan Streifeld, 1996) is set as an 'update' of the 'feminist aesthetics' of *Riddles of the Sphinx* (dir. Laura Mulvey and Peter Wollen, 1977); and *The Goddess of 1967* is introduced by notes on diaspora, globalization, national cinemas, and post-colonialism. In these introductory comments, as in the readings of the films, Cheu generously offers autobiographical anecdotes and his own opinions of theoretical issues along with observations on current culture (breast implants, family conflict, Hollywood, Hong Kong films, the 'mass culture factory' stereotypes of feminists, traditional Judeo-Christian thought). As this comment may suggest, the text is written in a highly readable and garrulously personal style.

While I was somewhat troubled by the lack of historicity in the treatment of feminist theory (the decades flowing together with neither differentiation nor sense of development of the debates), others may find this bricolage salutary. It surely condenses a complex literature of feminist film theory to some immediately graspable ideas. (KAY ARMATAGE)

Hugh Hazelton. *Latinocanáda: A Critical Study of Ten Latin American Writers of Canada*
 McGill-Queen's University Press. viii, 312. \$80.00

Professor Hugh Hazelton has again established why he is at the forefront of what, to many, would still seem to be a newly emerging field of study: Latin Americans in Canada. Hazelton's latest book, *Latinocanáda: A Critical Study of Ten Latin American Writers of Canada*, is a welcome addition to the expanding library collections detailing the experiences and cultural productions of one of the fastest growing populations in Canada. Organized, as the title suggests, around the lives and works of ten prominent Latin American authors with intrinsic Canadian ties, the book offers much more than the typical biographical sketches and reprinted selections of authors' works found in traditional anthologies. In a presentation that is both enjoyable and informative, Hazelton masterfully weaves the particularities of the human interest stories of each author and his or her most telling words, in English translation, with the enlightened commentaries of an experienced literary critic. In *Latinocanáda* the narratives about each featured author are fascinating accounts of migrations in every sense of the word, from the human rights tragedies that lead to political or economic exile, to the pursuit of life-enhancing experiences such as travelling and studying abroad.

The featured authors and their countries of origin are the poet and novelist Jorge Etchevarry (Chile); poets Margarita Feliciano (Argentina), Alfredo Lavergne (Chile), Nela Rio (Argentina), and Yvonne América Truque (Colombia); novelists Gilberto Flores Patiño (Mexico) and Leandro Urbina (Chile); short story writers Alfonso Quijada Urías (El Salvador) and Alejandro Saravia (Bolivia); and prose satirist Pablo Urbanyi (Argentina). These are authors who, one way or another, have experience being part of Canadian society. Some have reinvented their lives, integrating into and contributing to their adopted communities, while others have strived to maintain the strongest of ties with their former homelands and their cultural institutions.

According to Hazelton, 'The grounds for selecting the authors ... are the actual presence of the author in Canada, the scale of his or her work, and the extent to which it has been previously translated into English.' One nagging question tends to rise to the surface of every anthology featuring Latin American writers in Canada: how are they defined? Hazelton tackles the question head-on: his selection of authors is, indeed, writers originally from Latin America living in Canada. He explains further that 'Latino-Canadian writing thus differs from previous patterns of "immigrant" literatures in that it is – and it will probably continue to be – the product of a steady flow of immigration from a variety of

different nations.' However, what about the cultural production of Canadian-born descendants of Latin American immigrants?

Leaving definitions aside, Hazelton must be praised for the excellent historiographical research detailing the publication experiences of the several generations of Latino and Hispanic immigrants to Canada. From Montreal to Vancouver, from Toronto to Ottawa, immigrant Spanish-language speakers from Latin America or Spain have been compelled by their creative drives to seek out or make up spaces to showcase, share, and critique their own work. Hazelton collects the stories behind these efforts and, in his introduction, retells them in a concise and well-documented narrative. Hazelton himself is, at times, a protagonist in these stories as he directly participated in the creation and publication of literary journals, the most notable being the now defunct *Rupturas* from Montreal. Usually Hazelton was the principal English or French translator of works by writers such as Jorge Etcheverry and Margarita Feliciano, now featured in *Latinocanáda*, a testament to his lifelong dedication to the study and promotion of Latin American writers and their literary creations.

Latinocanáda is the latest tangible effort by Hazelton to promote Latin American literature in translation. More importantly, *Latinocanáda* is a veritable chronicle that traces and documents the history of Latin American literary production in Canada, a compelling fact that guarantees its selection as a primary title on any serious list of essential books on this subject. (VICTOR R. RIVAS)

Michael McKinnie. *City Stages: Theatre and Urban Space in a Global City*
University of Toronto Press. xii, 178. \$45.00

Michael McKinnie's *City Stages* is a groundbreaking book, the first full-length text to treat the complex intersection of theatre, urban policy, socio-economics, and political ideology in what McKinnie terms 'global' Toronto. At first glance such a topic might not seem especially revolutionary: after all, human geographers such as Edward Soja and David Harvey have been preoccupied with the vicissitudes of urban culture for more than two decades. What makes McKinnie's text both unique and valuable is its avenue of approach: it understands the spaces of theatre – both its literal, physical spaces and its imaginary, creative spaces – as integral to civic politics and civil life, integral enough to warrant a specifically theatre-focused study of how Toronto has developed over the last half century into a city shaped by performance. In his comprehensive yet lively introduction, McKinnie lays out the research questions that drove his study along these very lines: 'Was the calculus of *how* theatre in Toronto could be staged informed by assumptions of *where* it could be staged? Did the particular urban geography of Toronto itself play a part

in theatrical production in the city? And, inversely, did theatre play a part in the urban development of Toronto?’

City Stages also intervenes helpfully in what has become theatre studies’ critical preoccupation over the last fifteen years with issues of space and place. As McKinnie notes, despite their often effective use of research by geographers from Soja and Harvey to Henri Lefebvre and Doreen Massey, theatre scholars of space have often resisted full interdisciplinary engagement with the social sciences, unsure how to assimilate the quantitative materials offered by urban geography and political economy into their spatial analyses. While research such as that presented in Una Chaudhuri’s now-canonical *Staging Place: The Geography of Modern Drama* has much to offer critics of theatre and performance in its assessment of how place signifies within the dramatic canon, it also tends to operate on a literary studies or fine arts paradigm, offering close readings of texts and qualitative analyses of performances rather than firmer measures of the relationships among space, politics, economics, and urban planning.

McKinnie’s work bucks this trend. In place of a series of readings of representational space it offers five case studies that explore how Toronto’s theatrical spaces have come to enable particular kinds of civic (self-)representation. McKinnie’s book is organized into two sections. The first, ‘Civic Development,’ explores the building of Toronto’s two downtown cores (at the base of Yonge Street, and at Yonge, north of Highway 401, respectively) as well as its self-proclaimed Entertainment District around the urban ideal of ‘civic theatre,’ a loaded concept whose problematic intersection with commodity consumerism McKinnie parses with tremendous skill in chapter 2. In its second section, ‘The Edifice Complex,’ *City Stages* turns its attention to specific theatre companies and their physical structures – 16 Ryerson Avenue for Theatre Passe Muraille; 12 Alexander Street for Toronto Workshop Productions and, later, Buddies in Bad Times – around which those companies have erected their geo-mythologies. While McKinnie’s first two chapters lay the necessary groundwork for his study and offer something of a God’s-eye-view of the intersection between ‘civic’ and ‘theatre’ in Toronto, it is the chapters in the book’s second half that are truly masterful, containing some of the most nuanced readings of Toronto’s local performance economy I have ever encountered.

City Stages has appeared at a crucial moment in Toronto’s history. With Richard Florida, one of the gurus of contemporary urban geography and the author of the ‘creative city’ paradigm, now ensconced at the University of Toronto’s Martin Prosperity Institute and more than ever influencing decision making at and beyond city hall, the time is ripe for Torontonians to ask what, exactly, they want from their ‘creative city’ in the twenty-first century. McKinnie’s thorough reading of the interpenetration of performance and civic culture in twentieth-century Toronto should

thus be essential reading for politicians, theatre directors, geographers, and performance scholars alike as we continue to build our global, theatrical city. (KIM SOLGA)

David A. Charters. *The Chequered Past: Sports Car Racing and Rallying in Canada, 1951–1991*
University of Toronto Press. xv, 348. \$75.00

Motor sports racing is a collision of modernity: commerce, nationalism, technology, gender, and a host of other familiar attributes. In examining the development of the sport in the post–Second World War period, David Charters's *The Chequered Past* addresses the conflicts that emerged in Canadian car racing between 'race what ya brung' amateurism and money-making professionalism, between small-scale hobby and big-ticket spectacle, and between national and regional visions over racing's evolution. The book largely focuses on the sport itself, the cars, races, rallies, and drivers, and its institutional development. But it also provides some interesting insights into postwar leisure, French–English relations, regional tensions, and the sometimes unhappy sharing of power among international, national, and provincial racing organizations, local clubs, and commercial enterprises.

The book is divided into three main sections, each with five tight chapters. The first part examines the amateur period of Canadian racing, with the emergence of early car clubs and associations, the British influence on the nascent sport, early races and rallying, and the cultural and economic backdrop that facilitated this form of leisure activity. The founding generation of enthusiasts had a vision to promote of Canadians having 'world class' status in the sport, and Charters is very good at recreating the spirit that guided these pioneers. He does so with care and detail, laying out these early days in a tone that borders on paean.

The second part of the book looks at the transition from an amateur pursuit to a commercialized, popular, full-fledged sport. Here we see the emergence of new standards, tracks such as Mosport in Ontario, Edmonton International Speedway, and Le Circuit in Quebec, and young Canadian driving stars Peter Ryan, the country's first Formula One racer (killed in a 1962 race), George Eaton (of the department store fame, another F1 driver), and of course the legendary Gilles Villeneuve. Against this backdrop is the battle over the ongoing commercialization of the sport and its haphazard development in Canada, and Charters is particularly good at detailing the organizational and financial difficulties racing faced in this period.

The third part of the book is about the modern-day spectacle that racing has become. The massive events that accompany Formula One racing or Indy Car racing in Canada, where the races are almost incidental

to the money-fuelled festival atmosphere of thousands, contrasts with the still-practised grassroots racing, where amateurs continue to take to rudimentary tracks with their own patched-together cars. This dichotomy, spectacle vs amateur pastime, endures, and Charters's book gets inside the political and financial machinations that led to such a polarization. The tale ends on a melancholy note with the demise of the Canadian Automobile Sport Clubs, the association that had led and nurtured the sport in Canada since the 1950s, a victim of its own successes in pushing for high-quality, professional racing in Canada.

If there are any quibbles with this useful book, it is that it could have offered a little less, and at the same time a little bit more. The book is narrative-heavy, particularly up to the 1960s, and often dwells on racing minutiae that only a very hard-core enthusiast would appreciate. Yet it seems to zip through the 1970s and 1980s, and only skims over some major events, such as the decline of British influence (and the corresponding increase in US influence) and the emergence of the Toronto and Vancouver Indy races. Moreover, readers would appreciate even more analysis of the implications of car racing's evolution in Canada, particularly if Charters had used this collision of modernity to refract better the interesting parallels between racing's federative status, which mirrored the divergent regional, provincial, and continental pressures and tensions facing the country in the period under study. Here, racing could have been a much more effective metaphor for Canadian political and economic development in the postwar period. (DIMITRY ANASTAKIS)

Janet B. Friskney. *New Canadian Library: The Ross-McClelland Years 1952-1978*
University of Toronto Press. xviii, 284. \$45.00

I read the correspondence between Malcolm Ross and Jack McClelland when preparing an edition of the publisher's letters. Recalling the controversy surrounding the 1978 Calgary Conference (the hundred most 'significant' Canadian novels) and Robert Lecker's jaundiced view in *Making It New* of McClelland's role in the formation of the Canadian canon, I was surprised to discover how often the professor and the publisher were flying by the seat of their pants during the two decades of their very fruitful partnership. There was no hidden agenda and there was no body of ideological assumptions about what would and would not go into the New Canadian Library. Much less was there any prior agreement about Canadian 'classics' and the 'canon,' even if Ross's 1952 letter to McClelland that set the series in motion asks, 'What about a series of low-priced paper cover Canadian classics? Would do wonders for the teaching of Canadian literature.' By 'classics' Ross

means the historically and aesthetically most interesting or significant or even popular works that had appeared. 'Low-priced' indicates that he's aware of McClelland's priorities: the series must sell.

Janet Friskney's comprehensive history of Canadian publishing's most important venture will be indispensable to anyone seriously interested in the history of Canadian publishing; the development of Canadian criticism; the relationship between the classroom, literary criticism (the NCL introductions), and the market; the resurrection by the NCL of a large body of out-of-print and neglected works; and the history of the book in Canada. It's rare to read an academic book – other than a biography – with a compelling story, several 'plots,' and two strong-willed characters. And Friskney does justice to them. Of her six chapters, the only one that plods is the fifth, which deals with 'the Matter of the Source Text.' The issue here is the use by the NCL of abridged and/or non-scholarly editions; one can understand the concern, but given that M&S earned only a maximum of \$100 on each of the works of the fifties and sixties, it's hopelessly unrealistic to expect that McClelland would worry about scholarship or the abridgement of very long works such as *Roughing It in the Bush*.

Friskney's study is particularly good when she argues that the selection of texts was a communal effort. The usual procedure was for Ross to propose each year's selection after having consulted not only McClelland but also the suggestions – seven hundred overall – that were sent to him by other academics. Friskney lists the titles that were proposed but not included: almost all of Ralph Connor, Willa Cather's *Shadows on the Rock*, several volumes by Ethel Wilson, Illia Kiriak's *Sons of the Soil*, five works by Edward McCourt, and so on. It's worth noting that Ross often approved works by writers that he himself didn't admire. Grove is a case in point: eight of his books – all out of print – made it into the series.

The two most dramatic events in the NCL history were the tense 1968 disagreement between Ross and McClelland over whether to include Cohen's *Beautiful Losers* and the 1978 Calgary Conference, which may have been a public relations triumph for the publisher but was regarded as a personal catastrophe by the professor. Ross's letter explaining his rejection of Cohen's then-controversial novel is one of his most sustained pieces of negative criticism. When I telephoned him, requesting permission to reprint it in *Imagining Canadian Literature: The Letters of Jack McClelland* (1998), he politely declined. Friskney's excerpt from it makes it clear just how strong his objections were – 'It is a very, very, sick book' – and his awareness of how serious the disagreement was: 'We haven't had such a difference of opinion before.' Friskney's account of the Calgary Conference is balanced and informative; it also reminds me of how much more heat than light was generated by all the academic

posturing over the list of one hundred 'significant' novels and the canon. Though attacked from all sides, McClelland probably came out of it with what he always wanted – publicity for his books and a rise in sales.

Speaking of sales, the best-selling NCL titles were *The Stone Angel*, *Sunshine Sketches*, *The Tin Flute*, *Barometer Rising*, *As for Me and My House*, *More Joy in Heaven*, and *The Edible Woman*. A generation or two earlier, both Ross and McClelland would have been knighted in recognition of their accomplishment. (SAM SOLECKI)

John Melady. *Pearson's Prize: Canada and the Suez Crisis*
Dundurn 2006. 208. \$30.00

Written to commemorate the fiftieth anniversary of Lester Pearson's receipt of the Nobel Prize for Peace, John Melady's popular history, *Pearson's Prize: Canada and the Suez Crisis*, is underwhelming. Melady's summary of the events leading up to, including, and following the conflict pitting Great Britain, France, and Israel against Egypt in 1956 is written in an accessible style. His short, crisp chapters, captivating anecdotes, and treatment of the crisis from an international perspective are all praiseworthy. And indeed, Canadians do not know enough about their history, and any effort to facilitate a greater popular understanding of the national past should be looked upon positively. Nevertheless, this book is weak in the crucial areas of historiography and historical context, and reinforces unhelpful national myths far more than it reveals the Canadian past.

Popular history appeals to non-specialists because it does not concern itself too seriously with complicated theory that is largely incomprehensible to anyone but the most dedicated scholars. The best of the genre, however, demonstrates awareness of the interpretive debates and reveals them to the reader simply, even if only in passing. This book does not. Contemporary scholars differ, for instance, over the extent to which British Prime Minister Anthony Eden's health problems affected his decision making in the summer and fall of 1956. Melady notes proudly that he has travelled to New York, to Egypt, and to London to see the relevant sites and conduct somewhat random interviews, but he has not read the full extent of the secondary, let alone primary, literature that has already been published on the Suez Crisis.

Considering its title, it is ironic that *Pearson's Prize* does a better job of conveying the international context of the crisis than it does Pearson's (and Canada's) role in managing it. For example, while Melady devotes more than half of the book to the Middle East, he does not mention the TransCanada Pipeline debate, the Gordon Commission, or developments in North American radar defence, all of which help explain the intense anti-American sentiment that dominated parts of Canada and the

national media at the time. For many aging Canadian imperialists and recent immigrants from Great Britain, the Liberal response to Suez was the last in a series of policy decisions that wrongly shifted the national focus from the Commonwealth to the Continent.

Finally, the book is unwilling to confront some of the less comfortable realities of the period. Melady's comment that 'in the decades that have passed since Pearson's day, Canada has truly become a peacekeeping nation' belies recent history. Certainly, during the Cold War, Ottawa was a leader in contributing to UN peacekeeping initiatives. Since then, however, its overall ranking has dropped to approximately sixtieth, and it has participated in genuine wars in the Persian Gulf, in Kosovo, and now in Afghanistan.

Readers of this book will not realize that Lester Pearson himself would have preferred that the British and French be allowed to act as UN peacekeepers as a means of saving them from additional international criticism. And the extent of Pearson's regret over the eventual composition of the United Nations Emergency Force is not made sufficiently clear. Pearson knew that its mandate was too weak, that the requirement that peacekeepers use their weapons only if fired upon directly was problematic, and that developing the solution to a military conflict through the General Assembly was less than ideal. He had intended to create a Security Council-sponsored rapid reaction force, one that could violate national sovereignty in the case of political intransigence. Looked at from this perspective, the results of the Suez Crisis were actually rather tragic. The peacekeeping force that was established set a precedent that drew attention away from the need for a standing international force with real power. (ADAM CHAPNICK)

Bruce Muirhead. *Dancing around the Elephant: Creating a Prosperous Canada in an Era of American Dominance, 1957-1973*
University of Toronto Press. x, 323. \$65.00

Dancing around the Elephant is a thoughtful and carefully argued study of Canada's international economic policies from the beginning of the Diefenbaker era until the early 1970s. Above all, the monograph provides scholars with a rich resource of information on the country's trade and investment policies; however, it also serves as a provocative challenge to the economic nationalist school of Canadian history. Bruce Muirhead expands his analysis beyond the traditional Canada-United States focus to consider Canada's economic relations with Britain and the European Economic Community (EEC). The book is extensively researched as Muirhead casts a wide net, consulting government archives in Canada, the United States, and Britain. Traditional diplomatic records are supplemented by those of national banks, as well as trade and finance departments.

Left-wing economic nationalists who accuse Ottawa of 'selling out' the Canadian economy to American interests after 1945 will bristle when reading the dust cover, and will find the arguments inside difficult to swallow. Muirhead waists no time stating his thesis: '[W]here the United States was not concerned about its national security, Canadian governments, even Pearson's, worked assiduously to promote their country's interests in Washington to the point of violent disagreement.' Although one can question whether any economic issue could be separated from us national security during the Cold War, Muirhead convincingly challenges the argument that Canadian governments meekly 'bowed and scraped in the face of American power.'

The author evaluates the conduct of Canada's international economic relations, concluding that critics – left-wing nationalists who 'despised' the federal government and civil service they considered 'weak and uninterested in, or incapable of, projecting a Canadian interest, especially in its relations with the United States' – were motivated primarily by emotional anti-Americanism and failed to support their positions with convincing evidence. Canadian officials did not reject economic diversification in favour of continentalization; on the contrary, Ottawa 'made the best of the hand it was dealt.' A combination of factors – weak economies in Western Europe, and primarily in Britain; the failure to develop meaningful economic relationships with the EEC and Japan; the Canadian business community's continental focus; and the presence of an overwhelmingly dynamic and rich economy to the south of the border – taken together meant that, in order for Canada to develop economically, and for its citizens to prosper, Canadian policy-makers were left with little option but to expand the Canada–United States economic relationship.

Muirhead does not deny that the closeness of the relationship has had obvious disadvantages for the smaller partner. However, he concludes that the advantages clearly outweigh them. As he states in the conclusion, 'The period between 1957 and 1973 witnessed the flowering of Canada into one of the richest countries in the world and, ironically, the near-total domination of its economy by American business ... Canada's growth was based at least partly on U.S. investments and markets that, in the context then prevailing, seemed to represent the only option for politicians who were mesmerized by the siren call of prosperity and the re-election it seemed to promise.' A lack of alternative sources of investment and markets left Canadian policy-makers with one option – develop the Canadian economy using the resources available or risk economic stagnation and the political consequences that come along with it.

This book provides a vivid depiction of the prevailing international economic conditions in the post-1945 world (although more attention might have been paid to the impact of decolonization on Britain's global economic position), and the impediments Canadian policy-makers faced when trying to

balance the demands of left-wing economic nationalists with those of an electorate increasingly cosy in the prosperity made possible through the American connection. It is a sympathetic account of the politicians and civil servants whose policies expanded the Canadian economy and improved the living standards of Canadian citizens, while simultaneously being subjected to intense criticism for the apparent sacrifices to Canadian independence they made in the process. (MARK ANDREW EATON)

Stephanie McKenzie. *Before the Country: Native Renaissance, Canadian Mythology*
University of Toronto Press. xvi, 233. \$60.00, \$27.95

Stephanie McKenzie's *Before the Country* sets out to explore why romantic nationalism has remained a stronghold of literary criticism in Canada, despite the recognition that 'Canada's mythological past' derived from a framework of 'imported colonial beliefs' and in spite of the spirit of nationalism that took hold in the late 1960s and 1970s, which fostered a new mythology about the Canadian nation-state. For McKenzie, romantic nationalism exists in tension with the cultural renaissance of this period, which generated an outburst of Aboriginal writing that charted an Aboriginal cultural and literary renaissance and gave rise to 'a corpus of "postmodern," mythological texts.' McKenzie argues that this renaissance 'storied the nation' with new voices that 'arrested the teleological trajectory of what could be called romantic nationalism' by drawing attention to alternative ancestral pasts and the politics of cultural difference. 'Collective acts of remembrance,' McKenzie asserts, fuelled a spirit of 'pan-Indianism' that disclosed a 'sense of confidence about the past and a certainty about tradition not found within the bulk of English-Canadian literature.'

McKenzie's study proceeds in two directions, looking back to literary debates about Canada's colonial past revived by Northrop Frye's claims that Canadian literature could be understood as an autonomous field, and gesturing forward to shifting patterns of literary form ushered in by post-centenary Canadian writing that emphasized Canadian literature's fictive processes. What underlies both of these periods, according to McKenzie, is the mythological figure of the indigene figured, paradoxically, both as the source of literary difference and as the reality on which national identity depends. Opening chapters discuss these themes through the work of critics such as Edward Hartley Dewart, Archibald Lampman, and Archibald MacMechan – critics who are assessed alongside writers such as Isabella Valency Crawford, with later chapters analyzing writing by Robert Kroetsch and Sky Lee. The focus here is the fleeting figure of the indigene. The central arguments concerned with this image occur in chapter 3, which, on the one hand, undertakes a

survey of Aboriginal writing that came to attention in the 1960s and 1970s, with a particular focus on the poetry of Chief Dan George, and on the other, argues that the characterization of this literature as 'protest writing' does it a disservice because the idea of protest ignores the epic qualities and cultural heroes introduced during this period. McKenzie proposes instead that this writing be considered as 'wisdom literature, guided by gentle instruction and honed aesthetics.'

It would be a mistake to assume that this book is about Aboriginal literature or the field of study that constitutes itself under this name. The focus is too wide-ranging in its comparison of distinct literary fields, too vague in its analysis of Aboriginal writing, and too survey-style in its engagement with literary criticism. It offers little by way of analysis of Aboriginal literature's critical terms, and fails to explain its conceptual focus. One wonders why 'romantic nationalism' is the central concept at stake here, or how Aboriginal writing in Canada may be compared to writing from other national locations (Yugoslavia, Australia, and England, for example). The theory of reading is also too speculative in its treatment of Aboriginal writing and political activism, proposing as it does the puzzling claim that Aboriginal authors withheld their stories from the Canadian public because their communities were subjected to 'assimilationist policies,' or that Aboriginal authors decided to publish in order to 'formally acknowledge' that 'settlers were here to stay.' The important insights and theoretical legacies of the appropriation of voice debates are absent here, leading to speculation and stream-of-consciousness analysis. What emerges instead of a focus on Aboriginal literature and criticism is the critical paradigm of 'romancing the indigene,' a paradigm that seeks to fuse the ideas of difference and otherness represented by the literary field to an idea of culture that is alien and other. It is a marking of strangeness and wonder that Eli Mandel warned against in 'Imagining Natives' as the logical outcome of the anxiety of inclusion. And it reminds us that 'if the telling of the story matters,' as Mandel suggests and McKenzie insists, then the dilemma of Indigenous difference may be better served by celebrating its disharmonies and lack of fit rather than incorporating Indigenous difference as an ambiguity that ultimately gets left behind. (CHERYL SUZACK)

Jacqueline Warwick. *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*

Routledge. xiv, 272. \$28.95

Jaqueline Warwick's *Girl Groups, Girl Culture* looks at an important aspect of popular music that is often overlooked or taken for granted. As stated in her introduction, Warwick explores 'the phenomenon of pre-adolescent and adolescent girl identity as it was negotiated in the popular music of

the 1960s.' More specifically the book focuses on the output of groups such as the Shangri-Las, the Shirelles, the Ronettes, the Crystals, and the Marvelettes 'that emerged from inner city and suburban backgrounds ... comprised of three to five adolescent female singers who seem to articulate highly personal sentiments [but who have] also been regarded as a group of puppets masterminded by some behind-the-scenes Svengali.' While an extremely large number of such girl groups were recorded in the 1960s, Warwick's work is among the first scholarly attempts to deal with this significant repertoire and draws on current research in psychology, sociology, and new critical theory to explore the important place of these songs in the emotional development of young girls of the baby boom generation.

The book is delineated into five distinct parts. The first section, chapters 1 and 2, deals with the emergence of the girl group sound from the early Chantels and Bobbettes and the influence of doo-wop. This section is highlighted by a fascinating chapter on the emerging voice of girl groups, the evolving vocabulary of their songs, and their role in establishing a dialogue among female fans. Part 2, chapters 3 through 5, concentrates on the stereotypical embodiments of 'girlness' that such groups enacted through their dance, uniform appearance, and other performative considerations. Part 3, chapters 6 through 8, analyzes the role of producers and songwriters on the girl group phenomenon and the rise of celebrated girl group female songwriters such as Carol King and Ellie Greenwich. Notably Warwick's analysis of the Ronettes's biggest hit, 'Be My Baby,' argues that it was primarily Ronnie Spector's sultry vocal quality, the lack of a contrasting harmonic area in the middle eight, and the dramatic impact of Phil Spector's Wall of Sound that combined to make this song 'an irresistible expression of desire.' Part 4, chapters 9 through 11, explores how girl group music, though being governed by notions of conformist respectability and morality, was nonetheless a source of female empowerment and patriarchal resistance. Again, the Ronettes are featured as projecting a sexually subversive image that 'exerted an important influence on the self-definition of working-class and middle-class girls alike.' Also of interest is a section on 'advice songs' that explicitly address themselves to female listeners often, as Warwick tells us, evoking the authorial voice of a mother. As such, Warwick concludes, such songs 'were embraced by black and white teenagers alike' and 'must be understood as resistant to cultural forces that urge the separation of mothers and daughters.'

The final section of the book, chapters 12 through 14, considers the social impact of girl groups in creating visible networks of young females that gradually eroded the repressive gender containment associated with post-Second World War culture and ultimately signalled new possibilities of the collective power of young women. In particular

Warwick connects the 'rebel' girl group image to the punk aesthetic of the New York Dolls, and CBGB bands such as Blondie and the Ramones, and on into the riot girl and Spice Girls 'girl power' movements of the 1990s.

Girl Groups, Girl Culture is a significant and scholarly overview of an important but far too often overlooked genre of popular music. Dealing with issues of gender, sexuality, race, and class, Warwick provides us with thoughtful musical and critical analysis that helps contextualize the impact that this phenomenon had on shaping the images and roles of women in both popular music and in North American society as a whole. Though perhaps relying excessively on a limited number of groups, particularly the Ronettes, to represent her arguments, Warwick's work is nonetheless engagingly written and well researched, and will be an invaluable tool to scholars and interested members of the wider public. (KEN MCLEOD)

Nancy Janovicek. *No Place to Go: Local Histories of the Battered Women's Shelter Movement*
UBC Press. x, 172. \$32.95

This is a pioneering study of the battered women's shelter movement in Canada in the 1970s and 1980s and a useful addition to the emerging scholarship on Second Wave Feminism in Canada.

Second Wave Feminism focused on 'the politics of the body,' linking 'women's equality with reproductive rights and safety from male violence.' One of the local, community-based responses of feminists was the establishment of shelters and transition houses to assist and support abused women. Janovicek explores how these facilities brought activists into contact with bureaucrats at various levels of government and non-feminist voluntary organizations.

Janovicek's strategy was to focus on small cities and rural communities where women may have had fewer options. She takes the reader to Thunder Bay and Kenora, Ontario, Nelson, British Columbia, and Moncton, New Brunswick, through a skilful use of oral history and institutional/organizational records. She is attentive to differences based on class, race, and sexual orientation and provides a complex and nuanced portrait of these institutions rooted in time and place. The decision to focus on two communities in Northwestern Ontario highlights the particular position of Aboriginal women who were caught between racism, the legacy of colonialism, and the legal restrictions of the Indian Act, which limited where women could live and maintain their status. The strategy of locating this study in four specific communities also highlights the importance of place in shaping opportunities and challenges. The women here are not small-town conservatives but rather often effective, pragmatic actors set on achieving concrete goals and frequently placed

in the position of having to collaborate with people with different political positions.

Although Janovicek explains the importance of examining transition houses and shelters at the local level, there is no explicit discussion of why these particular communities were chosen. The decision to explore two communities in Northwestern Ontario is curious, as the experience of First Nations women would also have been seen in a Prairie example. The decision to overlook Quebec also leaves open the question of what was happening at the local level there. Finally, by coincidence, I read *No Place to Go* immediately after rereading the new edition of Brian Vallee's *Life with Billy* (Key Porter 1986, 2008), the tragic story of a rural Nova Scotian woman, Jane Hurshman, who lacked any escape from an abusive domestic relationship, killed her common-law husband, and was subsequently acquitted by jury of his murder. It was a sobering reminder of how poorly served most rural areas were into the 1990s. While facilities existed in the communities examined here, many rural women like Jane Hurshman still had no place to go. Notwithstanding these absences, *No Place to Go* demonstrates that the ambitious efforts to provide safe housing for women fleeing abusive relations had consequences beyond immediate practical support for individual women in crisis. The shelter and transition house movement helped to change public attitudes toward domestic violence and made possible legislative changes to protect vulnerable women. (SUZANNE MORTON)

Craig Brown. *A Generation of Excellence: A History of the Canadian Institute for Advanced Research*

University of Toronto Press. xiv, 352. \$65.00

In 1980 John Leyerle, a medievalist, dean of the Graduate School at the University of Toronto and a man known for his fertile imagination and enthusiasm, had a grand idea: to create at the University of Toronto an institute for advanced scholarship not unlike Princeton's Institute for Advanced Study, where Einstein found refuge when he fled Germany. But also not quite like it. Leyerle's institute would be a place wherein the most fundamental scholarship would be nurtured and celebrated for its own sake, an institute able to 'snatch high quality from the jaws of mediocrity' which 'government regulations imposed on the Universities' and where the criterion for success stated at an early meeting with the terse clarity of a mathematical proof was the augmentation by 'one or more the number of world-class people at the University of Toronto.'

After several weeks of reflection, U of T's new president, James Ham, opted not to host the institute. If Leyerle's idea was to take root it would

have to do so outside the university and be championed by someone who could advance the promise and secure the great gobs of new funding such an ambitious enterprise required. Fraser Mustard was such a person, whose great energy and considerable ambition and charisma could move such an idea along both as a labour of love and as a vehicle for securing personal goals. Chance brought those notions and those people together at that auspicious moment and the Canadian Institute for Advanced Research was born. Mustard set about to create what must be one of the most influential boards anywhere for a research enterprise and a fledgling one at that, whose ability to fly was by no means assured. The board, drawn from Canada's most eminent business people with a sprinkling of key political figures, gave the CIFAR and Fraser Mustard simultaneously a level of pizzazz and credibility that most eminent organizations require several generations to acquire.

Mustard scuttled Leye's original concept, replacing it instead by structures and programs largely invented and chosen by him with input from members of the board and a somewhat more technical research council. With their help he went about raising funds, finding that even with such a powerful group at his side obtaining the continuous flow of resources required was a gruelling task.

The programs established had interdisciplinarity as their hallmark, an attribute, highly valued nowadays, but rather bold and risky in 1980. The topics chosen for study ranged from artificial intelligence and robotics to population health, and from economic growth and policy to the science of soft surfaces and interfaces.

Craig Brown is an able, effective, and engaging writer and storyteller. He constructs the story as a gripping one of repeated near-death experiences avoided, often at the last minute, by the infusion of new resources, not least through loans from the universities whose participation was secured in the first place by the promise of new funding into their programs by the CIFAR. As an insider and founder of the CIFAR, Brown projects the optical vibrancy and the blindness of the eyewitness observer. For example, Brown summarizes the state of events in the fall of 1992 in the following partisan manner: 'Given its meager resources at its beginnings, the institute's accomplishments were already far greater than could have been dreamed a decade earlier.'

Embedded in this history are a number of other potentially interesting stories that, if told fully, would comment on leadership and management of academic institutions. The story of U of T President James Ham, a man so 'cautious' that the sole vision he could formulate for the university a few days after taking the helm was that financial exigencies might force him to dismiss tenured faculty. Brown chooses words carefully when describing the relief Ham feels when, after months of planning, the nascent Board of the CIFAR concluded that the institute should not be

affiliated with U of T. One would be hard-pressed to invent a better parody of leadership.

The story of the CIFAR is a modest success story. The institute is now sufficiently eminent that the promise of membership is often the final lever that persuades a Canadian émigré scholar to accept a position back in Canada, and its president is frequently lobbied by Canadian university presidents seeking greater participation by their institution in the CIFAR.

However, this is a history written strictly from the point of view of the governors rather than the governed. There is little description or assessment of the CIFAR's impact on the remarkable individuals whose scholarly activities it embellishes. Essentially every person who had ever participated in the CIFAR is alive today. Yet their voices are almost wholly absent.

This is a history commissioned by the entity whose story is being told. It is perhaps not the vehicle for a deep analysis of what is special about the CIFAR. One unique aspect is its governance. The CIFAR is the only institute of advanced learning in which the topics studied and the research questions asked are determined by a board whose members are not chosen primarily for their scholarly credentials. The manner in which those choices are made might be instructive. Some of the programs seem to have arisen because they were the research flavour *du jour*, gleaned from the Business section of the *Globe and Mail*. This is perhaps why the CIFAR's programs in the social sciences and economics seem to have had the most impact and why the humanities are almost wholly absent, not because, as was implied in one part of the book, humanists are 'wary of "group activity"' – this is most certainly not true – but because problems that affect society are the most likely to be noticed early by a board with a constitution such as the CIFAR's: topics in science must ripen sufficiently for them to enter the general psyche, while those in the humanities simply do not have numerous enough advocates in such a milieu. Perhaps this is also why some urgent topics in science have never been chosen. For example the CIFAR seems never to have ventured into the realm of the 'omics': genomics, proteomics. Researchers were certainly aware of their centrality. But the rapidity of their rise to prominence might have made them slip out of one's grasp by the time the general public became aware of their importance. My comment is not meant to be critical of the CIFAR's way of operating. The world has dozens of institutes of advanced learning that operate as meta-academic institutions in which the researchers are the ultimate arbiters of what is worthy of study. It is just that, with the CIFAR's being perhaps the sole successful example of something different, one had hoped that the mechanism of its success might have been more thoroughly expounded. But that might be the subject of another book, perhaps one undertaken jointly by an epistemologist and a sociologist in the interdisciplinary spirit of the subject at hand. (MARTIN MOSKOVITS)

Lynn Whidden. *Essential Song: Three Decades of Northern Cree Music*
 Wilfrid Laurier University Press. xvi, 174. \$85.00

In *Essential Song: Three Decades of Northern Cree Music* ethnomusicologist Lynn Whidden presents valuable information about the northern Cree and their musical practices and preferences, from traditional hunting songs to country music, hymns, gospel, and contemporary powwow musical expressions. This work is based on Whidden's field research in Chisasibi, Quebec, and her ongoing relationships with Cree individuals in Thompson (and other communities) in northern Manitoba, primarily in the years between 1970 and 2000. Throughout the book, Whidden details important musical expressions and traditions of the Cree of northern Canada and the changes to Cree traditional life-ways and musical tastes and performance idioms as a result of contact with southern First Nations and non-Natives. In this book, Whidden raises many important contemporary issues in the performance, meaning, and study of modern Native music in northern Canada and beyond.

The first three chapters are particularly valuable for the Cree themselves, as these chapters focus on the traditional hunting songs that were crucial for the success of the hunt, which was essential for the survival of the Cree. This is where Whidden gets the title for the book, and the discussion and presentation of the Cree hunting songs and the fundamental relationship between Cree song and hunting is made clear for the reader. Indeed, Whidden demonstrates how 'song [is viewed] as a survival tactic' and is essential for physical and spiritual protection. Chapter 3, 'Song and Survival,' is especially insightful, as it is in this chapter that Whidden describes the close relationship between hunting songs and Cree survival, indicating the knowledge that hunting songs held, including information about the animals and hunting strategies, as well as the roles that these songs held in energizing the hunter prior to the hunt and also communicating with and influencing the animals.

Included with the book is a CD that includes fifty-two musical samples, the majority of which are hunting songs recorded in the early 1980s in Northern Quebec. It is definitely the work on the hunting songs and the recording of these songs of elderly Cree hunters that are the greatest contribution of this publication. By including a discussion of the songs, their musical features, textual considerations, the contexts in which they were performed, and selected narratives from hunters about the songs and their meanings, Whidden provides a valuable source for a repertoire of traditional music that is no longer performed and about which fewer and fewer Cree know.

The remaining chapters of the book explore the Cree adoption and adaptation of musical and cultural traditions external to their traditional

culture, including Christian hymn-singing traditions, gospel, and country music, and Plains-style powwow music. These musical genres are explored vis-à-vis increasing and varied contact with non-Natives, and later with other Native populations. Whidden illustrates how certain Cree sound ideals – particularly a preference for singing and individuality of voice – remained evident in hymn singing, while the adoption of country music, first as music listened to, and later as music made by the Cree, suggests an ‘internalisation of a new way of thinking about and living in the world.’ Importantly, throughout the book Whidden highlights the single thread of continuity throughout the musical change of the Cree: the centrality of oral tradition.

The final two chapters focus on the Cree adoption of the powwow celebration and its musical practices from more southerly nations. The most recent ‘musical transformation’ by the Cree, Whidden argues, the powwow’s Plains-style music, ‘is a musical affirmation for modernism,’ and for the Cree, the powwow and the pan-Indian identity it showcases are replacing a Cree-specific identity. While to this reader this section of the book was the least satisfying, Whidden nonetheless raises many important considerations for future researchers and especially for the Cree themselves to consider. As Whidden states, this book can greatly serve the Cree of today and tomorrow as they seek to reinforce their culture and its traditions: ‘The Cree want to know their history, and this account of music change over three decades is but one small part of the story upon which to build.’ (ANNA HOEFNAGELS)

D.A. Hadfield. *Re: Producing Women’s Dramatic History: The Politics of Playing in Toronto*
Talonbooks. 288. \$24.95

In *Canadian Theatre Review* 132 (Winter 2007), a special issue dedicated to ‘Canadian Women Playwrights: Triumphs and Tribulations,’ Penny Farfan interviews playwright and director Judith Thompson about her experiences adapting and directing Ibsen’s *Hedda Gabler* at the Shaw Festival in 1991, for a production in Toronto in 2005, and for an American company in 2007. It is fascinating to read this interview after reading D.A. Hadfield’s intricate dissection of the Shaw and Toronto productions in chapter 3 of her study. All of the factors involved in those stagings, from casting to reviews to the venue – mentioned as a matter of course in the interview – are the very stuff that Hadfield unpacks. To adopt the kind of materialist analysis that Hadfield so deftly employs is to look at all theatre, particularly theatre by women, both historical and contemporary, with more discerning eyes.

Hedda Gabler is just one of the case studies that Hadfield tackles, but the material is richly representative. All the pieces of her investigative puzzle

come together: colonial veneration for a British translation of a canonical text, a classic play staged at a festival marketed to a particularly touristy audience demographic, an ambiguous female character revisioned by a Canadian woman negotiating her way through a storm of patriarchal resistance, a flurry of reviews that laid bare every political bias one might imagine, and the fallout that makes this production significant but the play text itself unavailable. As she does with other examples in her study, Hadfield picks her subjects exceptionally well, and the reader turns to each chapter eager to see what fresh, feminist work she will make of it.

The clever title and striking cover design of Hadfield's book signal much of what the reader can expect from this immensely readable investigation into some of the most pertinent and thorny issues of contemporary theatre practice and feminist politics: it is multi-layered, playful, witty, surprising, and illuminating. Chapter 1 offers a succinct and lucid chronological tour through explanations for women's effacements from history, all the way back to Herodotus, the 'father of history,' and his definition of history as 'preserving from decay the remembrance of what men have done.' Hadfield is, of course, more concerned with what Canadian women have done, but she is thorough in setting the scene. As she points out, the past is available to us only through its traces in constructed texts, so whoever controls their construction and circulation is of paramount concern; as Hadfield writes, 'Coming to terms with the politics of representation in theatre historiography means coming to terms with the politics of representation as they have affected women.'

From this provocative beginning, we quickly understand that no pre-supposition will go unchallenged, that no methodologies will go unexamined, and that performance texts will be reanimated but with all the attendant limitations acknowledged and interrogated in turn. Chapter 2 delves into the fraught relationship between production and publication, centring the discussion on the script-focused development work of the Tarragon Theatre under Urjo Kareda, and contrasting it with the tradition of collective creation, drawing primarily on Alan Filewod's research and examples from Nightwood Theatre.

At the heart of the book, when Hadfield engages with her examples, we are treated to theory in practical application. Hadfield writes that the plays she has chosen 'all begin with a thematic concern about women's history and historiography.' They are written by anglophone Canadian women and geared to Toronto-area audiences in the late 1980s and early 1990s: several plays by Sally Clark, *Jessica* by Linda Griffiths and Maria Campbell, the collective creation *This Is For You, Anna*, and Ann-Marie MacDonald's *Good Night Desdemona (Good Morning Juliet)*. The experience is something like reading Alan Filewod's 2002 study, *Performing Canada: The Nation Enacted in the*

Imagined Theatre, in that the Canadian theatre scholar is rewarded by revisiting familiar material through a radical new lens. The two books are similar in aiming to determine why and how certain plays and playwrights have come to occupy their present status, and similarly exciting in making the reader consider representative examples from a fresh perspective. (SHELLEY SCOTT)

Elizabeth Montes Garcés, editor. *Relocating Identities in Latin American Cultures*
University of Calgary Press. viii, 264. \$39.95

The central aim of *Relocating Identities in Latin American Cultures* is, as the editor Elizabeth Montes-Garces puts it, to analyze 'the ever-changing process of the de/construction of identities in Latin-American literatures and cultures.' The collection springs from a conference held at the University of Calgary in January of 2004, and combines articles approaching 'identity' from the perspectives of 'location, time, and place.' Collectively, the topics examined in the eleven essays included in this volume span a century, from the early twentieth century (in Norman Cheadle's opening piece on Raul Scalabrini and Leopoldo Marechal's literary treatment of Buenos Aires) to the contemporary moment (in the articles by Rita de Grandis, Nayibe Bermudez Barrios, Claudine Potvin, Catherine Den Tandt).

It may perhaps not come as a surprise that the majority of the articles employ (by now well-known) ideas and concepts of Homi Bhabha as well as of Latin American icons such as Angel Rama and Nestor Garcia Canclini in order to analyze the cultural production of only a few Latin American locations (Argentina, Mexico, Colombia, Uruguay, Puerto Rico, and Brazil). There is one further article – 'Exile and Community' – that breaks the geographical mould, dealing with the literature of Latin American exiles in Canada.

The most immediately striking feature of the collection is the uneven quality of its articles. For instance, while brevity might be considered a virtue, it lacks that positive quality in Claudine Potvin's piece on identity and 'the representation of gaming culture.' The same could be said of Mercedes Rowinsky-Guert's article on Uruguayan Cristina Peri Rossi. Other articles employ somewhat idiosyncratic styles of criticism: in 'Exile and Community,' for instance, after a thorough discussion on the 'ethics of struggle' of the exiled artist, Luis Torres proves some of his philosophical remarks with a close reading of his *own* poetic work. There is even a review passing as an article (Rita de Grandis's 'The Latin American Intellectual Redefining Identity: Nestor Garcia Canclini's *Latinoamericanos buscando lugar en este mundo*'). Some of the remaining articles catch the attention of the specialized reader in a negative way

with the simplicity of their queries and assertions. 'Exile and the Search for Identity' is a clear example: 'When exile occurs, the individual is removed from everything that is familiar.'

Nevertheless, the volume also includes a few important and well-argued contributions, in particular those by Paola Hernandez, Nayibe Bermudez Barrios, and Catherine Den Tandt. Through an analysis of several plays by the Teatro da Vertigem, a collective active in Sao Paulo since the 1990s, Paola Hernandez examines 'the negative consequences of globalization in Brazil – high incidences of poverty, government corruption, and socio-political instability.' It is Hernandez's contention that the work of Teatro da Vertigem 'shows the audience the many facets of Brazilian identity and society, while attempting to postulate a message of resistance against the homogenizing forces brought on by mass media and global culture.'

Nayibe Bermudez Barrios approaches the complex modes of adaptation in her exegesis of Alejandro Pelayo's 1992 film *Mirolava*. Despite a rather weak closure, Bermudez Barrios's article effectively demonstrates the difficulties and challenges faced by the female protagonist, Mirolava Stern, in trying to establish herself as a lesbian Czech émigré and film star in the highly nationalistic milieu of Mexico in the 1950s.

Going against mainstream readings of *Sirena Selena vestida de pena* (2000) by Puerto Rican Mayra Santos Febres, Catherine Den Tandt identifies what seems to be a generational trend among young fiction writers of Latin America – the self-conscious inability of the text to articulate a positive form of identity. She reads the novel as a 'cultural text that acknowledges its own weakness or failure as an instrument of identity.'

Overall, despite its weaknesses, the collection unites some interesting and thought-provoking articles. (NÉSTOR RODRÍGUEZ)

Gurbir Jolly, Zenia Wadhwani, and Deborah Barretto, editors.
Once upon a Time in Bollywood: The Global Swing in Hindi Cinema
 TSAR. xiv, 192. \$25.95

Once upon a Time in Bollywood begins with the assertion that 'Bollywood has long been a site where Indians have negotiated their "global" affiliations,' and the chapters that follow attempt to examine how globalization affects the aesthetics, production, and consumption of Indian popular cinema. The analyses focus on Bollywood films from the 1990s onwards and revolve around discussions of neo-realist traditions, melodrama, the representation of outsiders and insiders, negotiations of modernity and tradition, spectatorship, and so on. However, the book lacks breadth: the predominant focus is on a select number of films produced in the 1990s, and many of the chapters offer similar kinds of readings on melodrama, family films, and economic liberalization, making them

repetitive. The collection also features work already published and thus dates many of the articles. Ahmad Saidullah's very astute analysis of the Indian films screened at the 1994 Toronto Film Festival and his interview with Sekhar Kapur, the director of the controversial film *Bandit Queen*, stand out in particular. Why include a review of films from the 1994 Film Festival in a 2007 publication? The articles could have also done with some careful proofreading, such as those by Benjamin and Thomas.

Of the new essays in this collection, Susan Dewey's on Bollywood Darshan skilfully traces the transformations in Bombay's cityscape and in the functioning of the film industry it houses following economic liberalization in India; Radhika Desai's exploration of militaristic films offers new critical insights on the tangled relationship between Bollywood representations and Hindu Right discourses; and Vsamah Ansari offers a thought-provoking analysis of his subject position as a diasporic North Indian Muslim for whom Bollywood cinema becomes a site that provides an imaginary 'nostalgia of "home" which is not fulfilled by a geographical home.' The other essays are either too limited in scope or lack in-depth critical analysis. Nitin Decka's claim that Bollywood is articulating 'a new model of masculinity ... for the burgeoning South Asian consuming classes' rests on detailed readings of *Dil Chahta Hai* (2001), *Salaam Namaste* (2005), and *Parineeta* (2005). Yet the period that he focuses on also produced films as varied as *Lagaan* (2001), with peasants temporarily turned cricketers, and *Swades* (2004), where the hero, a NASA scientist, returns to his natal village in India and tries to usher in modern technology. These (and many other) films of this era contradict his argument that 'Bollywood is creating heroes whose inclinations and ambitions seem decidedly antitechnological.' Sonia Benjamin's essay draws critical attention to the dynamics between regional and 'national' cinema, but does not meet the stated claims of the collection as articulated in the introduction. The ambivalence of the title also remains unresolved at the end of the chapter, as it is unclear if Roja would be less devout a wife devoid of her Brahmin-ness. Roja's Brahmin-ness does not receive enough critical attention in the essay, and *Brahmin* often functions as a synonym for *Hindu*. Jennifer Thomas's analysis of online Bollywood fan discourse on Preity and Rani often splits into an exploration of their off-screen rumours and on-screen roles, rather than both being tied together into a nuanced formulation. A careful exploration of the viewer responses to the films analyzed (similar to *Salaam Namaste*) would have strengthened the argument further. The final chapter by Florian Stadler on the intertext of *Mother India* and Rushdie's *The Moor's Last Sigh* unfortunately has nothing new to offer to readers who are already familiar with available scholarly work on *Mother India* or Vijay Mishra's chapter, 'The Texts of Mother India,' in *Bollywood Cinema: Temple of Desire* (2002).

Although scholarly readers and connoisseurs of Hindi cinema might find a few chapters of this book useful, the book would appeal primarily to Bollywood-informed or Bollywood-interested members of the general populace. (CHANDRIMA CHAKRABORTY)

Xiaoping Li. *Voices Rising: Asian Canadian Cultural Activism*
UBC Press. x, 308. \$29.95

One of the latest in an emerging body of research in the field of Asian Canadian studies, *Voices Rising* provides a valuable and timely history of Asian Canadian cultural activism. Divided into two parts, the book demonstrates the pivotal role that cultural activism plays in defining the often contested political category 'Asian Canadian.' The first part, 'Mapping Asian Canadian Cultural Activism' reviews familiar theoretical debates within the field: the political significance of culture, the emergence of cultural activism, and recurring themes of identity, memory, diversity, and gender. The second part, 'Voices,' consists of interviews between the author and a selection of important cultural activists. Collected and transcribed between 1997 and 2004, the interviews span numerous artistic disciplines – from theatre, dance, and music to writing and painting – and are organized in three chronological sections: 'Emergence' details the inception of cultural activism in the 1970s, 'Cross the Threshold' addresses the flurry of activity in the 1980s and 1990s, and 'Moving Ahead' investigates contemporary movements and speculates on future developments. Readable and revelatory, the interviews are easily the strongest research contributions of this study, identifying key activists and outlining touchstones for the movement such as controversial protests against 'Campus Giveaway,' a documentary produced by W5, and the Writing Thru Race conference. Assembled together, they provide an illuminating resource for scholars and new activists alike on the origins of the movement, connections between groups, and issues that continue to animate them.

The interviews, however, contrast startlingly with the objectivity of part 1: subjective in tone, they tend to wrestle more directly with the theoretical material than the author's actual introductory discussion does. The book's split – and issues arising from that split – stem from its simplifying structure and are manifest in ways besides tone. While it makes sense to organize the study in two parts, the author risks falsely dividing theory from practice by neglecting the links between them. Ironically, despite the author's own partiality to such a division, the interviews themselves often do not support the split. As Li herself observes more than once, alongside those cultural activists who reject the alienating elitism of theory are those who are academically trained. The academy plays a fascinating and, at times, ambivalent role here: although

it serves as introduction to the theory that activists sometimes reflect in their work, it is also just as often repudiated by the author as irrelevant for the movement. That the book and author are products of such institutions – echoing, in other words, the fraught entanglements between theory and practice, academy and activism – remains uninterrogated. Indeed, given the influence of theory and purchase of the academy acknowledged implicitly and explicitly in the book, Li's treatment of theoretical context would benefit from a more nuanced engagement with the debates she introduces.

Alongside Li's insistence on division where there are also connections (theory vs. practice), is a tendency to overlook tensions in her concern with continuities. If the former is reflected in the study's binary structure, the latter is most evident in the chronological arrangement of material. Given the book's central concern with reconstructing a history too long neglected, even at times wilfully forgotten, there are compelling reasons to adopt a chronological approach. Such an approach need not be developmental, however. While laudatory, attention to the triumphs of cultural work and tenacity of cultural workers needs to be balanced with the equally important story of not only obstacles still in place but also conflicts between groups. Indeed, several of the book's most resonant subtexts – notably the relationship between Asian Canadian and Asian American movements as well as that between academy and community – allude to the very conflicts that Li nonetheless skirts. What we have instead is painstaking reconstruction of the movement's triumphs, which, at times, seem prematurely celebrated. Reserved for another volume, perhaps, are the setbacks, productive tensions, even failures that challenge Asian Canadian activism. Li's enthusiasm for historicizing a movement, proclaiming its continuities, and celebrating its accomplishments is the impetus for this study. And, despite the questions outlined here, it is nonetheless responsible for its chief success: *Voices Rising* is the first sustained account of the history of cultural activism and, as such, is important pioneering work. (THY PHU)

Chelva Kanaganayakam, editor. *Moveable Margins: The Shifting Spaces in Canadian Literature*

TSAR. 204. \$24.95

'The fact that official policy must, by simplifying issues, construct or reconstruct binaries is why every culture needs literature.' Donna Bennett's argument about the vital role literature plays in countering the limitations of both cultural policy and binary thinking provides a fitting epigraph for much of the work collected by Chelva Kanaganayakam in *Moveable Margins*, eleven essays that seek to re-examine shifting spaces in contemporary Canadian literature. Now,

in the middle of the 'culture wars' in Canada, the book is nothing short of vital reading. While in recent days some cultural commentators have focused on the economic benefits to the nation of a vibrant arts community, others have concentrated on the devastating effects funding cuts to arts programs will have on expanding views of Canadian culture. If arts and culture programs are at stake, so too is the complexity of creative engagements with culture embedded in literature that Bennett alludes to above. As Margaret Atwood said in the 25 September 2008 *Globe and Mail*, '[T]o be creative is, in fact, Canadian.' The essays in this collection situate such Canadian creativity in an extraordinary range of spaces that necessarily emphasize the fluidity of cultural production in Canada today.

The project of this book is to locate Canadian literature beyond the limitations invoked by the tired and out-of-date oppositional framework of mainstream and marginal writing that underwrote discussions of Canadian literature for years. Kanaganayakam claims that 'whatever margins that were established over a period of time have shifted in multiple ways over the last several decades as the corpus of Canadian literature insisted on being redefined and reformulated.' It seems that a recognizable centre has been replaced by constantly moving margins. Although acknowledging the range of responses to 'margins' in the book, Kanaganayakam also points to a commonality in the ways that the authors engage 'the functions of community and space in relation to changing perceptions of boundaries.' With the concentration on space, place, and community, these essays provide much-needed grounding to the soul searching that has accompanied many of the political discussions in recent days.

As if to signal the groundedness of the essays, most of the authors draw on the spatial metaphor – sometimes linking it to existential and genealogical metaphors, as Cynthia Sugars does in her discussion of the imperfect search for post-colonial ancestors, and sometimes locating it on a chronological plane or in gendered terms, as Diana Brydon and Jessica Schagerl do in looking at globalism and empire. Thinking about space and landscape, either in terms of proximity or distance, allows the authors variously to approach the work of writers that span the spectrum of contemporary Canadian literature (in genre preferences, regional affiliation, and ethnic heritage), writers including Dionne Brand, Warren Cariou, Wayson Choy, Rienzi Crusz, Chief Dan George, Thomas King, Larissa Lai, SKY Lee, Yann Martel, Michael Ondaatje, Al Pittman, M.G. Vassanji, and Fred Wah, to name some of those whose work is treated in detail.

Beside the enduring focus on landscape and place, the fact that many of the contributors to this book have also contributed to discussions of post-colonialism and globalization in Canada is evident in a recurrence of interest in issues of belonging, home, community, and audience in

Canada and in the world. Post-colonial readings abound in this book. John Ball's exploration of Douglas Glover's *Elle* and Yann Martel's *Life of Pi* as Canadian Crusoes significantly updates decades of ongoing work on writing, back to canonical texts. Paolo Horta's close reading of cosmopolitanism in Ondaatje's *The English Patient* also engages with extant discussions of the same topic.

The essays in this book do not all take a pan-Canadian approach to the literature produced in Canada. George Elliott Clarke's call for a specific pedagogy of African-Canadian literature, Daniel Heath Justice's work on affirming the sovereignty of Indigenous national literatures, Stephanie McKenzie's writing about the overlaps between national identifications in Aboriginal poetry and poetry from Newfoundland, and Kanaganayakam's own article on immigrant literatures highlight the existence of distinct constituencies in contemporary Canadian writing. These are the shifting margins that each become central in this text. Read together they show the urgency of recognizing many communities within Canadian literature. They also remind us, as Clarke says, that 'the poetics of a text should be excavated *along with* its politics.' This too is a reason that the cultural commentators and politicians who are currently arguing the optimal level of public support of the arts would do well to read this book. (LAURA MOSS)

Jennifer Harris and Elwood Watson, editors. *The Oprah Phenomenon*. Foreword by Robert J. Thompson
University of Kentucky Press. viii, 306. US \$40.00

The Oprah Phenomenon joins a shelf already crowded with scholarly texts on aspects of the career and influence of one-time newsreader, now media mogul, Oprah Winfrey. There are at least two volumes on Oprah's Book Club alone, and, with the 2008 publication of Janice Peck's *The Age of Oprah: Cultural Icon for the Neoliberal Era*, the field of critical Oprah studies seems only to continue to expand, not unlike Winfrey's own media empire. Tack on an armload of unauthorized biographies, tonnage in self-help and cookbooks by Winfrey proteges, and a list of new and classic titles selected for the book club, and the genealogically entangled Oprah literature would stock a small bookshop. Is there room for one more? Do we need another *Oprah* book?

Maybe so. Jennifer Harris and Elwood Watson have brought together thirteen contributions to 'Oprah studies' that are unified in their succinctness, readability, and enthusiastic engagement with their subject. Commendably, the essays that Harris and Watson have selected are less unified in their relationships to that subject, providing ideological analysis that is at times tempered by genuine appreciation (for Winfrey herself,

for Oprah's Book Club, her philanthropic work, and, especially, for the significance of the show to its viewers, as in Linda Kay's 'My Mom and Oprah Winfrey: Her Appeal to White Women') that rarely turns fannish. In other words, Harris and Watson have produced a volume of imminent teachability, most critically in regard to the racial and gender politics of the Oprah empire and responses to it, as in Tarisha L. Stanley's 'The Specter of Oprah Winfrey,' and Valerie Palmer-Mehta's 'The "Oprahization" of American: *The Man Show* and the Redefinition of Black Feminist,' as well as excavations of self-help spirituality, undertaken by Winfrey in a kind of pantheist New Agism, by Maria McGrath and Denise Martin.

At times, the theoretical tools brought to bear on analysis of Winfrey and her sprawling productions are remotely grand. Marjorie Jolles positions Winfrey's columns in *O: The Oprah Magazine* as Emersonian rhetoric, arguably celebrating a related unfettered individualism, but an ambitious comparison when ad-copy aphorisms such as Winfrey's 'Live your best life' *simper* rather than *sing*. Damiana Gibbon approaches Winfrey as a Benthamite mastermind behind a panopticonic multimedia environment enforcing neo-liberal values, but the metaphor may not hold: Winfrey and her health-achieving, money-making team (which counts, as magazine columnists, regular guests, and spinoffs, Suze Orman, Dr Phil, and Rachel Ray) may exemplify self-regulating apparatus, but Oprah never visits – even, cannot visit – the guard tower. Mass media are still (perhaps thankfully!) insufficiently interactive to qualify as a panopticon, so that a theory of surveillance from above requires a complementary theory of surveillance from below. Nevertheless, each essay provides ample fodder for discussion regarding the growth of the media and their role in daily life.

In 2008, just a year after the book's publication, a foray into primetime reality television (*Oprah's Big Give*, on ABC) failed to sustain initially impressive ratings, while both *O* and *The Oprah Winfrey Show* suffered their third consecutive year of shrinking readership and viewership. In 2007, scandal sullied the Oprah Winfrey Leadership Academy for Girls in Henley-on-Klip, South Africa, and Winfrey shook off her pledge to stay out of partisan politics, stumping for Barack Obama during the Democratic primary race, and alienating some Hillary Clinton supporters in her audience. Meanwhile, she navigated rumours about a nasty breakup with boyfriend Graham Stedman and a lesbian romance with best friend Gayle King. Signs that Oprah's star power is fading? Hardly. A hearty tabloid presence didn't dent Harpo Productions' 2006 launch of *Oprah and Friends* on XM Satellite Radio, plans to create a new series featuring Dr Mehmet Oz in 2009, and a deal to transform Discovery Health Channel into OWN: The Oprah Winfrey Network, also in 2009. An endorsement from Oprah's Book Club is still a sure shot to the bestseller lists.

Oprah is still a phenomenon; a sequel to this volume should be in the works. (CYNTHIA CHRIS)

Christian Riegel, editor. *Twenty-First-Century Canadian Writers*
Volume 334 of *Dictionary of Literary Biography*
Thomson Gale. x, 330. US\$254.00

While Reverend Casaubon's doomed pursuit of a 'key to all mythologies' comes to mind whenever I squeamishly consider massive encyclopedic projects like the Thomson Gale (now Gale CENGAGE Learning) *Dictionary of Literary Biography*, it is nevertheless true that scholars, educators, and students alike depend on quality reference materials. Now numbering 349 volumes, the *DLB* aims to document bibliographical, biographical, critical, and 'iconographic' (i.e., author photographs, facsimiles of dust jackets, and manuscripts) material for writers (broadly conceived) from all periods and national traditions, although in practice the series privileges contemporary writers from the West.

Twenty-First-Century Canadian Writers is the eighth volume in the series devoted to writers in Canada. Its editor, Christian Riegel, does an admirable job with a limited package: departing from the *DLB*'s mission, borrowed from Mark Twain, to capture the 'fine and noble and enduring' 'native literary product' of a country, Riegel explains that literary value (i.e., critical and scholarly reception and commercial success) *as well as* the extent to which a writer's oeuvre 'reflects the larger Canadian historical, political, and cultural trends of the last decade and a half' determine the volume's selection criteria. The introduction sets out the unsettled context of a politically divided nation (one that has grappled with constitutional uncertainty and claims of sovereignty from Quebec and First Nations groups) and then acknowledges that the 'diverse literary culture of the nation reflects the many perspectives that comprise the literal and imaginative terrain of the country.'

Respecting this diversity, Riegel has chosen forty-three writers (they appear alphabetically) whose careers were either well established or just beginning to show signs of promise in 1989, whose work represents the major genres (fiction, poetry, drama, as well as the stylistic innovations that have muddled these very distinctions), and who signify the 'emergence into the literary mainstream of minorities, particularly Asian and African Canadians' and the 'increasing role of Aboriginal ... authors.' Riegel devotes numerous entries to First Nations writers (Armstrong, Crate, Highway, King, and Moses), chooses African-Canadian writers who represent the variety and complexity of Black diasporic art (Brand, Clarke, Harris, Laferrière, Mayr, Philip, and Tynes), and pays heed to both conventional and experimental writing in all the genres. While acknowledging the ascendancy of the novel in

the 'public consumption of literature,' the volume grants ample space to poets (playwrights fare less well). Dany Laferrière is the only franco-phone writer in the volume.

An impressive feature of the *DLB* series is the length and scope of its entries: unlike other author-focused encyclopedias that cover Canadian literatures (e.g., *ECW's* biographical guides to Canadian novelists and poets), *Twenty-First-Century Canadian Writers* boasts a fairly complete bibliography (including information about multiple editions and reprints), a lengthy biographical/critical article, and a selected list of interviews and other secondary materials for each author.

Riegel's para-textual material (the historical/critical introduction, the two appendices – a list of literary awards in Canada and an article that briefly documents the importance of the Canada Council, and a bibliography of recent literary and cultural criticism in Canada) offers a useful introduction to the ways that the state and the publishing industry have shaped Canadian literary cultures.

My principal criticism of *Twenty-First-Century Canadian Writers* brings me back to my initial squeamishness – to, on the one hand, the immense ambitions and, on the other hand, the usefulness of encyclopedic reference materials. While my complimentary print copy of volume 334 of the *DLB* sits handsomely on my bookshelf, it certainly seems that the era of print reference materials is over. Through databases like Literature Resource Centre, Gale makes *DLB* entries available to paying subscribers in a format that is infinitely open to revision and expansion, and that, more importantly, requires fewer resources than its print companion. (JODY MASON)

Mary Jo Hughes et al. *Take Comfort: The Career of Charles Comfort/
La carrière de Charles Comfort*
Winnipeg Art Gallery. 160. \$39.95

Charles Comfort (1900–94) recently took the spotlight in a retrospective exhibition organized by Mary Jo Hughes for the Winnipeg Art Gallery and a subsequent nationwide tour. An accompanying book, titled *Take Comfort: The Career of Charles Comfort*, catalogues ninety-six artworks and is authored by Hughes, along with four contributing authors, Rosemarie L. Tovell, Rosemary Donegan, Anna Hudson, and Laura Brandon. Published in both English and French, *Take Comfort* also includes an interactive CD-ROM. The CD-ROM takes an archival document as its starting point – a 1930s guestbook from the Comfort home in Toronto – and relays a wealth of biographical and anecdotal knowledge via hotspots on the many signatures and illustrations, which can be explored page by page.

Although Comfort occupies a virtual no man's land in popular attention between the Group of Seven and the advancements in abstraction after

mid-century, he is, in fact, so much a part of Canadian art history, both as an artist and as an administrator, that this monograph serves, in many ways, to recover the recognition of the artist, who had been esteemed among his peers. Despite Hughes's call for more attention to be paid to Comfort, the largely biographical approach and reportorial tone of her introductory essay may do little to pique the interest of a newcomer to his work. This first essay of five does, however, do a thorough job of tracing the artist's career. Tovell's contribution also traces Comfort's development but, more specifically, in watercolours from his early days in Winnipeg to his establishment in Toronto. A formal analysis takes priority, with a satisfying account of the influence of W.J. Phillips on the artist.

Hughes is apt to point out that 'condescension toward commercial art' has wrongfully stunted the growth of discourse on Comfort, but as this publication proves, the artist's commercial activities were vital to his overall aesthetic development, not to mention fellowship. Donegan's essay on Comfort's murals makes headway in this area, showing that the artist's ability to satisfy a client's vision made him quite successful with mural commissions. How successfully, or even appropriately, these murals speak to today's viewers is another matter, which Donegan hastily skims over. It is hoped, as Hughes promises, that this study is just the beginning of greater explorations into Comfort's career.

An engaging critical tone is struck with the contribution of Hudson on Comfort. Hudson's essay, 'Charles Comfort's Moment in the Relationship of Art and Life, 1935–1945,' takes an interdisciplinary approach to the analysis of Comfort's handling of art and life in his work. With references to Virginia Woolf and Aldous Huxley, among others, Hudson's approach to Comfort's 'imagined international cultural community' incites interest in the artist's intellectual profile and should make any reader want to open more doors on the artist. Hudson's critical analysis pays due respect to the artist while pointing out problematic issues. On Comfort's adoption of symbols in his work, Hudson bravely states, 'He was playing with fire; he risked cliché.'

Thinking about the reception of art, Brandon's essay on Comfort's war art, and the *Hitler Line* (1944/1970) in particular, asks, '[I]s the perceived veracity of an image predicated on observation or expectation?' Brandon's contribution is a necessary one – tackling what Comfort considered his best work of art. Anyone interested in war art should place this essay on his or her reading list.

Young Canadian (1932) is another one of Comfort's most striking paintings, and its present location at Hart House was just one of the traditional haunts of Canadian art that was notably shaped by taking Comfort, so to speak. As a member of the Toronto Arts & Letters Club, the Canadian Group of Painters, the Royal Canadian Academy, the Canadian Society of Painters in Watercolours, and as director of the National Gallery of

Canada, to name just a few highlights, Comfort's career is a remarkable example of hard work and dedication. The authors of *Take Comfort* exhibit a similar kind of ethic. (SARAH STANNERS)

Kevin Bazzana. *Lost Genius: The Story of a Forgotten Musical Maverick*
McClelland and Stewart. xiii, 383. \$36.99

Kevin Bazzana is best known for *Wondrous Strange*, his 2003 biography of Glenn Gould. With *Lost Genius* he has once again chosen a pianist for biographical treatment. His subject is Ervin Nyíregvázi, a man in some ways similar to Gould. Like the celebrated Canadian pianist, Nyíregvázi was brilliant but utterly impractical and highly eccentric, if not mentally ill. Throughout his seven-decade career, he was increasingly tormented by stage fright, coming to believe (much as Gould did) that audiences were taking a 'sadistic delight' in his anxiety. But there are also notable differences between Gould and Nyíregvázi: most strikingly, the former's enduring fame and the latter's relative obscurity.

Born in Hungary in 1903, Nyíregvázi was marketed as a musical prodigy by his opportunistic parents. At the age of seventeen, he made his American debut in New York, eventually settling in Los Angeles, where he lived for most of his eighty-four years. Constitutionally unable to deal with the demands of a concert pianist's life, he spent much of his life composing music that was stylistically out of date by modernist standards, and pursuing women. In the words of Bazzana, Nyíregvázi 'sabotaged his personal life and career again and again.'

His marriages – all ten of them – his affairs and his dealings with prostitutes are presented in prurient detail. (In this regard, Bazzana's narrative is the polar opposite of his chaste portrayal of Gould.) As well, Bazzana chronicles Nyíregvázi's ongoing financial crises, his trips to Europe (to escape romances gone bad), and his growing dependency on alcohol.

Yet remarkably, Nyíregvázi enjoyed fifteen minutes of fame in the 1970s when he managed to record a few LPS, which were commercially released. These discs proved controversial, to say the least: *New York Times* critic Harold C. Schonberg described Nyíregvázi's playing as 'a divine madness,' while others flatly denounced the liberties he took with tempo, dynamics, and the notes on the page. He subsequently played several recitals in Japan, but before long, Nyíregvázi was once again forgotten. He died in 1987.

Bazzana is an excellent writer, and the painstaking research that supports this book is a tour-de-force of scholarship. However, I can't help feeling that the author's considerable efforts would have been more worthy of a better cause. Although Nyíregvázi could evidently be quite charming when he wanted to be (in the eyes of many women and

perhaps a few men), he does not come across as at all appealing when the facts of his life are laid bare. Also, unlike Bazzana's biography of Gould – an account of artistic triumph over daunting inner obstacles – this Nyíregházi biography is a story of failure, despite Bazzana's efforts to play up his subject's talents and achievements. There is little that is endearing about this vain, pathetic, tumbledown man.

Neither, it seems to me, is this book particularly 'important' in a musical sense (or any other sense). The strongest case Bazzana makes for the historical value of *Lost Genius* is his assertion that Nyíregházi 'was not a mere aberration, but an authentic holdover from a lost musical tradition.' Perhaps – but it could also be argued that Nyíregházi represented an artistic dead end, and that his personal and artistic excesses were nothing more than a corruption of the ideals of the Romantic era.

I suspect that Bazzana's attempts to bolster the world's memory of Ervin Nyíregházi will not amount to much. Perhaps that is for the best.
(COLIN EATOCK)

Mark Miller. *High Hat, Trumpet and Rhythm: The Life and Music of Valaida Snow*
Mercury. 188. \$18.95

By the time she was in her twenties, trumpeter, singer, and dancer Valaida Snow had performed for audiences all over the world. From Broadway to Burma, from Shanghai to Singapore, she achieved tremendous success abroad with her extraordinary versatility and her unprecedented and show-stopping talent. And as an African American woman in a male-dominated cultural industry, Snow

turned the prescriptions of gender upside down. To wit, anything that men did, Valaida did too, simply as a matter of course. She played trumpet at a time when there were few precedents in jazz for a woman to do so. She travelled around the world before she was 25. She led orchestras and produced shows before she was 30.

So notes jazz historian Mark Miller in his compelling new biography of Snow (1904–56), suggesting that her life experiences and performance career offer a telling commentary not only on the race and gender politics of African American women performers living and working abroad, but also on the role that this all-but-forgotten figure played in helping to carry forward the ideas of jazz being pioneered by Louis Armstrong, King Oliver, and others to cities and sites where they had scarcely been heard before.

Although Snow remains a relatively neglected and unknown figure, what does survive in the generally accepted narratives about her life, suggests Miller, tends to be based not on the historical record but on (often egregious) embellishments and exaggerations promulgated both by media-generated accounts and, on those rare occasions when she would deign to give interviews or to provide first-hand accounts of her life, by Valaida Snow herself. According to Miller, one of the most egregious examples of myth-making that surrounded Snow's life had to do with the claim that she was imprisoned and placed in a concentration camp by the Nazis during the Second World War, a claim that continues to get reproduced in present-day accounts. It's no surprise, perhaps, that there are novels based on Snow's life, especially given the extent to which interpretation about the very 'facts' of her life (was she, as Miller encourages us to ask, a survivor, a victim, or an opportunist?) continues to be up for grabs. Miller, of course, is not writing fiction; rather, he is careful both to correct the historical record (beginning with the date of Snow's birth), and also to show us, by example, that the Valaida Snow of his biography makes for as interesting and absorbing a tale as the sensationalized versions of Snow popularized by myth.

Meticulously researched and scrupulously crafted, Miller's text draws on surviving sources of the day (including his own original interviews) to expose the contradictions and controversies that surrounded Snow's life. Amid the gossip and the scandal that plagued her career, there is, as Miller makes clear, a factual story here that unfolds with dramatic flair and intensity: '[E]ven after Valaida Snow's life has been clarified to the extent possible from the historical record,' he writes, 'it remains a grand and compelling tale, and Valaida herself no less a grand and compelling figure. Indeed . . . she is as fabulous a *success* as fact as she has been as a form of fiction.'

If the standard accounts of Snow's life offer both an inaccurate and an impoverished rendering, then *High Hat, Trumpet and Rhythm* might be understood as an argument for the significance of the 'truth' of history. Now 'truth,' as Miller well knows, remains particularly elusive in the case of Snow, who 'left her prospective biographer very little with which to work.' At an institutional moment when cultural forms have sought to contest and interrogate the viability of evidence-based forms of history-making in favour of alternative archives and models of inquiry, it is this elusive quality in Snow's life that lends Miller's quest for historical accuracy such particular resonance.

Miller's biography is awash with small details and fascinating anecdotes. It's also full of insightful commentary on Snow's recordings, and it contains a detailed discography. It will solidify Miller's well-earned reputation as one of the premiere jazz historians writing today.

(AJAY HEBLE)

Louis Horlick. *J. Wendell Macleod: Saskatchewan's Red Dean*
 McGill-Queen's University Press. xiv, 210. \$34.95

This biography of J. Wendell Macleod, medical pioneer and international humanitarian, adds to the discourse in Canada on medicare. It is a reminder that some members of the medical profession were important architects of the public health system that many physicians now so harshly criticize.

The author, Louis Horlick, was an admiring colleague of Macleod's during the 1950s at the University of Saskatchewan. The provocative subtitle, *Saskatchewan's Red Dean*, indicates that Horlick considers those Saskatchewan years especially significant, but it also helps in understanding most aspects of Macleod's long and distinguished career.

Wendell Macleod was the son of a Presbyterian minister, much influenced by the social gospel. The social gospel had a large impact on young Wendell, as it did on a generation of liberal reformers in Canada. Here was born Macleod's concern for the poor and disadvantaged. He was a brilliant medical student at McGill in the 1920s and did graduate work in internal medicine, but his interest in medicine went beyond gastroenterology. He was president of the McGill Labour Club, when David Lewis served as secretary, and was active in the socially progressive Student Christian Movement. He attended meetings of the League for Social Reconstruction and associated with Frank Scott and Eugene Forsey at the time they were involved in the birth of the CCF. In 1934 Macleod participated in a study group established by Norman Bethune in Montreal to expose the inadequacies of the medical system during the Great Depression. Macleod developed a lasting admiration for Bethune; Horlick devotes an entire chapter in the book to the Bethune legacy.

The climax of the biography is the chapter entitled 'The Saskatoon Years.' From 1951 to 1962 Wendell Macleod was dean of the newly formed College of Medicine at the University of Saskatchewan. It was a challenging and invigorating experience. He was attracted to the province for the same reasons that other idealistic public servants were. This was where the action was, as Tommy Douglas and the CCF attempted to create a better world. At last, for Macleod, here was an opportunity to build a progressive public health system.

One cannot deny Wendell Macleod's accomplishments during his years in Saskatchewan. He worked tirelessly; he played a leading role in establishing a respected college of medicine; he recruited faculty and integrated the college and faculty with the new university hospital. Throughout, Macleod advocated a community-orientated and publicly funded health system. He stood with Tommy Douglas and supported the health plan and opposed the doctors' strike. Eventually medicare

became a sacred Canadian institution, and, accordingly, Wendell Macleod can be viewed as a brave innovator, on the right side of history, who took a path where the medical establishment feared to tread. This certainly is the interpretation presented in Horlick's account.

In retrospect, the story appears somewhat more complicated. It is interesting that Macleod resigned as dean of medicine in November 1961, the same month that Douglas resigned as premier to seek the national leadership of the New Democratic Party. Macleod was under attack from the doctors of the province and, as Horlick shows especially clearly, from the president of the university for supporting the government health plan. Wendell Macleod believed in the practice of social and preventive medicine, which was reflected in the College of Medicine he headed. However, he was never able to win the support of the general practitioners, who viewed such 'experimental idealism' suspiciously. And it was these doctors, not Macleod and his faculty, who were in regular contact with the people. The provincial government faced much the same problem with doctors and the public that Macleod did. Opposition to the universal plan was considerable, and it played a major role in the defeat of Tommy Douglas in Regina in the 1962 federal election and the CCF provincially two years later. Thus, Macleod resigned, and Douglas was defeated. Only later did a consensus form that they had been right.

J. Wendell Macleod was an interesting and significant Canadian. Horlick's biography is an important contribution to medical and social history and deserves to be widely read. (GEORGE HOFFMAN)

Tom Smart, with an essay by Allen Bentley. *Miller Brittain: When the Stars Threw Down Their Spears*
Goose Lane and Beaverbrook Art Gallery. 180. \$65.00

Tom Smart's book is the catalogue for an exhibition of the work of Saint John, New Brunswick, artist Miller Brittain (1912–68). Smart, who is the executive director and CEO of the McMichael Canadian Art Collection, became intrigued with Brittain's work when he was curator of the Beaverbrook Art Gallery in the late 1980s. In this critical biography, Smart sets out to show the coherence of Brittain's oeuvre and to refute a common perception that the artist produced an uneven body of work. Smart argues that Brittain's training at the Art Students' League in New York in the early 1930s provided the artist with a foundation in technique and composition that remained central to his work throughout his career. Brittain was a figurative artist who used his skill as a draughtsman to explore emotion, psychology, and the human condition. Smart maintains that Brittain's experience in New York taught him to use art as a means for exploring life.

Smart supports his claim by analyzing the formal features of particular works and setting Brittain's art production in its social and artistic context. In tracing the development of the artist's work during the 1930s, Smart recognizes Brittain's proclivity for portraiture, and his use of satire to depict middle-class subjects. The author maintains that, by the end of the 1930s, Brittain had become a 'skilful mythologizer' of the 'plight of Everyman.' Smart situates Brittain's foray into mural production in the early 1940s by showing that Brittain was one of numerous Canadian artists who looked to the mural movements in the United States and Mexico as models both for state-sponsored art production and for the kind of socially engaged art they wanted to produce. Brittain's active service in the Royal Canadian Air Force during the Second World War, and his work as an official war artist are discussed in terms of their impact on his outlook on life. Smart describes a series of Conté drawings of the day-to-day life of airmen as capturing the underlying trauma of war through the depiction of ordinary events. He locates a series of motifs – star, spear, and trailing plume – that became central to his postwar art production in a painting of air battle, *Night Target, Germany* (1946). Smart interprets the recurrence of these symbols in Brittain's later work as evidence that the artist was attempting to come to terms with feelings of anguish and terror first experienced during the war.

Following his return to Saint John after the war, Brittain began to paint biblical themes, which Smart describes as at once a response to the war and an exploration of the struggle between good and evil. This postwar period saw a change in Brittain's style, as well as in his subject matter. Charting the critical reception of Brittain's work, Smart explains why the artist was hard to situate. He argues that his paintings were difficult for some critics to understand because they were unlike the work of his contemporaries. He also works to dispel simplistic autobiographical interpretations of Brittain's work, which have tended to read the despairing sensibility of the paintings of this period through the artist's experience at war, his grief over his wife's death, and his alcoholism. An essay by Allen Bentley, an English professor at St Thomas University in Fredericton, which looks at the influence of English poet and visual artist William Blake on Brittain, is helpful for understanding Brittain's attraction to biblical themes and the visionary quality of the postwar work.

This catalogue is the first comprehensive analysis of Brittain's work, and although I would have liked to hear more about Brittain's influence on other artists, Smart's analysis shows why Brittain should be considered a significant Canadian artist. While I found Smart's argument that Brittain's body of work is unified by the artist's solid artistic training only partially convincing, the book's major contribution is in providing a coherent framework for understanding Brittain's work. This account of

Brittain's oeuvre will make it easier for a broad public to understand this artist. It is a carefully researched study and a beautifully designed and produced book. (SARAH BASSNETT)

Anatomy of Criticism: Four Essays. Volume 22 of *The Collected Works of Northrop Frye*. Edited by Robert D. Denham
University of Toronto Press 2006. lxxii, 450. \$100.00

What kind of experience one has rereading *Anatomy of Criticism* fifty years after its 1957 appearance depends on one's willingness to enter the time warp, to envision the critical scene Frye was confronting, and to understand how this text, maddening in so many ways, became the most influential theoretical treatise of the twentieth century.

In terms of Frye's career, as his astute editor points out, *Anatomy of Criticism* was an introduction that metastasized. It was originally designed as a theoretical superstructure to support Frye's continuing work on Blake and on romantic poetry as a form of scripture, the secular counterpart of sacred scripture, a field that had not (yet) been tamed into 'Bible as Lit.' (A glance at 'Theory of Symbols' demonstrates Frye's dependence on Augustine and Dante and their notions of polysomy; the tragic mythos, in the following chapter, constantly flirts with the archetype of the dying-and-returning God, whether he be called Adonis, Tammuz, or Jesus.) At a certain point, though, Frye recognized that the distinctions and issues he had been treating in articles and conference talks were all starting to come together so that, in reorganizing his own meta-commentaries, he had begun without realizing it a synthesis of the entire literary-critical scene. And a synthesis was just what was in order.

In those pre-structuralist days, historical scholarship dominated the academy while the critical scene was illuminated by the New Criticism, for whom every text was a species unto itself. In addition were Freudian critics and a few who took seriously Frazer's notions about ritual and literature. The four chapters of *Anatomy of Criticism* reached out to all these fragmented ways of thinking about texts, concluding with a 'Theory of Genres' that harkened back to a final synthesis to Hegel's ideas about aesthetic modes. In Frye's conclusion, he validated all of these ways of writing with literary texts. Most of all, Frye's *Anatomy* fleshed out the Word and enabled the readers of that time to conceive of literature as an organized whole rather than a collected totality, or to visualize coherently how 'the existing monuments [of the literary tradition] form an ideal order among themselves,' as T.S. Eliot had claimed in 'Tradition and the Individual Talent.'

So because of this syncretic reach *Anatomy of Criticism* was read widely, admired greatly for its wit and learning, and translated into fourteen

languages. But because its subject was Literature en masse rather than any text or series of texts, it could not become the hub of a research project. Once Frye had done what he had done, there was nowhere else to take it, except in the sense that others, confronting Literature en masse in quite different ways, might build on Frye's superstructure, as the Marxist Fredric Jameson did in *The Political Unconscious* (1981), building his three 'horizons' of historical interpretation on three of Frye's 'phases' of the literary symbol. Structuralists, such as Tzvetan Todorov, found in Frye a more kindred though less rigorous spirit. Frye himself never returned to this mode of theoretical syncretism, until it came time for him to elucidate his approach to sacred literature in *The Great Code* (1981).

Reading *Anatomy of Criticism* for the first time without this historical context, one finds that the wit and learning survives, although I suspect that today's readers, knowing that high concepts are cultural constructs, would be suspicious of Frye's unexamined notion of something Out There called Literature that might have a permanent organizing platform. They might be surprised as well by what Frye's canon contains and excludes, such as the prominence in Frye's thought of character-types from Roman comedy, or the near-absence to his mind of female writers or of any colonial writers from Canada, the United States, the Caribbean, or South Asia. Clearest of all will be the realization that, while works of amazing synthetic power continue to be written in our own day, like Michael McKeon's *Secret History of Domesticity* (2006), no one will ever write anything quite like *Anatomy of Criticism* again. (DAVID RICHTER)

Glen Robert Gill. *Northrop Frye and the Phenomenology of Myth*
University of Toronto Press 2006. xvi, 242. \$53.00, \$24.95

This densely argued book studies Northrop Frye in relation to three modern mythologists – Mircea Eliade, Carl Jung, and Joseph Campbell – who regard mythology as a key to what makes us human. For all four, myth expresses a primitive, visionary consciousness from which modern thought is divorced but which covertly manifests itself in dreams, rituals, and literature. Myth is a vital source to which we return for sustenance; it is 'the voice of a perennial or eternal human spirit or condition that [has] continually whispered through the vagaries of history.' If this assurance sounds fuzzy or mystical, Gill is resolved to deprive it of any metaphysical standing. He insists that mythological thinking is strictly phenomenological: it offers a defining and sustaining structure only to consciousness. It is all in the mind, but in a mind thereby made splendidly creative and, ultimately, redemptive.

In the first half of the book Gill analyzes Eliade's, Jung's, and Campbell's theories, showing how each conceives of the origin of myth, its archetypes, and the structure and function of consciousness as shaped by their hidden motivation. These chapters are well informed, well researched, and censorious – approving of their subjects when they most resemble Frye, disapproving when they stray into metaphysics. Eliade's approach is platonic, arguing *de caelis* or down from heaven as Gill calls it, because it seeks a sanction in transcendental forms that are inaccessible to consciousness, magnificent but in a practical sense useless. They may use us, but we cannot use them. Jung's approach is plutonic – *de profundis* – because it locates the archetypes deep in unconsciousness. This is an improvement because it acknowledges the materiality of archetypes, but Jung's collective unconscious is still 'an inversion of the Platonic realm' that again leaves us helplessly passive. Campbell is the worst offender. He is a 'public mystagogue' who 're-literalizes' the metaphysical basis of the archetypes of myth through an inner/outer model that produces a series of inconsistencies, which Gill exposes in a deft dissection. He finds this triumvirate 'implausible and dangerous,' and they fade from sight as he turns to Frye's elegant system.

Despite its title, this book limits attention to Frye's study of William Blake, *Fearful Symmetry*, and then devotes a conclusion to his final work, *Words with Power*. Gill is an enthusiastic Frygian who shares with his master a sense of wonder at an imaginative matrix that leads to glory. His argument is self-confirming in the sense that he uses Frye to explain what Blake means, and Blake to prove that Frye is right. He stoutly defends Frye's phenomenological approach because it focuses on humanity and human needs, because it liberates thought by according it potency, and because it offers a role for literature as affirmative and creative. It roots experience, and especially aesthetic experience, in the body ('spirit is substantial'), a body whose needs and motions seek imaginative expression in a universal symbolism (archetypes) that invigorates different cultures whose revelatory structures (myths) jointly articulate a glorious vision (Frye's anagogic or kerygmatic sublimation of metaphoric insight) of perfecting the 'human.' Art and civilization turn nature into a home, and home into paradise. Although the same phenomenological conditions have been faulted for imposing an imperious gaze whereby thought conquers reality, for Frye it produces a humbling encounter with the world, with the self at its circumference rather than its centre. The ethical motivation of this model is persistent and hopeful in the sense that Gill, like Frye, is a cautious optimist. He assumes imagination, if trusted and heeded, will redeem us by shaping the world for the better: 'Heaven is this world as it appears to the awakened imagination.' There is, of course, a rival vision of hellish, egotistical rationality – which

Blake condemned as Newton's sleep and Locke's nightmare – but it is dispelled by the awakened imagination, or as Keats called it, a waking dream. Gill spends most of this study as wide awake as possible, and he grows dreamy only when he is confident that he stands on firm ground. (JON KERTZER)

Jennifer Willging. *Telling Anxiety: Anxious Narration in the Works of Marguerite Duras, Annie Ernaux, Nathalie Sarraute, and Anne Hébert*
University of Toronto Press. viii, 261. \$60.00

The topic of Jennifer Willging's book will certainly interest many readers, since anxiety seems to be the malaise of our contemporary Western society. In her study, Willging examines the manifestations of anxiety in selected narratives of French writers, Marguerite Duras, Annie Ernaux, Nathalie Sarraute, and of Quebec writer, Anne Hébert. More specifically, Willging's objective is to analyze the confluence of anxiety, desire, and narration.

Though one may not agree with Willging when she states, in her introduction, that women are 'more susceptible to anxiety than their literary brethren' and that French and French-Canadian women have more difficulty assuming authorship than Anglo-American writers (Anne Hébert's status as Quebec's most illustrious author for more than six decades belies both statements), the results of her specific analyses are compelling and often fascinating.

The book is divided into two parts, both in terms of content and methodology. The first two chapters focus on openly autobiographical texts: Marguerite Duras's short narrative, 'Monsieur X. dit ici Pierre Rabier,' which deals with resistance and collaboration during the Second World War, and Annie Ernaux's *La honte*, a narrative exposing a violent scene – the author's father trying to kill her mother – that took place when Ernaux was eleven years old. In both chapters, truth, reality, and memory are recurring themes. Willging has recourse to other texts (notably Pierre Péan's version of the events linked to the resistance), interviews given by the authors and their other writings to shed light on the relationship between narration, anxiety, and truth. As one would expect, the narration of past traumatic events is both gripping and problematic. Willging persuasively demonstrates the complexities inherent in these texts by showing that the 'act of remembering both invites and hinders the act of narrating.'

The second part of the book deals with Nathalie Sarraute's *Entre la vie et la mort* and Anne Hébert's celebrated novel, *Les fous de bassan* (*In the Shadow of the Wind*). Since these texts are not autobiographical, they elicit a different kind of analysis, that is, a much closer reading of the texts. In Sarraute's novel, Willging focuses on the narrator, who is a writer, to demonstrate the manifestations of what Harold Bloom called

the 'anxiety of influence.' It is, however, in her study of *Les fous de bassin* that Willging's analytical talent becomes most apparent. Using Kristeva's concept of the semiotic, she gives a brilliant and original demonstration of the way that sounds express, in a poetic manner, both anxiety and madness. She first examines the 'book' of Nicolas Jones, the pastor of a small English community on the seaside in Quebec. Though the narrative takes place in 1982, it recounts the events of 1936 when his two nieces were murdered. Prone to extreme anxiety, the old pastor is disturbed by many sounds such as the wind, insects, the beating of his heart, and an array of voices: 'Voices, nothing but voices, sounds, nothing but sounds. I light another pipe, ears filled with the music of bygone days and shrill voices.' Willging gives a convincing and insightful description of how anxiety permeates Nicolas's entire discourse. Her analysis of the madness that characterizes Stevens Brown's last letter to Michael Hotchkiss is equally convincing and detailed. The breakdown of the character's psyche is expressed by the memory of the shrill sounds of the gannets frequently seen in the seaside village: 'I lift my arm, the birds scatter, they cry. I drop my arm on the hospital sheet and flocks of them return and they cry once more, sharpening their beaks against my skull.' The relationship between language and anxiety or more precisely the capacity of language to express anxiety, by means of rhythms and sounds, is clearly and at times brilliantly exemplified in this chapter.

In spite of minor weaknesses and irritants such as errors in some French quotations and the much too frequent referencing to past or future comments, *Telling Anxiety* is a well documented, rich, and insightful examination of anxiety in the writings of four important contemporary women writers. As such, it deserves a wide and varied readership. (JANET PATERSON)

Phyllis Brett Young. *The Torontonians*
 McGill-Queen's University Press. xxxvii, 326. \$24.95

An international bestseller upon its 1960 release, Phyllis Brett Young's *The Torontonians* did not have the shelf life of other novels of its era: Hugh McLennan's *The Watch That Ends the Night*, Mordecai Richler's *The Apprenticeship of Duddy Kravitz*, and Margaret Laurence's *The Stone Angel*. W.H. New does not rate her a mention in his comprehensive *A History of Canadian Literature*.

What happened? It is perhaps easy to dismiss *The Torontonians* as a topic novel, tethered to its time and thereby rendered dated for contemporary audiences. Young's protagonist, Karen Whitney, bemoans her materialistic existence and existential boredom as a forty-year-old housewife (to use a word appropriate to the time). Her solution to her problems,

she thinks, is to revert to a simpler way of life. And it is her unawareness of her potential as an independent woman that has likely condemned the novel to both public and academic oblivion. Unlike Laurence's Hagar Shipley or Richler's Duddy, Karen is not a trailblazer. And when set against the emerging radical social milieu of the turbulent 1960s, *The Torontonians* looks like a throwback.

The 2007 reissue of the novel (by McGill academics Nathalie Cooke and Suzanne Morton) is fortunate, as Young's novel deserves its revival. Both an incisive critique and social document, *The Torontonians* examines the middle-class discontent of the late 1950s that would later give rise to the social unrest of the next decade. While it is seductive to want to read Karen's discontent as simply the manifestation of those who have enough wealth to be able to reflect upon their ennui, the depiction of the imposition of leisure on a class of women who have been reduced to button-pushing and choosing the right carpets is trenchant and fascinating. The almost visceral geography of Toronto and the formative undercurrents of a nascent Canadian nationalism lend an immediacy to attendant class and social issues not readily apparent in other mainstream Canadian literary endeavours.

Karen's friends and neighbours, though educated, busy themselves so as not to notice the superficiality of their lives. This lack of awareness of how materialism dictates their roles as mothers and wives Karen sees as almost criminal. In sharp contrast to the mores of the 1950s in Canada, Karen's friends openly have affairs, which no one really condemns. Thinking that what she needs to vanquish her suicidal thoughts is a move to a smaller town, Karen comes to realize that an honest resolution lies in becoming more involved in the city's burgeoning immigrant quarters downtown, and that a move out of the suburbs will facilitate that. The novel's homage to 'new Canadians' is an eye-opener, as it presages 1969's wide-ranging Royal Commission on Bilingualism and Biculturalism, which later (in 1971) acknowledged Canada's cultural pluralism in legal terms.

That feminist self-awareness might somehow be part of that solution does not garner even the slightest mention. Karen and her friends are quite happy that their husbands work, and they deeply respect the divide between the gendered domains of the private home and the public spheres of business. It is tempting, then, to reject Young as naive; yet Karen lives in an insular era whose discourses do not really favour emancipation of various sorts. The neighbourhood and Karen's own upbringing proscribe it. Young, lacking the lexicon that would in the then-near future lead to greater understandings of female oppression, resolves Karen's dilemma through a grasp of the importance of civic duty. On its own terms, then, the novel is a tempered success in its rendering of a geographic and social stratum that is not again literarily depicted until Margaret Atwood's *Cat's Eye*, in 1988. (ANDREW LESK)

Stephanie S. Halldorson. *The Hero in Contemporary American Fiction: The Works of Saul Bellow and Don DeLillo*
 Palgrave Macmillan. xiv, 224. US \$74.95

This monograph announces itself with a grandeur befitting its subject matter. Whether through brashness and cerebration, as with Bellow, or through coolness and ironizing, as with DeLillo, these writers have told stories of American experience that attest to its multiplicities – of peoples to meet and places to go and things to buy. Equally so, if by way of different stresses and approaches, Bellow and DeLillo also explore the paralyses and liberties that come of these multiplicities in the playing out of individual lives. For Halldorson, the hero's status in postwar American life is at the heart of Bellow and DeLillo's interests. This traditionally unifying and saving figure, Halldorson proposes, retains considerable presence in contemporary American culture, even while that very culture fissures under a series of philosophical and political pressures. Bellow and DeLillo, she contends, write about the hero mindful of the figure's fraught position: 'They admit to both an impulse for the heroic narrative and the impossibility of its realization as a belief in reality.' A page later, Halldorson supports this premise by describing the difficulty faced by protagonists from two early Bellow works: 'Like Joseph in *Dangling Man*, Augie [March] is torn between his impulse toward the heroic and his desire to get out of a heroic narrative he cannot imagine how to complete.' In a later chapter focused on DeLillo's *White Noise*, Halldorson draws a persuasive distinction between each author's sense of the relationship between self-knowledge and self-seeking: '[Jack Gladney] is unlike Bellow's heroes in that he is not looking to find the authentic, but is eager to find the inauthentic that will cover and console his fear.'

This study would have been far more successful if such winning formulations were more substantively informed. Halldorson's work is too frequently obscure on the concept of hero, and it's starkly under-researched on dimensions of US cultural, literary, and intellectual history. Halldorson's efforts to define the figure of the hero are scattershot at best. Brief commentaries on relevant works by Twain and Emerson fail to establish the richness of literary-cultural context in which to place Bellow and DeLillo, while her engagements with scholarship on the figure of the hero, whether in American culture or in Western literature, are little more than summary-citations. Her own definitions of hero verge on the impenetrable: 'When the audience of non-heroes is pushed beyond simply feeling the potential to be heroic to a need to prove themselves heroic, the traditional loop between heroic narrative and audience is conflated into the paradoxical assumed hero in which non-heroes are asked to be both leaders and followers of their own narrative.' Her interest in commodity

accumulation as the American hero's only certain (if thus vexing) imperative is incisive, especially when thinking about DeLillo's work, but Halldorson shows no knowledge of authoritative works on the subject like Christopher Lasch's *The Culture of Narcissism* and Jackson Lear's *Fables of Abundance*, let alone Thorstein Veblen's *The Theory of the Leisure Class*. The book's more basic problem is its limited presentation of the authors' own works. In effect, Halldorson offers full analyses of two novels by each writer – Bellow's *Henderson the Rain King* and *Mr Sammler's Planet*, and DeLillo's *White Noise* and *Mao II*. The readings themselves can be very good, especially when they take precedence over Halldorson's theorizing and summary-citations of other critics. But Halldorson never addresses the question of why she chose to bypass a fuller exploration of works that would seem natural choices for her study, such as Bellow's *Augie* and *Herzog* and, more glaringly, DeLillo's *Underworld* and *Cosmopolis*. In the latter case, a discussion of DeLillo's most ambitious book to date is limited to two quotations, while *Cosmopolis* appears in her bibliography but nowhere else. That novel in particular, which explores a day in the life of a billionaire Manhattan businessman intent upon investing his crazed consumption with some higher purpose, seems ideally suited to the purposes of this monograph, which would have benefited from a far more modest title or a far more comprehensive treatment of its authors and subject matter. (S. RANDY BOYAGODA)

Michael Englishman. *163256: A Memoir of Resistance*
Wilfrid Laurier University Press. xvi, 108. \$19.95

Wilfrid Laurier's Life Writing Series publishes autobiographical works by people 'whose political, literary, or philosophical purposes are central to their lives.' Michael Englishman's *163256: A Memoir of Resistance* clearly fits the parameters of the series. Born Michel Engelschman, Englishman resisted the Nazis in the 1940s and the neo-Nazis in the 1960s. More recently, convinced that educating the young offers a more effective way to resist racism and hatred, he has dedicated himself to Holocaust education. His memoir is inseparable from that educational commitment. Ending with his diary account of his participation in the March of the Living, he includes in an earlier chapter his answers to the most common questions students ask about the Holocaust. Those who have participated in Holocaust education will recognize both the questions and the answers. Survivors normally speak on the basis of their specific experiential knowledge, but the lessons that they hope the young will derive from their experience are general: 'Racism and hatred is [*sic*] something that everybody must fight.'

At the end of his memoir, Englishman thanks his family for persuading him to tell his story and assisting him in telling it. The editors at Wilfrid

Laurier might have helped a bit more; typos, grammatical errors, and awkward sentence construction do not add to the power of his account. The manuscript has been edited; one chapter was first published in *Canadian Jewish Studies* 4–5 (1996–97), 117–24. Englishman's essay, 'Neo-Nazis in Toronto' appears in 163256 with minor changes under the title, 'Déjà Vu.' Surprisingly, 163256 does not acknowledge this prior publication; nor does it explain why Englishman no longer identifies 'Irv' as a detective, but rather as 'a man whom I took to be a detective.' In 1963, the mysterious 'Irv' informed Englishman of the neo-Nazi presence in Toronto. Englishman is equally cautious in no longer giving the names of executive members of the Canadian Jewish Congress who advised him to keep quiet when he told them about neo-Nazi plans to march in Allan Gardens.

Such caution does not factor into Englishman's story of resistance. Although he believes that his memoir deserves attention because it is exceptional, in that it is authored by a Jewish Dutch Canadian and because he wants to show 'how the two worlds of horror and love coexist,' the memoir's exceptionality lies elsewhere. Indeed the declared focus upon the coexistence of horror and love is undercut because Englishman says so little about his relationship with Hendrika Pels, the mother of the two children he had promised to protect if the children's parents did not survive the war. When neither Englishman's wife nor the children's father returned from the camps, Englishman married 'Rika.' Repeatedly mentioning his loyalty in keeping his promise to Rika's first husband and willing to tell funny stories about their children, Englishman may well think that his relationship with his wife is both private and irrelevant. Such silence is found in other Holocaust memoirs and is addressed in Art Spiegelman's *Maus: A Survivor's Tale I; My Father Bleeds History* when Artie's father directs him not to include private details, and Spiegelman then depicts Artie promising not to include exactly what his father has just recounted.

What Englishman offers his young readers, instead, is a story of luck and chutzpah. A young man gifted with all the right instincts, he recognized that he must help his Jewish neighbours in whatever small way he could. Initially his luck held, but as in most Holocaust memoirs, it eventually failed, and in May 1943 he and his first wife were deported. Englishman narrates his subsequent experiences in a manner that is graphic, matter of fact, and remarkable: repeatedly he escaped death, once by operating on his infected finger, and another time by complaining to German rocket scientists at Dora-Mittelbau that a vicious kapo wouldn't let him work. A rebel from childhood, who never forgot the inadequacy of the adult advice to keep quiet, Englishman views his resistance to the neo-Nazis as the inevitable consequence of his wartime experiences, but 163256 suggests that the psychology of resistance remains as

mysterious as the identity of 'Irv.' It is the story of Englishman's postwar willingness to act when others would not that makes Englishman's memoir of resistance so compelling and exceptional. (ADRIENNE KERTZER)

Emil Fackenheim. *An Epitaph for German Judaism: From Halle to Jerusalem*. Foreword by Michael Morgan
University of Wisconsin Press. xxxvi, 327. US \$39.95

Many of the students who took philosophy courses at the University of Toronto with Emil Fackenheim in the forty years or so that he taught there speak of him as an unforgettable teacher. Though he writes in the book under review about wearing two hats – philosophical scholarship and Judaism – for at least the first two decades of his teaching career it was mainly the former.

But in response to Israel's Six Day War in 1967 and the generally perceived threat to the Jewish state, and thus to the future of the Jewish people, barely two decades after the Holocaust, Judaism came to dominate Fackenheim's thinking and writing. In the Jewish world he is remembered first and foremost as a teacher who challenged a generation of Jews to feel personally responsible for the survival of Judaism, and Christians to rethink their theology in the terrible light of the Holocaust.

Unlike most philosophers, Fackenheim decided to act out his convictions. Arguing that Jewish survival was possible only if the Jewish state was strong and vibrant, upon retirement in the 1980s he and his family went to live in Israel. Significantly, it was his non-Jewish wife Rose who was the driving force behind the move.

I knew Fackenheim only in the Israel period of his life, though I was familiar with his writings much earlier. His first major book, *Quest for Past & Future*, published in 1968, helped me to be a liberal Jew. When around the same time, at a symposium in New York, he gave dramatic expression to the duty of all Jews to survive as Jews in order not to give Hitler a posthumous victory, he made it possible for me and many of my colleagues to speak cogently about Judaism after the Holocaust.

Though in 1982 I published a book with the title *Beyond Survival* as a mild reaction against Fackenheim, I remained his admirer and friend. For me, as for many of my contemporaries, he was the towering figure in contemporary Jewish thought.

Despite the valiant editorial achievement by Fackenheim's disciple Professor Michael Morgan of Indiana University, and Morgan's excellent foreword, this is a difficult book. Its fragmentary nature – Fackenheim wrote and rewrote it over many years before he died in 2003 – covers several themes simultaneously: general and Jewish philosophy, reflections on the end of German Jewry, and Israel, as well as salient features of his own life.

In many ways it was a tragic life. He studied for the rabbinate in Berlin during the Nazi period and ended up in a concentration camp before his exile in Scotland. Considered by the British as an enemy alien, he was then shipped off to Canada where he completed his PhD and made his home. Though his parents and a brother came out of Germany in time, a second brother died there, perhaps by his own hand. His first-born son was autistic and now lingers in an institution. His much younger wife suffered from Alzheimer's soon after they came to Israel and died there in 1998.

But perhaps an even greater tragedy was that, though he embraced Israel, Israel didn't embrace him. Had he stayed in Toronto he would have been celebrated as the great Jewish thinker that he was; in Israel he was virtually ignored. Though he didn't seem to complain too much, it's not difficult to sense his disappointment. That is why his annual visits to Toronto, where he was warmly welcomed as a lecturer and a friend, were so important for him. In the last decade of his life, he often visited his native Germany to be honoured and appreciated by a generation that knew not Hitler.

The reader is made to reflect on an interesting albeit difficult life and its impact on the University of Toronto and beyond and, in that light, to try to grasp something of the context of Fackenheim's thinking, its roots in German philosophy, and its place in twentieth-century Jewish history. (DOW MARMUR)

Zailig Pollock, editor. *The Filled Pen: Selected Non-fiction of P.K. Page*
University of Toronto Press. xx, 131. \$60.00, \$21.95

P.K. Page's career as an artist is astonishing and it continues in productivity and variety into her nineties. Her career encompasses poetry, fiction, travel writing, drama, a libretto, children's books, essays, drawings, and paintings. Any official biography of Page will have to contend with this wide-ranging vitality, and with the generations of artists with whom she has interacted and on whom she has been an important influence. Her career spans the period of major growth in the arts in Canada, a period that is in many ways comparable in richness and importance to the Irish renaissance in the early twentieth century. Page has been at the heart of many crucial artistic moments in this country's development, and this small collection of eighteen pieces of her writing, spanning nearly forty years, provides a glimpse into the importance of that career and of her meditation on what she characterizes as a 'larger reality.' All but five of these pieces were commissioned, and commissions are important spurs that take the writer into a space not anticipated. There is a relief in entering the commissioned space, for who would write on someone or something in which one had no interest? Few writers. The goad from beyond is very useful indeed. And the essays on A.M. Klein, on David Adams Richards, on fairy tales and

folk tales, on 'Falling in Love with Poetry,' and on 'A Writer's Life' are essential reading for anyone who has contemplated the imagination of the artist or the importance of the historical moment to the development of art.

Although the material in *The Filled Pen*, with one exception, has been published in scattered sources, it is the collection as a whole that creates a coherent insight into the imagination of a working artist. It constitutes, in fact, as the editor suggests it might be styled, 'her autobiography of the imagination.'

Something of Page's luminous intelligence is immediately apparent in this excerpt from what might be argued as the central essay in the collection, 'A Writer's Life':

I have never belonged to a school. I have been in love with, but not wedded to, form. I believe with Graves that the theme chooses the poet; with Salvador Dali that to gaze is to think; and with Goethe that 'The beautiful is a manifestation of secret laws of Nature, which, but for this appearance had been forever concealed from us.'

I suspect that metre is a brain-altering drug – one we ignore at our peril . . . iambic is the lub-dub of the heart . . . iambic pentameter that lub-dub repeated five times . . . It is difficult for me to believe this is accidental.

I believe art has two functions: a lower and a higher. The lower is invaluable. It shows us ourselves – Picasso's *Guernica*, for example. The higher – more valuable still, in my view – gives us glimpses of another order. If I may quote from my poem, 'Poor Bird':

in the glass of a wave a painted fish
like a work of art across his sight
reminds him of something he doesn't know
that he has been seeking his whole long life –

And Page concludes the essay with this moving tribute to the life in art:

So where do I go from here? I have no idea. The journey is without maps. But when I glance back, as I have tonight, to where I have been, I know that the life of the artist is one of the most privileged of all lives.

I would have chosen no other way.

Wherever one dips into this gathering of essays, there are similar illuminations. It is the very specificity of Page's writing and its beauty that make *The Filled Pen* deeply engaging. P.K. Page is a national treasure, and *The Filled Pen* admirably distils some of her essence. (KAREN MULHALLEN)

Marc Redfield, editor. *Legacies of Paul de Man*
 Fordham University Press. x, 226. US \$24.00

Two decades after his death, Paul de Man remains one of the most controversial figures of 'high theory.' Symptomatically abjected from today's theory canon, and displaced by a late Derrida who is more easily assimilated by a 'socially responsible' criticism, de Man is arguably the spectre who drives both the survival of theory as culture's Other and the evasions that mobilize the sheltering of this otherness within a post-Heideggerian thought that often loses the uncanniness of deManian deconstruction. Marc Redfield's collection *Legacies of Paul de Man* thus provides a timely occasion for reflecting on de Man's survival as well as on the cathexes and transferences underlying the critique and institutionalization of deconstruction.

It is impossible to deal with more than a couple of the essays here. Including work by Ian Balfour, Andrzej Warminski, Cynthia Chase, Rei Terada, Arkady Plotnitsky, Sara Guyer, and Jan Mieszkowski, the collection's centrepiece is Redfield's essay on John Guillory's discussion of de Man in *Cultural Capital*. Guillory had argued that the charisma of deManian 'rigor' created a techno-bureaucratic transference among his Yale disciples that produced an oppressive critical hegemony which exposed itself as the last gasp of a conservative canon defending itself against demographic change through 'theory.' It is not entirely correct to say that Guillory's critique had little impact 'in deconstructive circles,' for the essay was the symptom of a 'cultural turn' that has not been without effect on deconstruction itself. Nevertheless Redfield rightly argues that Guillory's 'cutting-edge' attack on the canon is profoundly conventional, and that he speaks with an 'institutional voice' that makes him vulnerable to the critique he levels against de Man. Indeed Guillory's ad hominem reduction of de Man's work to his Yale seminar, used as a metonym for 'Theory' itself, is a signal instance of the trope of personification analyzed by de Man. Yet as Redfield concedes, deManian 'rigor' did facilitate 'many of the transferential and ideological effects' Guillory describes. Those effects are the subject of Guyer's exemplary essay, which focuses on the uneasiness of de Man's prefaces to his and his students' work on Romanticism, so as to argue unexpectedly that the victim of this rigour, the corpse sought for by Neil Hertz in 'Lurid Figures,' is de Man himself. It is de Man who endures a 'violence disguised by loyalty and discipleship,' which prematurely closes off a certain negative capability in his work: an ability to be in doubts and uncertainties, particularly in his relation to Romanticism and history.

Guyer's essay provides a paradigm for the work of others who have begun to rethink de Man's legacy in terms of a return and retreat of the origin rather than a defence of his 'method.' For Romanticists, William

Godwin's study of Milton's nephews can serve as an introduction to this problem of legacy. Godwin traces Milton's influence through his two nephews: Edward Philips, who followed classically in his uncle's footsteps, and John, who took the spirit of Milton's work in more rhizomatic directions. Both kinds of legacy are represented in this volume. Thus the pieces by Chase, Warminski, and Mieszkowski are well executed and rightly insist that de Man's was not an iterable method but a form of reading designed to produce anxiety. But in following the form as well as content of de Man's analyses (from a certain period only), the essays themselves exhibit a 'paralysis' to which, Guyer suggests, de Man was sensitive. On the other hand, the 'wider ripples' of de Man's influence that Guillory neglects can be seen in the work of Tom Cohen in film studies or Lee Edelman in queer studies. Given its origins in two sessions on de Man at the North American Society for Romanticism, the present volume is limited in its ability to present the full range of work cross-fertilized by de Man. But Plotnitsky's essay on de Man as a 'non-classical' thinker of singularities and Rei Terada's less-developed essay on the materiality of seeing can stand as instances of this more disseminative side of de Man's legacy, also taken up in Rodolphe Gasché's discussion of de Man in terms of 'the wild card of reading,' or in recent interest in the late de Man's concept of 'materiality.' (TILOTTAMA RAJAN)

Stephen Collis. *Phyllis Webb and the Common Good: Poetry/
Anarchy/Abstraction*
Talonbooks. 228. \$24.95

Stephen Collis wishes to 'pay tribute to one of the most startling poets the Canadian West Coast has produced,' and his book is a welcome addition to the literature for a couple of reasons. Aiming to write *interested* – as opposed to *disinterested* – poetic criticism, in the tradition of Howe on Dickinson, Duncan on H.D., and Webb on Blaser, Collis's criticism 'humbly aspires to the condition of poetry' and responds to Webb's own dictum that the 'proper response to a poem is another poem' (*Hanging Fire*). So his prose is permitted a 'certain opacity of texture' and his style exhibits a poetic or paratactic freedom, with ornaments often replacing transitions and paragraphs giving way to note form at certain points. Particularly since Collis is himself a poet, this is legitimate, and the freedom from strict scholarly style allows him some nice moments: for example, he writes of 'the material shiftiness of the signifier' and suggests that '*Hanging Fire* is a chrysalis the poet forms, birthing the painter.' On the other hand, there are several sentences and the odd paragraph that we would have been better off without, a point to which I shall return at the end of this short review.

The second reason that we must welcome this book is for its 'provocative re-contextualizing of Phyllis Webb's poetry within the twentieth century discourses of anarchism and abstraction,' as Pauline Butling writes on the back cover. Collis reads Webb's work in relation to the cultural and political contexts that framed and formed her; he reads it side by side with her important public intellection for the CBC and seriously explores her transition into abstract painting. In so doing, he enriches our appreciation of Webb's artistic stature and accomplishments. Linked to this re-contextualization is his discussion of Jean Luc Nancy's *Being Singular Plural*, which offers a philosophical interpretation of Webb's richly allusive response poetics: her 'wonderfully alert, locative ... humming between,' as Daphne Marlatt muses in one of her poetic responses to Webb (*You Devise, We Devise': A Festschrift for Phyllis Webb*).

Having welcomed this book, I will mention several reservations. The first chapter elaborates connections between Webb's work and H.D.'s, but Collis's arguments are unconvincing and suffer, in my view, from wishful thinking. I know how deeply consonances can sound in the ear of a reader who has loved two poets' work, but scholarly discipline here usefully requires us to identify with some precision the nature of the correspondences between texts. Collis riffs on the fact that H.D. and Webb both name the sea as mother, *mer/mère*, but this association is deeply and widely distributed in our culture and is also strongly present in the work of other Canadian feminist poets who are Webb's younger contemporaries. The point is not so much that Webb responded to H.D., but that H.D. and Webb, and Marlatt, Nicole Brossard, Virginia Woolf, and many others have contributed to a deep groundswell, the oceanic current of feminist poetics in the twentieth century.

Collis makes much of Webb's reversal of the line 'Those are pearls that were his eyes,' which she recasts as 'those are eyes that were her pearls' in the poem 'Beachcomber.' T.S. Eliot famously cites this line in *The Wasteland*, but it comes from Ariel's song in William Shakespeare's *The Tempest* (1.2.400–5). Collis's discussion goes on for five or six pages, focusing on Webb's use of Eliot and mentioning H.D., William Carlos Williams, and Louis Zukovsky, while never acknowledging that the line originates with Shakespeare.

I could go on; there are other oversights, misspellings and infelicities, which could have been corrected, but were not. Critique of allusion and intertextuality is difficult, requiring a very large range of reference. No one knows everything, and inevitably what resonates for one reader will not do so for another, for each of us reads within the framework of our reading histories and our knowledge of books we have loved and remember. There are reasons why scholarly texts are sent to readers for peer review. This book, marvellous as it is, could have used a good edit. (SUSAN KNUTSON)

Ruth Panofsky. *The Force of Vocation: The Literary Career of Adele Wiseman*
University of Manitoba Press 2006. xix, 204. \$22.95

Ruth Panofsky's *The Force of Vocation: The Literary Career of Adele Wiseman* combines two unlike critical strategies to compelling effect. The titular strategy examines Wiseman's commitment to an ideal of 'truth and excellence' that scorns the concerns of marketing departments. Yet Panofsky avoids glorifying Wiseman's sense of vocation to the point of mimicking the masculine cult of romantic genius, which obscures the details of production and consumption in the material world. Instead, Panofsky balances her depictions of Wiseman's visionary stance with excerpts from the novelist's letters to publishers, critics, and peers. The result is a fascinating portrait of literary labour from the perspective of both a pioneering modernist and key Canadian publishers.

The strategy announced in Panofsky's subtitle is more daring. Panofsky chooses to invert the conventional trajectory of literary biographies and charts Wiseman's descent from fame to comparative obscurity. Wiseman's first novel, *The Sacrifice*, won the Governor General's Literary Award in 1956 and was issued internationally by leading publishers, but her subsequent prose works, *Crackpot* (1974) and *Old Woman at Play* (1978), required years of struggle to find a home in Canada. Her poetry, plays, and essays reached an even smaller percentage of that market.

Panofsky interprets Wiseman's diminishing literary profile as a by-product of her challenge to patriarchal standards. *The Sacrifice*, Panofsky argues, won popular support because it adapts the myth of Abraham and Isaac to life in a prairie community of Jewish immigrants. Instead of sacrificing a ram, the prairie patriarch resolves the paradoxes of his condition by cutting the throat of a sexually brazen woman. The first novel thereby serves patriarchy by cultivating empathy for the righteous murderer. *Crackpot*, in contrast, affirms life from the perspective of an obese prostitute who must navigate the incest taboo when she encounters her lost son. In many ways, *Crackpot* inverts the tone, perspective, and moral of *The Sacrifice*. *Old Woman at Play*, a memoir of Wiseman's mother and a meditation on the craft of doll-making, is less challenging ethically. However, Panofsky maintains that the 'discursive and female-centred' dimensions of the later books, as well as their 'compassion for unlikely female characters,' marginalized them in a male-dominated book trade.

This point is convincing in the context of the 1960s and 1970s. The publishers' letters, for example, make it clear that they were waiting for another version of *The Sacrifice*. However, the same point becomes strained when Panofsky extends it to the contemporary book trade, where women buy the majority of books and a non-linear narrative is

hardly an impediment to recognition. The case of *Crackpot*, in particular, causes Panofsky's methodology to backfire in places. While *Crackpot* earns high praise from some academics, the fact that it has never found an international publisher forces Panofsky to resurrect the myth of the neglected genius. Unfortunately, Panofsky cannot offer formal proofs of Wiseman's genius because she forgoes this strategy at the outset of her book. Focusing instead on the minutiae of publishing, Panofsky inadvertently demonstrates that publishers accepted Wiseman's later works precisely because they were hunting for genius.

While Panofsky's thesis about patriarchal standards in publishing holds, Wiseman does not exactly have the door of the boys' club slammed in her face. Her writing inspires a flurry of supportive activity from CanLit boosters such as Malcolm Ross, James Reaney, Robert Weaver, and Kildare Dobbs. Indeed, Wiseman believed that Canadian women authors of her generation were at an advantage in comparison with their international peers because of the still-forming canon of CanLit. It is a credit to Panofsky's method that she captures these ambiguities. Her archival research amply conveys Wiseman's frustration late in her career as well as 'her willingness to dismiss the extraordinary support she received from editors and publishers over the years.'

Perhaps the most interesting passages in *The Force of Vocation* emerge when Panofsky moves away from the relationship between publisher and writer and focuses on relationships between writers, in particular between Wiseman and Margaret Laurence. Panofsky and John Lennox documented this creative bond in *Selected Letters of Margaret Laurence and Adele Wiseman*, but *The Force of Vocation* makes an intriguing, if brief, argument for a unique strain of Manitoba modernism developed by groundbreaking women. (IAN RAE)

Pamela Jones. *alcides lanza: Portrait of a Composer*
McGill-Queen's University Press. xiv, 266. \$85.00

Over ten years in preparation, this biography is the fruit of a thirty-year friendship between author and subject, both of whom live in Montreal. Pamela Jones is a musicologist specializing in baroque music and dance; lanza is an avant-garde composer and pianist. (For reasons that are not explained in the biography, lanza uses the lower case for his name and for the titles of all of his compositions.) Although not a contemporary music specialist, Jones went to great lengths in researching this book. She completed eighteen hours of interviews with lanza over a period of five years and conducted an even more extensive series of interviews in Argentina, the United States, and Canada with about two dozen

people who have known lanza variously as friends, family members, and professional associates. One testament to the thoroughness of her research is that she unearthed information about lanza's early life that he himself did not even know.

lanza has enjoyed an active career throughout North and South America as a pianist who specializes in contemporary music. His compositions, most of which combine conventional instruments and/or voice with electronic sounds (either 'live' or on tape), are fairly well known to those with an interest in avant-garde music. He was born in 1929 in Rosario, Argentina's second-largest city; his forebears were of European stock (from Italy and Spain), though there are also indigenous Guaraní ancestors on the maternal side. His advanced formal music education came late in life, when he moved to Buenos Aires at the age of twenty-four, after having completed a diploma in electrical engineering. Jones paints a vivid picture of musical life in Buenos Aires during the 1950s and 1960s, when lanza was studying there. The city boasted five orchestras, the splendid Teatro Colón opera house, and a flourishing new music scene; despite increasingly repressive political regimes, it was a cultural centre to be reckoned with. After lanza won a Guggenheim Award in 1965, though, he decided to continue his career in New York City, working at the renowned Columbia-Princeton Electronic Music Center. After six years in New York, where he was intimately involved in the city's vigorous and influential new music scene, he was hired at McGill University in 1971 and went on to serve as the director of the McGill Electronic Music Studio from 1974 until his retirement in 2003.

Combining the story of lanza's life with commentary on eighteen of his most important works, Jones proceeds mostly in chronological order from birth to retirement. She adroitly links significant life events with musical consequences that arose out of them. A long spell of nephritis as a child, for instance, isolated lanza from his peers, but also led to a deeper involvement with music. His own first child was born with a crippling degenerative illness and died at the age of six. This tragedy led to the dissolution of lanza's first marriage, but years later it inspired lanza to create two moving musical portraits of this child, the first in the autobiographical composition *ekphonesis V* (1979), and the second in his choral work *un mundo imaginario* (1989).

Jones deftly weaves into her narrative salient information about lanza's second wife, the singer Meg Sheppard, who is an important vocal artist in her own right and has commissioned, inspired, and premiered some of his finest compositions. The descriptions of lanza's music are illuminating and do not require detailed prior knowledge. The numerous musical examples are carefully explained and will be decipherable even by non-musically trained readers, as most of them use a graphic notation

devised by lanza. Much of the information about the significance and meaning of the works was supplied by lanza himself; insightful as these commentaries are, Jones seems too ready to take what he says at face value rather than offer her own interpretation of the music. That quibble notwithstanding, this is an informative and well-written account of a composer who has left his mark on the international contemporary music scene. (ROBIN ELLIOTT)

Carol E. Mayer. *Transitions of a Still Life: Ceramic Work by Tam Irving*
Anvil Press / Burnaby Art Gallery. 127. \$32.95

Carol E. Mayer's *Transitions of a Still Life: Ceramic Work by Tam Irving* is a delight to read as she situates Irving in the context of contemporary Canadian ceramics. It is clear from the introduction that Carol E. Mayer and Tam Irving are friends with many shared experiences. Mayer notes that they first met in 1989 when she called upon Irving for advice on installing a kiln at the Museum of Anthropology, where Mayer is a senior curator. Their rapport is evident in the ease with which Mayer discusses Irving's life and work, and the access she enjoyed to his intimate thoughts on surviving as a ceramist. While this may run counter to the scholarly imperative that demands neutral subjectivity, the approach is charming and effective. She has distilled her many conversations with Irving into fluid descriptions of his ceramic works, which come to life through glossy images. This conversational tone is underpinned by substantial research into Tam Irving's career progression, and Mayer is careful to present historical references to support her arguments.

The book is broken up into six chapters that trace a linear chronology of Irving's life. A remarkable story emerges of a determined man who fell deeply in love with clay. Born in Portugal to a mother who practised maiolica ceramics, Irving received a degree in agriculture from Edinburgh University in 1952. He moved to Vancouver, then Winnipeg, where he took night classes in ceramics at the Winnipeg School of Art and rented a basement studio from the renowned ceramist Jack Sures. Irving was accepted into the University of California–Berkeley, to work with Peter Voulkos, a guru in the world of conceptual clay. Mayer recounts how Irving realized he was in love with the notion of the 'pot,' rather than sculptural, non-functional ceramics. Here the book is a departure from much of the literature on contemporary ceramics; whereas many publications celebrate Voulkos and his Canadian counterparts in the California Funk/Regina Clay ceramics movements (Marilyn Levine, David Gilhooly), Mayer offers an important counter-narrative – the story of the production studio potter. She does a good job outlining the difficult realities faced by Irving the production potter, and how they

contradicted the utopian vision of studio pottery put forward by Bernard Leach. This theme runs through the chapter on Irving's transition into a pottery instructor at the Vancouver School of Art (now Emily Carr Institute of Art and Design) in 1974.

As a studio potter turned ceramic professor, Irving struggled to adapt his self-sufficiency into effective teaching for students. In addition, 'It wasn't long before he started to realize that craft at the art school was marginalized.' Mayer offers a glimpse into the tensions between ceramic's emphasis on skill and the school's conceptual art focus. Irving developed 'a series of objectives for his teaching that were based on his own practice,' including an understanding of history, emphasis on skill, constant experimentation, individualism, self-criticism, and technical competency. Throughout the book, images of Irving's ceramic works accompany the text, providing important reminders of the luscious surfaces, architectural forms, and utilitarian ergonomics that remain central to Irving's clay sensibilities.

Mayer dedicates a chapter to Irving's still lifes. These are a series of compositions 'investigating how he might thematize the vessel,' made up of a backdrop, a shelf, and clay vessels. These are remarkable studies derived from still life paintings that featured clay vessels. Irving's former studio assistant, Ron Vallis, argues that by copying the painted ceramics forms of artists such as Giorgio Morandi and William Bailey, Irving was responding to 'being at the art school.' The book ends with the chapter 'New Works,' and here Irving surprises us by introducing colour and hard-edged forms. While these look miles from his humble brown pots, Mayer has carefully led the reader into understanding why Irving headed in this direction.

The art historical monograph is a tricky beast, and in the case of *Transitions of a Still Life: Ceramic Work by Tam Irving* Mayer has done something slightly radical by introducing it as an option for Canadian craft history. Happily, it works. (SANDRA ALFOLDY)

Carol Mazur, compiler, and Cathy Moulder, editor. *Alice Munro: An Annotated Bibliography of Works and Criticism*
Scarecrow. xiv, 457. US\$75.00

Compiler Carol Mazur and editor Cathy Moulder proceeded with exemplary forethought and scholarly critical care in producing this exhaustive and rare (for Canadian literary studies) annotated bibliography of Alice Munro's writings and the criticism thereof. They began with two earlier bibliographies, those of David Cook (1976) and Robert Thacker (1984, also annotated) and consulted with the leading figures in Munro studies to build as complete and useful a bibliography as will appear. Updates will be required, of course, as Munro is still writing, and it can

safely be assumed that her work will garner future, and undoubtedly increased, scholarly critical attention, but it is inconceivable that this monumental bibliography will be superseded.

That Munro merits this devoted bibliographic scholarship should require no argument for readers of *UTQ*. She is the best short story writer – the best writer of fiction – that Canada has produced, and she is recognized as such throughout the English-speaking world, the world in which she is also one of the best short story writers, ever. Who is Alice Munro's superior? I would not suggest anyone, as any such claim would be justified only by that bugbear of literary discussion: matters of personal taste. (That said, I can think of only one contemporary short story writer who compares with Munro for quality and quantity: William Trevor.) So bravo Mazur and Moulder and Scarecrow Press for publishing this bibliography, which immediately becomes an indispensable research tool and simultaneously a fitting tribute and act of scholarly critical devotion.

The contents are organized conventionally into two parts, comprising primary and secondary works. What was pleasantly surprising was to find in the primary works not just books and stories but separate listings for memoirs (two only), non-fiction, television and radio, films and videocassettes, sound recordings, interviews, and poems (the compiler's/editor's plural is misleading, as there is only a lonely one on its own big white page, published in the *Canadian Forum* in 1967 and titled 'Poem [Untitled]'). Part 2 contains numerous similar surprises, with such subcategories as theses (including master's) and dissertations, audiovisuals, articles and chapters in books about Munro (I checked for everything I could think of, and all was accounted for), and reference works. In a short space, it must serve as illustration of this bibliography's daunting thoroughness to observe that even a letter from Tracy Ware to the *Globe and Mail*, 4 January 1997, is given in the extensive 'articles and chapters in books' section and pointedly annotated thus: 'To gain literary power in Canada, Canadian writers must be internationally acclaimed. Ware cites as an example Munro's international exposure after being published in *The New Yorker*.' That's more than just illustrative and interesting, because it is something of a throwaway document that surely would have been lost if not for the assiduity of Mazur and Moulder; Ware's letter touches on a subject that subsequently will interest Munro biographer Thacker, literary historians such as James Doyle and Nick Mount, and cultural nationalists more generally.

As the preceding indicates, the annotations throughout are themselves neat works of compressed information (unfortunately, as in the Ware entry, the inking or printing sometimes goes off, and commas look like periods). It is truly impressive, even remarkable, that Mazur and

Moulder have the kind of familiarity with everything Munro to provide accurate and readable paraphrases of so much secondary literature. And the various indexes (including a separate 'Subject Index'), which apparently owe much to the work of Elizabeth Thompson and the advice of Lorraine York, themselves immediately become indispensable tools for Munro scholars and critics. I could go on itemizing the rewards of this annotated bibliography – the helpful listing of archives and collections, for example – but I haven't the space.

It should go without saying that this bibliography is a must for every library in the English-speaking world, for anyone interested in Munro's writings, and for those more broadly interested in Canadian and contemporary fiction, but it is always best to say so when the book under review is as accomplished and indispensable as *Alice Munro: An Annotated Bibliography of Works and Criticism*. (GERALD LYNCH)

Martin L. Friedland. *My Life in Crime and Other Academic Adventures*
University of Toronto Press. xii, 514. \$45.00

Some professors accomplish much in a short career. Some have a long career, but accomplish little. Fortunately for Canadian law and letters, Martin Friedland has enjoyed a remarkable half-century scholarly career during which he has continuously accomplished much. Even more fortunately, he has recorded and interpreted this career with his habitual insight, grace, and felicitous prose. This is no string of anecdotes, although there are anecdotes aplenty. Friedland weaves the personal, the professional, the scholarly, the descriptive, and the analytical into a seamless narrative of one extraordinary life in the law.

I read this memoir with the passion of a forensic scientist, for my own career has often been punctuated by transformative encounters (both in person and mediated by text and context) with Marty. How, I thought, would he understand and articulate the broader circumstances of those encounters?

The first time I 'met' Martin Friedland, the professor, was in late August 1969, when I acquired *Cases and Materials on Criminal Law and Procedure*, the assigned text for my first-year criminal law course at Osgoode Hall. Even before my initial class, I had thumbed the volume. The use of materials, including a police photograph, from a single case (*R. v. Truscott*) to illustrate the dynamics of the criminal trial process was only the first of Marty's many innovative contributions over the years to law teaching.

Five years later, Marty was ensconced as dean of Law at the University of Toronto, in which capacity he hosted a lunch for me and the other members of the LL.M. class of 1974. In turn we replied to his query as to how we had passed the summer. When I said that I had worked at a

summer camp north of Toronto, he left me with a quip about the peculiarities of institutional life (not least in universities) that I have often used since: 'The whole world is just a big summer camp.' This book bears testimony to the fact that, in the Toronto of our youth, summer camp is where we met many of the most important people in our lives (including our spouses) and where we learned about the world.

A decade later I saw Marty in action again as a member of a committee he chaired that was meant to develop a project in law for the Canadian Institute for Advanced Research. While I became formally involved with the project only some years later, that early setting gave me insight into why Marty has been asked so often to take on high-profile and highly sensitive committees of inquiry. Marty is a great listener, is highly organized, breaks projects into manageable stages, does not lose the thread, writes magnificently, and delivers what he undertakes to accomplish on time – all qualities reflected in the various chapters of this chronicle.

The enrolment of his son Tom at the McGill Law Faculty during my deanship, and a visit to Montreal to promote his book, *The Case of Valentine Shortis*, gave me the opportunity to invite Marty to one of our faculty retreats. As professors and colleagues we benefited greatly from his insight into contemporary challenges of pedagogy and scholarship at the dawn of the electronic era. Few academics can match his knowledge, wisdom, and commitment to the noble enterprise that is legal education in Canada. Indeed, the further one gets in this memoir the greater is one's admiration for the working methods of a scholar who, while truly committed to conventional law, has made an enormous contribution to interdisciplinarity in legal inquiry.

As the above recital intimates, it has been an enormous privilege for me to have profited from Marty's counsel in so many and such diverse settings. And in reading Marty's own account of his career I realize that it is studded with dozens of like moments in every dimension, involving hundreds of students and colleagues whom he touched as deeply. In every chapter the reader catches a different glimpse of this truly marvelous law professor.

My Life in Crime illustrates the fundamental truth that people make history more than history makes people. From the narration of a personal trajectory, readers see the story of an institution (his beloved University of Toronto), the story of a discipline (the law to which he has so richly contributed), the story of a city, a province, and a country (so much in his debt for manifold involvement in public policy formation). Through the narration of a personal trajectory we meet a cast of characters that constitute a who's who of legal life in the second half of twentieth-century Canada, and in this changing *dramatis personae* we witness the evolution of

legal attitudes and social practices about gender, race, ethnicity, religion, and class. In the narration of a personal trajectory, we come to appreciate how a single person can have a signal influence as mentor for students and colleagues, both academic and professional. Through the narration of a personal trajectory we all can grasp how important family has been to Marty, and how much treasured friendships have helped nourish his several 'academic adventures.' And finally, out of the narration of a personal trajectory over five decades, each reader is invited to understand why Marty is justly celebrated as an outstanding Canadian. (RODERICK A. MACDONALD)

Louis Bird. *The Spirit Lives in the Mind: Omushkego Stories, Lives, and Dreams*. Compiled and edited by Susan Elaine Gray
McGill-Queen's University Press. xxiv, 224. \$29.95

Several years ago, I had the fortune of meeting Louis Bird, when he visited the University of Toronto. At that time he was looking for support to help with translating and publishing the many hours of Omushkego stories and histories that he had recorded over the years. We simply did not have the resources to help him out at that time, and I was very sorry that we had to say no, as it was obvious that we were being offered a tremendous gift. I was very pleased when, a few years ago, the collection *Telling Our Stories: Omushkego Legends and Histories from Hudson Bay* was published. The new book, *The Spirit Lives in the Mind: Omushkego Stories, Lives, and Dreams*, is a wonderful addition. To create this book, Louis Bird worked with Susan Elaine Gray, who compiled and edited his narratives of the Omushkego Cree. The two are to be applauded for taking on this project. The reader is very fortunate that they met, as they give us some of Louis Bird's stories of the Omushkego Cree, in particular stories that have as their theme the nature of spirituality and spiritual beliefs.

For those who do not know of Louis Bird, Gray provides an introduction. Louis Bird is

a storyteller, a scholar, a musician, and an artist with words. For over forty years he has gathered the memories and stories of Omushkego (Swampy Cree) elders in communities along the western Hudson and James Bays. He has crafted their legends and tales into an oral history of his people and his work conveys, as great histories, the forces that moved and shaped his ancestors – the saga of the Omushkego Crees.

The book, to use Louis Bird's words in the introduction, 'is specifically bringing out the spirituality of our Omushkego people . . . the spiritual connection of the people to the land and the spirituality of the Omushkego

people *before* the European came.' He goes on to say that the book came out 'to teach us the teaching system of the Omushkego people. ... All these stories have a definition, an explanation – they are there to open the subject, or to melt the ice – whatever you want to call it. So they're here to help us to understand the Omushkego cultural experience, and also to show our Omushkego history.' Gray stresses that the book gives an insider's view of Omushkego Cree culture and its spiritual underpinnings, providing a glimpse into the Omushkego world view.

The book is divided into ten chapters: 'Water, Earth, and Skies,' 'Intruders and Defenders,' 'Pakaaskokan: An Ancient Legend and Mystery,' 'Values for Life and Survival,' 'Relations with Animals,' 'Mitewiwin Heroes and Villains,' 'Wihtigos and Cannibal Hearts,' 'Women and Men,' 'Personages,' and 'Wisakaychak.' Each chapter contains several stories. In the first chapter, 'Water, Earth and Skies,' there are, among others, stories about the land and the spirit, about rocks, and about astronomy; in 'Relations with Animals' we learn about the important role of the caribou and the respect and thanks owed to animals; the final chapter presents stories of the trickster figure known by the Omushkego people as Wisakaychak. As Gray discusses in the preface, from these stories the reader learns the power of belief and of the mind, the importance of humility and of flexibility, the importance of faith in one's self and one's spiritual connection with the land, birds, and animals.

It has not always been possible to find a way to access the world of the Cree. Louis Bird gives an invaluable gift by affording readers the opportunity to open their minds to the spiritual beliefs of the Omushkego Cree, helping readers to understand and value the relationship of spirituality to the land and how Cree traditions have changed and evolved. There is a remarkable richness in this book, and the reader has much to learn. I am very grateful to Louis Bird for choosing to tell these stories, both in this book and the earlier one, and to Susan Elaine Gray, who recognized the unusual contribution that Louis Bird had to make and worked together with him to make these stories available to a wide audience. (KEREN RICE)

Eleanor Wachtel. *Random Illuminations: Conversations with Carol Shields*
Goose Lane. 183. \$19.95

It can be argued that Canadian writers, particularly novelists, continue to suffer from this culture's inordinate desire to explain their work through their lives. Ultimately, it is their writing that suffers from our unwillingness to let fiction be fiction, to allow it its own wider amplitudes, untethered from facticity. Happily, this collection of interviews and letters, lovingly assembled by Eleanor Wachtel, makes clear everywhere that the writer's life is interesting primarily as a life: Wachtel give us

Shields's background, her friendships, her rich experience, her sunny conversation all their due. At the same time, and in the forefront of the interviews, Wachtel asks Shields, expertly, the kinds of questions that allow the writer to comment intelligently on her work – without confounding or confusing life with art.

The 'random illuminations' are both the fortunate result of this method and one of the signatures of Shields's fiction: we learn both that Carol herself, thinking about her life, recalls these arbitrary but precious epiphanies, and that sometimes her fiction is structured around, or represents, similar moments. We also learn that there is no direct equivalence between the writer's experience and her art; more significantly, there are filaments of indirect connection.

Other than Wachtel's public conversations with Shields, there is another dialogue threaded through the book, and it is the striking contrast between its two main structural constituents: one, the several interviews Wachtel conducted with Shields, beginning in 1988 and ending in 2002; the other, alternating with the interviews, groups of letters from Shields to Wachtel, beginning in 1990. This indirect dialogue presents two Carols: one, in the interviews, reveals the public figure that her readers have come to know over the last three decades, and also – thanks to the questions Wachtel poses – the writer commenting astutely on her own work. It is striking that Shields thinks *The Stone Diaries* was a rather dark book, but that *Larry's Party* returns to more familiar comic territory; and it is interesting to find that Shields thinks of her short stories as opportunities for wider experiment than is the case with her novels. And it is interesting that Shields herself – like many of her readers – sees *Unless* as the most explicitly feminist of her fictions.

For readers interested in Shields's life, the interviews collect in one place all of the familiar background: the comfortable middle-class childhood in Oak Park, a Chicago suburb; the 1950s expectations of marriage and children fulfilled; the relatively late start on writing. Perhaps less apparently, but just as significantly, the interviews give us the life story of a person whose experience, by and large, most decidedly did not conform to contemporary ideas of an artist's life. What is always surprising – and enlightening – about Shields's life is its serenity and simplicity, on one hand, and her unique generosity of spirit and abiding curiosity on the other. Less surprising, and confirmed here once again, is Shields's inveterate reading practice: her terminal illness only intensified her eagerness to encounter others' lives, and their ways of living them, in the verbal imagination.

The groups of letters reveal another, more personal Carol, solicitous and compassionate, commenting little on her own illness except in passing. Wachtel opens the book with 'Scrapbook of Carol,' her

recollection of her own mother's death in 2001, and records Carol's emails of condolence to her; as well, Wachtel gives us the last email Carol sent her, on 30 May 2003 (Shields died on 16 July). The text is vintage Shields: mildly irreverent, wry, warm, and selfless:

30 May 2003

I'm getting my senses back, reading and writing with no more than the usual clumsiness. It seems a case of the crabby pill and stocking other pills for the hon degree. Bless you, dear human, for offering to read. I've just finished Jill Ker Conway's *A Woman's Education*. Hot, hot here, and heavenly.

Reading the interviews in one place provides an integrated and familiar portrait of the writer; reading the emails and letters gives us something rarer and more precious. The whole, not random, but certainly illuminating, is as warm as all its parts. (NEIL BESNER)

Marta Dvořák and Manina Jones, editors. *Carol Shields and the Extra-ordinary*
McGill-Queen's University Press. x, 275. \$75.00

Carol Shields's fiction – like her essays, poetry, and drama – was for a long time in Canada alternately assailed or celebrated for its attention to the ordinary, the domestic, and the mundane. (The question of Shields's career-long attention to female figures, interestingly – although this is of course intimately bound up with the first issue – has received somewhat less scrutiny. That has begun and will continue to change.) As its title attests, this striking collection of essays by critics from both sides of the Atlantic takes up for the first time, and from an unprecedented series of perspectives – theoretical, archival, generic, crypto-fictional – the issue of what the 'ordinary' and the prosaic might signify in Shields's work; and in doing so, this book has at long last put to rest the silly notion that the ordinary in Shields is either unworthy of attention (hers or ours) or numinous beyond our understanding.

The fundamental significance of the 'extra-ordinary' here, suggestively, comes from Heidegger's 'The Origin of the Work of Art,' which prefaces Jones and Dvořák's 'Introduction.' Heidegger comments, 'At bottom, the ordinary is not ordinary: it is extra-ordinary.' It is just this sense of the ordinary housing the extraordinary that these essays variously explore. The collection is organized into three sections: the first, 'Essaying/Assaying Genre: Biography, Archive, Short Story, Novel' collects five essays that take up Shields's often-remarked explorations of the boundaries between genres (Shields's first novel, *Small Ceremonies*, for example, gives us a protagonist, Judith Gill, who is herself a biographer, writing on

Susanna Moodie, the subject of Shields's master's thesis at the University of Ottawa.) These essays constitute the most thoroughgoing work we have to date on the subject of genre in Shields's work: Christl Verduyn's piece on Shields as essayist, like Catherine Hobbs's on the Shields Fonds in Library and Archives Canada, in Ottawa (complete with a generous sampling of illustrations of texts, correspondence, and photographs from the fonds), give us exciting new ways to consider Shields's artful intermingling of the fictional with a wide array of sources and resources.

The second section, 'Margins of Otherness: Reflection, Subjectivity, Embodiment,' collects the work of another five critics, who approach Shields through the dynamics of narrative perspective – always a rich venue in Shields's work (Lorna Irvine, Patricia-Léa Paillot); the re-use of myth in her fiction (Héliane Ventura); the 'Prosaics of Collaboration and Correspondence' (co-editor Jones); and the functions of 'Reflection and Convergence' (Ellen Levy). Like the essays in the first section, all of these pieces provide intriguing new doorways into all of Shields's writing.

The closing section gives us three more new approaches to Shields: Marta Dvořák's cogently argued piece on 'Writing as Performance,' Lorraine York's trenchant exploration of Shields's literary celebrity, and Aretha Van Herk's playfully serious invention of a Shields reader, 'Grit Savon' – all significances intentional – bring home again the extraordinary versatility in Shields's work. And, after this collection, one hopes, in its reception.

The collection is prefaced twice, actually; once by Jones and Dvořák, and once by Shields herself, who contributed a hitherto unpublished address at Harvard (1997), 'A View from the Edge of the Edge,' in which she ranges, in that deceptively simple, conversational, and altogether wry and extra-ordinary idiom that is hers alone, among the platitudes and attitudes that have attended her own writing, Canadian writing, and Canadian women's writing for so long. Various and thoughtfully, this collection summarily dispels much of this cultural cheer-mongering for good. Shields's readers will be grateful. (NEIL BESNER)

Arthur Motyer, with Elma Gerwin and Carol Shields. *The Staircase Letters: An Extraordinary Friendship at the End of Life*
Random House Canada. viii, 152. \$25.00

This brief and touching memoir is woven through three voices. The framing account is that of Motyer, a retired and distinguished university professor in his eighties with an interesting life of his own that he reveals, unobtrusively but tellingly, in the course of narrating the story of his connections with two women dying of cancer: Elma Gerwin, a Winnipegger known for her decades of literacy work, and a friend of Carol Shields's while Carol lived in Winnipeg (1980–2000); and Carol herself. The voices and the lives of the women, like Motyer's, emerge in two registers:

Motyer's narration, and the emails that the three of them exchange during the last years of the women's lives.

I think that Carol might have quietly approved of one of this hybrid's most striking qualities: the two lives and voices that emerge most clearly – in themselves and in relation to each other – are Motyer's and Elma's. Approved, because Carol had made it clear, as Motyer explains early, that she did not want her illness or her fame used as advertisements for a very public campaign; and true to Carol's wishes, Motyer succeeds in presenting her, mostly through her emails to him and to Elma, as a benign, humble, and quiet presence, encouraging and supporting Elma, suffering through the progress of her illness in Winnipeg, and at the same time alluding to the course of her own decline, but always as a backdrop to her daily routines.

The memoir takes its title from Carol's long-time strategy to combat insomnia: she would imagine herself at the top of a staircase, variously ornate, baroque, stately – and descending each step she would remember her life in reverse, never failing to fall asleep before reaching childhood. Inevitably, this descent echoes across the women's declines, although never in an overt way.

Trickier, and potentially more a threat to the memoir's effectiveness, is Motyer's own voice, his intentions, and the narration of his own life, and I admit to an opening queasiness with the project on this account, but one that was quickly dispelled. In the hands (and voice) of a less talented writer, this book might have turned mawkish or worse. That it doesn't is testament to Motyer's narrative skills, which have nothing to do with his raw materials, interesting as these might be. Motyer relates the course of his own transformation from an apparently happily married family man to his coming out of the closet, divorcing, and beginning a new life with a younger male partner; this account is carefully managed so as not to overwhelm or interfere with the interplay among the three voices in the emails.

My only reservation with the (difficult and intriguing) structure of this text is that I would have liked to have seen (heard) more emails, and less of Motyer's own narration. But this is a cavil. Motyer must provide the frame, or the memoir would dissolve into fragments; and when he quotes an email, or an exchange of emails, he must also provide a context and a chronology. This he does very well, for the most part.

The most direct voice – the 'loudest,' and unrelentingly cheeriest of these three – is Elma's, while Carol's provides an even mid-register counterpoint. Meanwhile, Motyer's reflections on his own mortality balance both women's more immediate apprehensions.

Motyer's never having met Carol provides another interesting asymmetry to the texture of the exchanges: and throughout, these exchanges call continuing attention to the status of emails as texts – a subject that,

increasingly, warrants careful attention, and promises, here as elsewhere, unlooked-for results.

Elma died in April 2002, and Carol fifteen months later. This affecting memoir gives us a vivid sense of three remarkable people, and Motyer should take no small satisfaction in the ample and enduring measures of joy and elation in the midst of much sadness, his own included, that he succeeds in bringing alive. (NEIL BESNER)

John P. Dourley. *An Intellectual Autobiography of a Jungian Theologian*
Edwin Mellen Press 2006. cxlviii, 122. US \$119.95

John Dourley, professor emeritus at Carleton University, Jungian analyst, and Roman Catholic priest, previously published parts 2 and 3 of this book with Inner City Books: *The Psyche as Sacrament* (1981) and *Love, Celibacy and the Inner Marriage* (1987). Dourley's 'Autobiography' is in part 1.

Following his introduction to Thomism in seminary, he went to study at St Michael's College with Gregory Baum. (I must question his assertion that Baum 'had' to leave his teaching position, because of difficulties over sexual ethics. Baum was a tenured professor in the University of Toronto, and he accepted an invitation from McGill because Quebec did not have compulsory retirement at age sixty-five, as Ontario still did at the time.) At Fordham, where Dourley did his doctorate, he was advised to read Jung by his mentor, Ewert Cousins. Tom Driver, at Union Seminary, introduced Dourley to Tillich, and Fr Christ [sic] Mooney introduced him to Teilhard de Chardin.

Tillich recognized that Aquinas, by rejecting Anselm's ontological 'proof' for the existence of God, had prepared the ground for modern atheism. But it was when he met Wilfrid Cantwell Smith at Harvard that the seed was planted that would lead Tillich, at the end of his life, to abandon the 'provincialism' of Christian theology, recognizing, perhaps, the role played by Christianity's claim to 'the final revelation' in the tragedy of 'the final solution.'

Today, when all wars are religious wars at bottom, the only hope for humankind is Jung's recognition that all faith – religious or secular – is intrapsychic in origin. The union of the conscious mind with the unconscious, called *unus mundus* by the alchemist and *nada* by the mystic, undercuts the archetypal passions that are threatening our civilization. Unfortunately, the religious fanatic bent on slaughtering the infidel is rarely a mystic or an alchemist.

We are indebted to Professor Dourley for this candid and enlightening account of his spiritual pilgrimage. (SCHUYLER BROWN)

Raymond B. Blake, editor. *Transforming the Nation: Canada and Brian Mulroney*
 McGill-Queen's University Press. xx, 456. \$85.00, \$29.95

Brian Mulroney's much-contested multi-layered legacy is the subject of this collection of eighteen essays, edited by a historian and with a foreword by Judith Maxwell, who was the chair of the prestigious Economic Council of Canada at the time Mulroney's government dissolved it. It brings together perspectives by academics, journalists, former public servants, and politicians. Some, such as Green Party leader Elizabeth May, former *Globe and Mail* reporter Christopher Waddell, and international trade expert Michael Hart, have floated seamlessly through these professions. The smorgasbord of offerings range from surveys of economic to social to environmental policies, and from constitution making (or more accurately, failing) to cultural spending. Defence, deficits, and the debt monster that haunted the country when Mulroney took his leave from office are also treated. Complementing a chapter on Canada in the world are chapters on Canada within, with specialized attention to the West and Quebec. Aboriginals, women, inter-governmental relations, and Mulroney as a campaigner get chapters as well.

Devoted primarily to assessing Mulroney's policy imprint, the book also offers a flavour of the chief protagonist's personality. He comes across as an emotion-charged brew of personal charm and colourful hyperbolic flourishes. Forcefully and convincingly, Peter C. Newman's *The Secret Mulroney Tapes: Unguarded Confessions of a Prime Minister* portrays Mulroney as a vulgar blowhard. As a leader, he demonstrated a gambler's instinct for living on the edge, but he also exhibited the hard-driving skills of an artful mediator. Former cabinet minister John Crosbie offers an insider's peek into Mulroney's governing style. He begins with an appreciation of Donald Savoie's analysis of the modern prime minister as an imperial 'potentate,' yet concludes with talk of 'working alongside' him, and he praises his Cabinet colleagues – a quite ordinary lot in comparison to those who served other prime ministers – as 'first-class.'

Mulroney speechwriter L. Ian MacDonald unsurprisingly lauds him and reports on a panel of thirty experts canvassed by *Policy Options* in 2003. Asked to assess the six prime ministers of the preceding half-century as transformational leaders, they placed Mulroney a clear second, after Pierre Trudeau and ahead of Lester Pearson. MacDonald draws a parallel between Mulroney and John Diefenbaker as campaigners, and Bob Rae draws one between them as the Commonwealth's leaders in challenging South Africa's apartheid regime. Robert Wardhaugh paints Mulroney as a 'Red Tory.' During his tenure, income

inequality and poverty declined somewhat, but the designation is questionable in light of his profound break with the postures vis-à-vis the United States displayed by Tories John A. Macdonald, R.B. Bennett, and John Diefenbaker. J. Frank Strain demonstrates that, although Mulroney was closely identified with the neo-conservative policy orientations of his contemporaries Margaret Thatcher and Ronald Reagan, he differed with them in his reliance on tax increases by, for example, partially de-indexing income tax rates and imposing surtaxes.

On the subject of national unity, Ian Peach's assessment is that Mulroney was a tragic hero who left failure and defeat in his wake. Karlheinz Schreiber, whose unsavoury dealings with Mulroney have brought him back into the public spotlight in the past year, gets but two passing references? Mulroney brought the Progressive Conservatives to their greatest glory, but he killed the party too. Many Canadians expressed visceral contempt for and suspicion of Mulroney. At one point, his unpopularity was such that his standing in the polls was no higher than the prevailing interest rates. So, was Mulroney a hero or a villain as prime minister? We need not choose. (NELSON WISEMAN)

Richard Monette. *This Rough Magic: The Making of an Artistic Director*
Stratford Festival of Canada. xii, 356. \$39.95.

Richard Monette is a controversial figure. After establishing himself as an actor and director, he became the eighth artistic director of the Stratford Festival in 1992 and continued in that post for fourteen years. When he took over, the festival was deeply in debt and in danger of losing the Patterson theatre, its third stage. His first season not only balanced the books but also made a profit, and this continued every year of his long tenure, with surpluses growing steadily each season. This enabled him not only to revamp existing theatres but also to open a fourth stage, a small Studio Theatre for experimental work. He also founded the Birmingham Conservatory to train young actors for the classical repertoire, launched an endowment campaign, established a program for new play development, and managed to present the full Shakespeare canon as well as many other plays and a series of very popular musicals.

These achievements were accompanied by growing criticism, however, summed up in the punning title of an article by Urjo Kareda: 'Sold Out.' Many of the plays with which Monette filled seats were standard Broadway fare; Shakespeare was often relegated to the Avon and Patterson theatres, while the festival's beautiful main stage was occupied by musicals; and mounting so many plays in a single season over-stretched his company so that their work on the classical part of the repertoire suffered noticeably.

Rough Magic deals with this contradiction only briefly, however, in one section of its final chapter. Its main concern is to tell 'how the shy, lonely French- and Italian-speaking child of non-artistic parents came to be a Shakespearean actor and director and, ultimately, the head of North America's largest classical theatre company.' And Monette's rags-to-riches career is certainly worth the telling. His bizarrely dysfunctional family was plagued by illiteracy, alcoholism, insanity, and plate-throwing, knife-wielding quarrels, which Monette exploits to the full. After education by the Jesuits and voice lessons from Eleanor Stewart, he sprang to instant notoriety by starring in *Hamlet* at the age of nineteen. In England he was involved in such questionable endeavours as Kenneth Tynan's sexually provocative *Oh! Calcutta!* and the 'Open Stage' experiments of Charles Marowitz that rearranged Shakespeare's texts like mosaics. His big breakthrough as an actor came as the transvestite lead in Michel Tremblay's *Hosannah*, after which his career at Stratford expanded to include leading roles under Robin Phillips, then again achieved notoriety at a board meeting after the debacle of Phillips's successors, the 'Gang of Four,' when he addressed the chairman as 'You pig!' A horrible case of stage-fright then kept him from acting for ten years, but John Neville's invitation for him to direct *The Taming of the Shrew* (which he says he based on his own family) launched him as a director, as *Hosannah* had kick-started him as an actor.

It all rolls out, with many a juicy anecdote, in Monette's characteristic mix of deep emotion, raucous humour, and baffling sentimentality – as in his laments for Pom-pom, a stuffed doll his mother made him burn when he was six, which he later equates (outrageously but I am sure sincerely) with the actress Susan Wright's terrible death by fire. In other words, the *Memoir* accurately reflects Monette's own contradictions; and his amanuensis, David Prosser, deserves a purple heart for bringing so much together so successfully. (BRIAN PARKER)

Lorna Goodison. *From Harvey River:
A Memoir of My Mother and Her People*
McClelland and Stewart. viii, 280. \$29.99

When Lorna Goodison was born, her mother, Doris, following the custom of her people, 'dipped her finger in sugar and rubbed it under [the] tongue' of her eighth-born to impart 'the gift of words.' Goodison's captivating eleventh book, *From Harvey River: A Memoir of My Mother and Her People*, is the latest evidence that Doris's child indeed came into the possession of that gift. Those who know Goodison's poems and stories will find pleasure in encountering anew places, incidents, and especially people first introduced in her other writings: Goodison's great-grandmother Leanna, the strong-spirited Guinea

woman; Miss Mirry, the misanthropic domestic family servant whose African tongue will not conform to English; Bun-Down Crossroads, the insure-and-burner; and Bag-a-Wire, known as Jamaica's national traitor for betraying United Negro Improvement Association leader Marcus Garvey for food. These, like the deftly evoked members of Goodison's extended family, are characters every bit as engrossing as those of a well-crafted play or novel.

Readers do not, however, have to know the earlier writings to find the book engrossing. Through sensuous evocation of place and people, Goodison grounds readers first in Harvey River, a village in Jamaica's northwestern Hanover parish, and then in Kingston, and she does so while texturing her lyrical prose with cross-lacings of vigorous Jamaican Creole. Readers could well conclude that the whole nation is endowed with 'sweet speech' when Goodison reveals that country people called Kingston's gas lights 'moon-pan-stick' and the city itself 'Killsome.' When ordinary people describe the fore-day morning as the time 'Before night take off him black trousers, before cock crow, before the sun show it clean face behind the Dolphin Head Mountain,' then the stage is set for a writer to personify the situation of Kingston's poor as Hard Life, an unmerciful landlord, a 'vicious old hige who liked to suck out the secrets of your broken heart and regurgitate them before your enemies,' and a 'gravalitous, grudgeful John Crow.'

Goodison blends generic elements in this book that she claims is the product of a dream visitation to her seamstress mother in a celestial sewing room. Here she fashions angelic garments while all her friends gather round her to discuss the 'big-women business' that used to animate the sewing room of Doris Goodison's Kingston home. Drawing on creative non-fiction's faithfulness to detailed and accurate rendering of its subject within a narrative frame, Goodison effects myth's elevation of personal history while freely imagining what she cannot know by other means. She creates a Christian mythic frame for her narrative by establishing that tales of Harvey River are carried on the strong narrative currents of family oral tradition until the village becomes 'an enchanted place in my imagination, an Eden from which we fell to the city of Kingston.' In the tradition of Black New World uplift, however, that fall is reconstructed as prelude to 'a story about rising up to a new life.'

Goodison's syncretic vision allows such Christian underpinnings to rest easily alongside her descriptions of the manifestations of African culture in the lives of her Harvey River forebears. She allows no note of skepticism to dampen the electric charge of her account of two Harvey ancestors witnessing the psychomotor power of newly arrived twin Maroon-descended Liberian indentured workers. As Goodison relates the incident, the Harvey brothers watched with revulsion and terror when 'the long, thick strip of cowhide lashed across the backs of the

Maroons, raising raw, bloody welts. But . . . it was Elbridge [the owner of the estate where the Liberians and the Harveys worked] who bawled and bellowed in pain . . . [falling], face down, in the cane field.' Commentary then links the Liberians' redirection of Elbridge's brutality back on himself to Maroon Nanny's ability 'to make bullets ricochet off her body back at the British soldiers.'

This moment becomes the founding myth of Goodison's family because the Harvey Brothers leave in search of a new abode. The idyllic spot they find becomes known as Harvey River, and this is the place that Doris Goodison continues to inhabit in her mind long after marriage and later financial misfortune take her to hard-life Kingston. Her daughter's moving tribute to the fourth of the Fabulous Harvey Girls thus becomes not just a celebration of Doris and her 'generations' ('as Jamaicans call their blood relations') but also of that lush, fragrant place in the Hanover Hills the Harveys came to call home. (SUSAN GINGELL)

Laurie McRobert. *Char Davies' Immersive
Virtual Art and the Essence of Spatiality*
University of Toronto Press. xiv, 190. \$50.00

The milestone virtual reality artworks *Osmose* (1995) and *Ephémère* (1998), by world-renowned Canadian artist Char Davies, are not just technologically innovative. They provide an embodied, immersive experience for the visitor that, the artist says, defies Cartesian dualism. By donning a head-mounted display device and a jacket fitted with position detectors, the visitor is able to immerse mind-body in a three-dimensional, visual, and acoustic virtual space in real time. By inhaling or exhaling, the immersant has the impression of rising or falling; and by altering body positions, she or he can effortlessly change directions, first entering an ethereal space of a Cartesian grid, then floating away, flying, or gently jumping through semi-transparent, seemingly liquid, natural worlds: a clearing, a forest, a pond, a subterranean earth. These translucent worlds are not literal or analog images of natural settings; rather, as Davies emphasizes, they are experienced as metaphors of nature, able to change one's perceptions.

Laurie McRobert, like many immersants, was greatly moved by her experience of *Osmose*, so much so that she was impelled to explore the implications of such an immersion on the human subject. This book is the result. For insights, the author looks through (and beyond) the lens of the philosophy of Martin Heidegger. Celebrating Davies's virtual reality art as heroic, McRobert sees it as a vehicle of truth, 'introduc[ing] us to a biological version of substantial essence' where 'essential spatiality, a spatiality and time different from the Einsteinian relativistic notion of

space and time, can be experienced.' As the author situates this feeling of 'essential spatiality' in one's physiology, she marvels at the manner in which Davies has 'intuitively created an immersive dynamic that is destined to end up engaging feelings and the brain's silent spaces.' She argues with great conviction that these immersive virtual environments provide 'a new way to access a higher order of consciousness.'

Circumventing the idea that this is an overly idealist viewpoint, McRobert argues that Davies's immersive environments are antithetical to techno-romanticism, which represents 'transcendent disembodied realities.' This is a characteristic she ascribes to the Australian performance artist Stelarc. Indeed, this artist's techno-performances and controversial notions of the post-human body, which he describes to be inadequate and obsolete without technological extensions, easily stand in opposition to the work and goals of Davies. Similarly, the embodied experiences of Davies's immersive environments are contrasted with the disembodiment inherent in 'the essence of cyberspace,' to which the author devotes a chapter. Davies's virtual art, McRobert reminds us, is also distinct from any traditional artwork that stirs emotion, aesthetic or otherwise:

Osmose and *Ephémère* become a way of cultivating an important intuitive dimension that is mainly lost to us except when we dream ... open[ing] up new insights into self, or nature, or 'being'; they can provide us with a way of understanding our unconsciousness, what the basis of our emotions are, what instincts are all about ... and their dreamlike qualities can serve as vehicles that confirm that Jung's archetypes can be understood as instincts.

Despite such comparative assessments on the implications of Davies's virtual environments on human consciousness, McRobert does not contextualize *Osmose* and *Ephémère* within new media art production. Given the broad range of interactive electronic art, including scores of virtual reality artworks created by other artists in the last few decades, doing so might have enhanced this author's presentation. It would have been of particular interest for her to acknowledge the discourses on the body and embodiment so prevalent in writings on such new media art, some of which counter the philosophical positions discussed in this book. Rather, Davies's virtual reality artworks are presented as being unique, which, in certain ways, they of course are. It is evident that Laurie McRobert, so impressed by her experience of Char Davies's immersive environments, would not have wanted it any other way – wishing only to emphasize the singular nature of these virtual environments and their effects on the immersant. (ERNESTINE DAUBNER)

Matthew Hays. *The View from Here: Conversations with Gay and Lesbian Filmmakers*
Arsenal Pulp. 384. \$26.95

Many queer people have always felt a disparity between how they see themselves and how they are seen and portrayed by others. In film, queers often had to represent themselves in a coded fashion, when they had the means of representing themselves at all. In the past twenty years, however, there has been an explosion of out queer cinema – bodies of work that DVD culture has now made more accessible. The thirty-seven filmmakers here are diverse in background, experience, and nationality, and there is strong Canadian representation. Hays tried to conduct as many interviews as possible with key figures, though there are some absences: Todd Haynes, Isaac Julien, and Terrence Davies were either unavailable or didn't respond to requests. Where, too, is Jennie Livingston – responsible for the most financially successful queer documentary, *Paris Is Burning* – or Tom Kalin, whose *Swoon*, about Leopold and Loeb, helped mark the beginning of what B. Ruby Rich called the 'new queer cinema' in the 1990s? The strengths here are the biographical preface, filmography, the discussion of the artist's unique vision, and some context about when, where, and the ease with which the interview was conducted. Also useful is the index and the brief bibliography.

Not surprisingly, given the diversity here, there is little agreement about what constitutes queer film, what the responsibilities of queer filmmakers are, or what it even means to be a queer or gay filmmaker. Some of those included have been explicit in their work, while others say that they just 'happen to be gay.' Indeed, there are some interesting surprises (for this reader at least), such as Don Mancini of the 'Chucky' horror films, though in hindsight, who could miss the camp factor? Some may also be unaware of Bill Condon, who has made films with obvious and not-so-obvious queer content: *Dreamgirls*, *Kinsey*, *Chicago*, and *Gods and Monsters* (about gay horror auteur James Whale of *Frankenstein* fame). Some may also be unaware of Randal Kleiser, who made *The Boy in the Plastic Bubble*, *Grease*, *Blue Lagoon*, and *Summer Lovers*. The issue, then, is whether one now comes to see these works and artists differently. How much allegory can one read into the film about the bubble-boy character played by John Travolta – an outsider on display if ever there was one – or Olivia Newton-John's Sandy in *Grease*, whose 'repressed sexuality is unleashed by the end of the film'? If Condon has had success working both in Hollywood and independently, others relate the rather difficult and disillusioning experiences they have had doing mainstream films, especially when trying to achieve a particular uncompromised vision. Still others speak of the obstacles in getting funding together for feature films (which is why there are more documentarians here), despite the

success of *Brokeback Mountain* (though some interviewees suspect it was because of Ang Lee's reputation – and straight orientation – that he was able to get the film made).

One of the most interesting aspects of the conversations here is the kind of dialogue that appears crucial to the way these artists work. Not only do many speak of wanting to make films from a young age because of the influence of directors such as Hitchcock, Cassavetes, Scorsese, Godard, Warhol, or Eisenstein (also gay), but many were also influenced by some of the directors included here, such as Kenneth Anger (*Scorpio Rising*), or groundbreaking documentarians, Janis Cole and Holly Dale with their pieces on female prison inmates and transgender sex workers. Less obvious is the influence of John Waters (who made *Divine* famous) on Lynne Fernie and Aerlyn Weissman (*Fiction and Other Truths: A Film about Jane Rule* and *Forbidden Love: The Unashamed Stories of Lesbian Lives*) with his strategic use of humour rather than anger. Also significant are the number of collaborative teams, who are either life partners or come together on certain projects with a shared artistic and political vision.

If some interviews are less satisfying – perhaps because they took place during film festivals where there were time constraints – and some don't necessarily add much to what is already known about some familiar figures, there is something to be gained by reading about the less recognized alongside the more famous, such as Pedro Almodóvar, Patricia Rozema, John Greyson, Gus Van Sant, and John Waters, as they expound on sex, art, and politics. (SCOTT RAYTER)

Monique Tschofen and Jennifer Burwell, editors.

Image and Territory: Essays on Atom Egoyan

Wilfrid Laurier University Press. vii, 417. \$29.95

Discussing his interest in Armenian artist Arshile Gorky, Atom Egoyan observes that he is 'drawn to ... works that are more open to interpretation.' Egoyan holds the title of most intellectual feature filmmaker in English Canada. His work, from the seventies through to his 2005 feature, *Where the Truth Lies*, has always courted the ambiguity of complexity. At last, therefore, we have a collection of essays dedicated to the openness of interpretive possibilities.

Editors Monique Tschofen and Jennifer Burwell have ambitiously assembled what is in effect an encyclopedic volume about Egoyan, in part voiced by the man himself. This collection includes not only a range of scholarly essays on his most acclaimed, reviewed, and, no doubt, taught feature films but also several pieces on Egoyan's contributions to other genres, such as opera and installations, as well as a filmography, a comprehensive bibliography, and several interviews with the auteur. With the subject of the collection still conveniently alive and

keen to comment on his work and influences, *Image and Territory* has the incremental effect of a conversation with an artist who is eager to know what everyone is saying about him, even while he often flirts with what one essayist smartly calls a 'willful inaccessibility.'

Egoyan would likely be pleased with the seriousness with which the essayists confront his creative output, as well as with the reach of their scholarship. As open to interpretation as many of Egoyan's works are, especially his feature films, what emerges in this collection is a solid set of keywords that form a valuable chain of meaning: *alienation, technology, doubleness, substitution, immigration, memory, loss, exile, diaspora, identity, ethnicity, family, and incest*. These nouns recur throughout the volume with varying degrees of emphasis, depending on the film or work in question, but ultimately they cohere to an understanding of the filmmaker as an artist preoccupied with representations of individual, social, and cultural dysfunction. Nothing less is to be expected from a man who repeatedly cites absurdist theatre and Beckett as his major influences.

As familiar as these keywords are to anyone who follows Egoyan's work, most of the essays selected for this volume offer refreshing perspectives on his complex narrative structures. The editors frame each of the major sections around dominant preoccupations. The first of these takes up the familiar theme of media technologies, as essay after essay explores Egoyan's fascination with how we negotiate the world, often badly, through mediated images of it. William Beard's reading of *The Adjuster* is an especially lucid commentary on this vexingly cold fish of a film, offering readers a firm grasp of its witty strategies, while fruitfully linking its thematics to *Family Viewing* and *Speaking Parts*. David L. Pike is provocative in questioning Egoyan's complicity with the technologies he harnesses, inviting us to consider how the filmmaker can escape the 'cold and unfeeling dissections of postmodern anomie' without falling for the old traps of mainstream emotionalism.

The second section of the collection focuses specifically on Egoyan's relationship to his Armenian heritage, especially as played out in *Next of Kin*, *Calendar*, and *Ararat*. Contributors Lisa Siraganian and Nellie Hogikyan write persuasively on the centrality of Armenian identity and family loss respectively, while Batia Boe Stolar extends the specificity of ethnicity to a general consideration of immigrant or outsider experience in the context of the WASP dominant.

The third section brings us up to 'pathologies' and 'ontologies of the visual,' inviting us to consider the family as a site of repressed and even complicit illicit desire, perversions, and voyeuristic impulses that, not surprisingly, do not serve us well. *The Sweet Hereafter*, *Felicia's Journey*, and *Exotica* implicitly comprise a trilogy of shared concerns, extending themes in earlier films to much darker places.

The essays on the feature films most of us teach and talk about are probably of most interest, but by including pieces on Egoyan's experiments with music, opera, and art the editors open us up to his astonishing virtuosity and vision. *Image and Territory* rightly claims Egoyan as one of our pre-eminent auteurs. (NOREEN GOLFMAN)