

Book Reviews

***The Jews in Canada.* Edited by Robert Brym, William Shaffir, and Morton Weinfeld. Toronto: Oxford UP, 1993. Pp. x, 435. Paper, \$24.95.**

"Jewish is not Jewish . . . Anyone or no one may be Jewish." Thus spake Jacques Derrida, the guru of deconstruction and master of bafflement, irony, and paradox. Derrida's slippery philosophy dismantles anti-Semitic stereotyping by reversing categories and making definitions extremely problematic: for every "Jewish" characteristic, an elusive counterlife arises to challenge any facile notions of Jewishness.

Where Derrida blurs into shades of grey, social scientists demystify abstract speculation into the black-and-white clarity of charts, statistics, and polls. The sociologists in Brym, Shaffir, and Weinfeld's *The Jews in Canada* are no exception.

At the end of his "Preface" Brym states his two analytical themes—survival, and comparison with the Jewish community in the United States—and trusts that these "reflect the hopes and anxieties not just of Canadian Jewish academics" (a small audience indeed), "not just of educated Canadian Jews, but of educated Canadians in general."

Having established the seriousness of his undertaking, Brym abruptly shifts gears:

Editing this book was so much fun I am still not sure how it got finished at all, let alone on schedule. Our editorial meetings were utterly anarchic and our frequent e-mail messages more or less beside the point. As a result, errors doubtless remain in the manuscript. The public should know, however, that that is completely the fault of the other two editors.

Editors frequently celebrate the pleasures of the text, but rarely is the activity described as so much fun, and one wonders how many sociologi-

cal editors subscribe to this kind of hedonism. As Brym's irony mounts, the reader again wonders just how seriously to take the whole enterprise.

Fortunately, meticulous editing has all but eliminated errors. (Ironically, the few errors in grammar and spelling that do occur appear in the introductions to the seven sections written by the editors themselves expressly for this volume.) But then, since most of the essays in this volume have been previously published in academic journals, it would be surprising indeed if errors were to abound after a double screening process. Furthermore, given that 20 of the 24 articles had already been published in journals or books, and given that collaboration was either anarchic or beside the point, why was there any need for more than one editor?

The answer emerges in the seven sections of *The Jews in Canada*: each editor introduces himself or one of the other editors with the result that the book develops its own in-group sociology, and the effect is occasionally self-congratulatory. We learn that the mean first publication date of all 24 articles is 1988 and that 70% of the 38 authors are sociologists.

The first (and best) article, nonetheless, belongs to a historian, Gerald Tulchinsky, who in "The Contours of Canadian-Jewish History" differentiates between Jewish historical experiences in Canada and the United States. In Canada, where Jewish immigrants from Eastern Europe arrived later in history and confronted French-Canadian anti-Semitism, a greater self-consciousness arose; in the United States Jews from Germany had earlier established a stronger presence. American Jews—Irving Berlin, Rodgers and Hammerstein, the Gershwin brothers—composed some of the most popular songs, including "God Bless America" and "White Christmas." Hollywood, Broadway, and the Borscht Belt flaunt the American-Jewish character in contrast to a more muted reticence north of the border. Two symbols epitomize the difference: the Statue of Liberty with Emma Lazarus's welcoming words vs. the crucifix atop Mount Royal reminding Jewish immigrants of Christian persecution they had just fled from in Europe.

Without exception, all of the remaining articles in the book provide clear, accurate, and interesting portraits of Jewish life in Canada from rates of intermarriage to an insular Hassidic (Tash) community north of

Montreal, from the declining use of the Yiddish language to the integration of Soviet Jewish émigrés in Toronto.

Robert Brym begins his "socio-demographic profile" with the "paradox of success," for despite all the mathematical tables, charts, and figures, social scientists are capable of admitting to the elusive, paradoxical nature of Jewish sociology—hinted at in the philosophy of Derrida and other Jewish thinkers. The paradox of Canadian-Jewish life is really quite simple: the more successful Canadian Jews become (as anti-Semitism declines and economic opportunities increase), the greater the threat of assimilation.

In the section "Who is a Jew?" Brym for some reason feels compelled to defend his use of the label "assimilated" when he writes, "The term seems entirely appropriate." Who would dispute that? Similar rhetorical statements recur: "This is where the numbers start to get interesting" (are numbers the true measure of "Who is a Jew?") and "It makes sense to pay special attention to intermarriage." Again, no one would deny these assertions. Brym concludes his essay with "the first commandment of Jews: survive," even though most Jews recall a different beginning to the Ten Commandments.

Part two, "Anti-Semitism," begins with a questionable claim that recent prosperity has rendered immigration a "non-problem." Some classic examples of Canadian anti-Semitism follow: the Christie Pits riot in the summer of 1933 when the swastika was displayed at a baseball game, the Zundel trial and the teaching of James Keegstra and Malcolm Ross across the country.

The section on "culture" begins with the platitudinous "Culture is not passed through the genes but is created by people and perpetuated in social interaction." While this section promises to highlight Canadian-Jewish literature, no mention whatsoever is made of the major writers, painters, or musicians who have contributed so significantly to the cultural life of this country. In a later section, "Minorities," Mordecai Richler appears under a series of statistical tables. "St. Urbain Street, later popularized by the novelist Mordecai Richler, housed six synagogues." To dismiss someone who has so richly portrayed generations of Canadian Jews is a serious oversight, for one multidimensional novel may be worth a thousand databases. Does the truth lie in fact or fiction? Who indeed is a Jew?

The introduction to "Intercommunal Relations" also suffers from platitudes ("Jews have both influenced and been influenced by their environment") and jargon ("real zero-sum aspect," "intra-group," and "in-migrants"). The editors admit that further research is needed in some of their areas. They have, nevertheless, done an admirable job in assembling so much relevant information on the social, political, and economic life of Canadian Jewry. A valuable contribution, *The Jews in Canada* is, and is not, the Jews in Canada.

Toronto

Michael Greenstein

***The Benjamin Chee Chee Elegies.* By Patrick White. Burnstown: General Store, 1992. Pp. CII, 102. Paper, \$12.95.**

In his newest collection of poetry *The Benjamin Chee Chee Elegies*, Patrick White turns his sights on the Ojibway painter Benjamin Chee Chee who, in March 1977, at the age of 32, committed suicide in an Ottawa jail cell at a time when his art was rapidly gaining national recognition. Of course the question such a work immediately raises is why would a non-Native choose to write about a Native person at a time when the very integrity of such a literary tradition is under sharp scrutiny. For indeed, despite the contemporary shift of perspective, from one of alienation to identification, Patrick White in writing his elegies is essentially drawing on a tradition that extends back to the likes of Joseph Howe, Charles Mair and D. C. Scott.

By way of explanation for his choice of subject matter, White explicitly states in his introduction that the imagination chooses its own companions. Accordingly, in 26 untitled poems, ranging from one page to six, White writes about Benjamin Chee Chee in the context of his own self-identification with the dead artist, the claim of identification residing in the degree to which their social and artistic lives have "mirrored" one another. This in turn provides the basis for much of the poetic content and the means by which White addresses the issue of ethnicity.

In speaking directly to his "subject," White refers to his own mother the charwoman, his absent father, welfare and alcohol, reformatories, in

other words, about a similar kind of life that Chee Chee, himself, endured. Thus, from the outset, the connection between poet and subject colors the manner in which Chee Chee's experiences are interpreted and expressed. While, undoubtedly, the strength of White's work rests in his ability to paint a large canvas, to encompass all the permutations and abhorations of the human condition in a fusion of freely associated metaphor and symbol, in drawing on his own experiences, White has written a remarkably personal response to the life of Benjamin Chee Chee.

Herein, however, lies the problem. For it soon becomes apparent that White never knew Chee Chee (or not to any degree of intimacy) and relies on photographs, newspaper clippings and reports from others. The result is poetry that is oddly distanced, that never really gives us an insight into the deeply wounded Anishnabeg man himself. Although White does make the perceptive observation that it is not what Chee Chee remembered but what he was forced to forget that killed him, he never reveals with any degree of intimacy that crucial portion of Chee Chee's life to which he alludes. Of course, this is mainly due to the point of view White has had to adopt, essentially that of a "white" outsider looking into an Aboriginal culture which he doesn't fully understand, something that even the process of self-identification cannot eliminate or bridge.

In order to circumvent this problem, White has for the most part literally attempted to write about Chee Chee without drawing on his culture to any greater extent than pointing to it as one of the reasons for the artist's victimization. When he does, it is only in a superficial manner without an indication of the philosophical precepts which underlie the metaphorical language employed. Thus, terms such as "Festival of the Dead" (actually a closer translation would be "Ritual of the Dead") and "dream lodges of the Medewiwin," are never explained. The result is what contemporary Aboriginal writers refer to as "lost literature," which may be defined as the body of rhetoric outlining what someone merely thinks Native traditions are, absent of any internal understanding.

Furthermore, confusion arises when White employs Aboriginal symbols alongside those of Western culture. Terminology such as "God," "Joseph-coats," "Saturn," "Jupiter," "Sagittarius," "Faustian," and so on . . . indicate a cultural coding which does more to obfuscate than clarify

when placed in the context of Chee Chee's own life and culture. Ironically, what this boils down to is a non-Native poet attempting to "commune" with a Native person (and by extension to a culture) by employing Classical Greek and Roman and Christian symbolism—a tradition unmistakably harkening back to the Victorians.

Anticipating that there will be those who might object to his interpretation and response to Chee Chee's life, in rebuttal, White challenges these readers by saying "let them know you (Chee Chee) as I have known you." And yet, in the end, we are left with the impression that Patrick White himself has certain lingering doubts about the effectiveness of his endeavor. For ultimately he concludes his elegies (which itself is a term denoting a concept or attitude towards death foreign to Anishnabeg culture) on a note that belies the poet's uncertainty, if not humility: he says "who knows what's resolved / maybe I just wanted to say your name."

In concluding, White ends with an epilogue entitled "A Mile In Moccasins" a telling poem of 15 pages which undeniably indicates the poet's position in regard to Canada's Aboriginal people and Canadian society at large. Whatever shortcomings there are in *The Benjamin Chee Chee Elegies*—and for an Aboriginal reader they are perhaps more obvious than to a non-Aboriginal coming to the book with little knowledge of Anishnabeg culture—there can be no denying Patrick White's demand for justice and compassion in a world where it is all too frequently absent.

Windsor, ON

Armand Garnet Ruffo

***The Loner: Three Sketches of the Personal Life and Ideas of R. B. Bennett, 1870-1947.* By P. B. Waite. Toronto: U of Toronto P, 1992. Pp. xiv, 110. \$30.00. Paper, \$15.95.**

Of Canada's thirteen prime ministers in this century, Richard Bedford Bennett may be the least understood and the most maligned. Serving from 1930 to 1935, Bennett had the rotten luck to face what remains the worst economic crisis to hit Canada in the past century. It did not help that he

was prosperous and conspicuously looked it, and that he seemed to brook little or no opposition. What student of Canadian history cannot quote his promise to put "the iron heel of ruthlessness" on radicals who threatened the status quo? Who is unfamiliar with Arch Dale's brilliant cartoon (reproduced in this book) of the Bennett cabinet, depicting a clutch of R. B. Bennett clones? Who cannot conjure an image of that arresting symbol of the economic slump, the Bennett buggy?

The reality, P. B. Waite shows, is very different from the reputation. These sketches of Bennett's life and ideas, a forerunner to the biography Professor Waite is preparing, began life as the 1991 Joanne Goodman Lectures at the University of Western Ontario. Readers familiar with the writings of Waite, probably the best prose stylist among Canadian historians alive today, will not be disappointed with this printed version of those lectures. He demonstrates, clearly and intelligently, that Bennett was a man of enormous energy and high probity, an idealist whose Methodism informed virtually everything he did. He was a man, too, capable of great generosity, filial affection and, yes, romantic passion. Alongside him that other bachelor politician, his rival William Lyon Mackenzie King, appears as a rather unappetizing cold fish.

The first sketch deals with Bennett's childhood and youth in the Miramichi valley of New Brunswick. Like King, Bennett had a strong mother and a weak father; such men may find it easy to succeed in a career but difficult to marry. The second sketch explores how Bennett made his fortune in Calgary in the three decades after 1897 and devotes a good deal of space to the nature of Bennett's patriotism and its link to British imperialism. The third sketch briefly points to the major source of Bennett's wealth, the E. B. Eddy inheritance, before taking him to the leadership of the Conservative party. (I recall a quip attributed to Leonard Brockington; Bennett's career, he said, reminded him of a line from *Julius Caesar*: "There is a tide in the affairs of men which, taken at the eddy, leads on to fortune.") Bennett led his party for 11 years after 1927. Readers will know that these were troubled years for Canada and for Bennett. In 1938 he was hurt almost beyond bearing by the death of his dearly beloved sister Mildred. It will come as a surprise to almost everyone, however, to learn that earlier in the decade Bennett was deeply in love with a widow, Hazel Kemp Colville, whom he would have married had she been willing.

Soon after his resignation in 1938 he exiled himself to England, possibly because of his failed passion for Hazel Colville, perhaps to gain some distance from his memories of Mildred, apparently hoping to make some contribution to the public life of the Empire. This was not to be. Instead he became the squire of Mickleham, an estate in Surrey that he had bought from his old friend and early associate Max Aitken, Lord Beaverbrook. In 1941 Bennett became a peer of the realm; he died of a heart attack in 1947.

Waite's treatment of his subject is nicely balanced. The man we see had faults, among them a lack of sympathy for those who failed because of flaws of character, and a tendency to carry grudges too far. His failure to meet H. H. Stevens, his sometime Minister of Trade and Commerce, when the latter was accompanying his seventeen-year-old daughter's body to Vancouver late in 1934, is hard to fathom or pardon even when we know that Bennett felt betrayed by Stevens. "Isn't he an uncharitable bugger!" Bennett's brother-in-law W. D. Herridge exclaimed. Waite comments: "Bennett's memory was too lively, like a Scotsman's, and at some distance from charity" (63). But we also see a man with the virtues of loyalty, generosity and industry, one far removed from the caricatures usually conjured up when Bennett is mentioned. This book offers many reasons to look forward to Waite's biography.

Glendon College of York University

Michiel Horn

***Echoes in Silence.* By W. J. Keith. Fredericton, NB: Goose Lane, 1992. Pp. 96. Paper, \$12.95.**

***Homage to Henry Alline and Other Poems.* By Douglas Lochhead. Fredericton, NB: Goose Lane, 1992. Pp. 120. Paper, \$12.95.**

Echoes in Silence deals with dislocations. W. J. Keith attempts in this book to rediscover his origins, a process he refers to in his opening poem as "a dark recovery." Though most of the work here lacks the vigor and intensity we usually associate with poetry, the book does raise the interesting question of how a transplanted poet (in this case, one from

England) acquires a language which reflects the sensibility of his new environment. There are models for this: Patrick Anderson and Christopher Levenson. It is interesting to look at Levenson's recently published poems and compare them with his earlier "British" poems.

It seems to this reader that Keith has yet to solve this problem. As a result, the language in *Echoes in Silence* is often stilted and prosaic. One senses an insecurity behind the words and feels that Keith has not discovered an idiom he is comfortable with. Yet he is capable of producing poetry. Consider for instance, the lyricism and nuance in "Waste Places":

The kind of experience we have all known—
as when, at the end of a familiar track,
we press right on instead of turning back
and come to a thicket wild and overgrown
with brambles, half exciting and half dull;
or a pond, maybe, with crowfoot, mint, and reeds;
or where, in litter-strewn waste places, still
two or three flowers shoot up among the weeds.

The majority of his memories, however, end up as telegraphic, prose-like accounts, untransformed into poetry by either innovative language, striking imagery, or wit. Too often in the poems, Keith complains about the uninspiring family he came from. He describes it as "dull, respectable," as "average . . . humdrum." But whose family could not be described in this way? It is the task of the poet to re-create his family, to make a legend out of one's role within it. One clue as to how Keith might have better handled his "dark recovery" is put forth in one of his own poems, "Prologue: Pacific Flight":

and I mourn the loss of tradition-sanctioned
spondaic droplets of time,
like the deprivation of miles and inches
or poems that eschew rhyme.

Had Keith chosen a more lyrical route, he might have succeeded, like his hero Proust, in capturing the past and presenting it to us with affection and terror.

Language is not a problem in Douglas Lochhead's *Homage to Henry Alline and Other Poems*. Lochhead has found an idiom, one modelled after the work of the U.S. poet, John Berryman. At times one feels the language is in fact too close to Berryman's with its truncated phrases and grammatical inversions:

. . . Who

can spell mercy? The blood-let garden.
 Nine at the time, was Henry. Still questions.
 The loving, good God dresses . . .

For the most part, however, Lochhead makes the style his own, which in itself is no small achievement.

The title sequence, "Homage to Henry Alline" seems to owe its title and intention to Berryman's "Homage to Mistress Bradstreet." Unfortunately, Lochhead's poem, based on the life and words of the evangelical preacher Alline (1748-84) does not succeed. A long poem of this sort needs some narrative line, no matter how loosely articulated, and this is lacking in Lochhead's poem. More significantly, the voice of the poem's narrator is neither strong nor consistent. In his *Foreword*, Lochhead tells us there are three voices: the historian, Alline, and the poet. It was impossible for this reviewer to distinguish between the first and third. As for the second—Alline's interjections are too seldom and random to add drama to the work. Berryman begins his first person narrative with the poet/historian's voice which seamlessly merges into the voice of Anne Bradstreet. If one examines other long poems (Gwendolyn MacEwen's, *The T. E. Lawrence Poems*, *My Words For Elephant Man*, and so on) one notes that first person narrative employing the central character's fictive voice is the most effective way of carrying the work.

Far more successful is the last sequence in the book, "Vigils & Mercies." Here Lochhead displays the same exuberance of language, unencumbered by narrative form.

The window gives away
 to light. Moving now is a crawl of cloud
 from north somewhere. In the corner
 torment grows in my hands. In the dream—
 assembly, I too find myself in a dark wood.

This is passionate poetry, surprising, delighting, breaking out with innovative phrases and striking images; it shows us what Lochhead is capable of at his best.

Sheridan College

Kenneth Sherman

***Prophetic Rome in the High Renaissance Period.* Edited by Marjorie Reeves. Oxford: Clarendon P, 1992. Pp. xiv, 433. \$135.00.**

One is apt to sneer at the notion of prophecy nowadays, when it has been supplanted by poll results, or to associate it principally with strange religious cults and tabloid headlines, along together with another now-marginalized discourse, astrology, which has fared somewhat better in popular culture. It is all too easy to forget the importance in earlier times of prophetic speech and writing, in particular during the later Middle Ages and the Renaissance. Marjorie Reeves has contributed usefully to the literature on medieval prophecy over several decades, and is the leading authority on the most influential prophetic figure of the twelfth century, Joachim of Fiore. More recently, however, discussions of prophecy have veered away from the sort of exegetical approach associated with traditional intellectual history and, under the influence of cultural historians, literary critics, and anthropologists; scholars have begun to consider the place of prophecy as a social, as much as a religious, utterance, and as a popular product rather than simply the discourse of the learned. In the last few years alone, books have appeared by Howard Dobin and Sharon Jansen on sixteenth-century England, and Ottavia Niccoli has produced an enormously suggestive volume on popular prophecy in early cinquecento Italy.

The book under review reflects the current pluralism of thought about early modern prophecy. There is no single point of view and the topics covered are often of varying range and appeal. This has benefits as well as drawbacks. There is a certain, and inevitable, grab-bag quality to the book, but this is a common failing of virtually all collected volumes and should not be overstated here. The chapters focus on a relatively small time period, centring on if not exclusively confined to Rome, and this

lends the volume a coherence of general subject that many such exercises lack altogether. And most of its many essays, though perhaps too advanced for an introduction to the area, suggest further lines of investigation. In all the volume consists of 19 essays, divided according to subject under the categories "The proliferation and circulation of new prophecies," "Prophecy and the councils [of Pisa 1511-3, and fifth Lateran 1512-7]," "Interpreters of Prophecy," "Prophecy and Popular Culture," "Prophecy and Political Themes," and "Prophecy and Iconography." The book concludes with a mistitled "epilogue" (so-called, apparently, because it chronologically falls a bit later than the rest of the volume) by William Hudon on the attempt to represent the brief pontificate of Marcellus II, Marcello Cervini, as that of the "angelic pope" prophesied in Joachimite writings. Though not really a postscript, this essay is a useful supplement to Hudon's recent biography of Cervini (Northern Illinois UP, 1992) and does not merely republish material contained therein.

For the most part, the essayists stick to the first three decades of the sixteenth century, and the final years of the fifteenth, from the Borgia pontificate, through the aggressive rule of Julius II and the era of the two Medici popes, Leo X and Clement VII, up to and including the Sack of Rome by the armies of Charles V in 1527. It would be unproductive to try to summarize all of the various essays. They are generally of a high quality, but some are of greater range and particular interest. Given historiographical fashion, most readers will be drawn immediately to the essay on high and low prophetic culture in Rome c.1500 (Ottavia Niccoli), here accompanied by briefer pieces by Angus MacKay, on prophetic elements in an early sixteenth-century "novel" about Roman prostitutes, by a transplanted Andalusian priest named Francisco [*sic*] Delicado, and by Thomas Cohen on the hermit-prophet Fra Pelagio.

Cohen's piece raises one concern with the volume, which is the great difference in length of essays. His own, though interesting, is no more than a note (and is properly billed as such). At the other end of the scale there is a longish essay by Cesare Vasoli on the late fifteenth-century Bosnian prophetic writer and reformer, Juraj Dragisic, who is better known as Giorgio Salviati (born in Szebrenica, he was forced to flee Bosnia for Ragusa, now Dubrovnik, by the ravages of war—does this sound familiar?—before making his way to Rome in 1471). There is a similarly long art-historical essay by Josephine Jungić on the prophecies

of the angelic pastor contained in Sebastiano del Piombo's "Portrait of Cardinal Bandinello Sauli and Three Companions." Both this and the accompanying piece by Malcolm Bull on the iconography of the Sistine chapel ceiling are modestly illustrated.

The theme of the entire book could best be summarized by the concluding remarks of Niccoli's essay, that

at the beginning of the sixteenth century Rome found itself at the centre of a flood of prophetic interpretations of contemporary history, originating from the heights of the most refined humanist culture but descending to those who spoke in the squares surrounded by charlatans and tooth drawers. (213)

Much of this prophecy was negative, inspired by a lack of spiritual leadership among the high Renaissance popes who with few exceptions (the determined but scarcely angelic Julius II, the rather more pious Marcellus, and his successor, the fanatical counter-reformer Paul IV) were a pretty motley crew. So Renaissance prophecy was linked almost from the beginning with a millennial urge for reform that could be found elsewhere in Italy, for instance in the much more famous writings, and short-lived regime, of Girolamo Savonarola (much admired by Dragisic) at Florence from 1494-8. On the other hand, few of the popes, even the Medici, plumbed the depths reached by Alexander VI, whose death nonetheless did not greatly reduce the tide of prophetic writings.

I do have one or two small complaints about this generally worthy volume, beyond the disparity of topics and lengths already noted. The first is that the editor might have considered an afterword, following Hudon's "epilogue," in order to draw together the themes of her various chapters. Her introduction sets the stage by reviewing the medieval background over which Dr. Reeves has such command, but it does not really attempt to draw any generalizations from the papers that follow nor to string them together. It should be added that the price, \$135.00, is likely to limit the market for this volume to libraries and specialists; it is too advanced for an undergraduate audience and too specialized for most private scholars. Those who do wish to find something new about this important and relatively neglected topic and can manage to get a copy

will be rewarded, but they may wish to stock up on photocopier change rather than place their own order.

Dalhousie University

D. R. Woolf

***Colonialism and Gender from Mary Wollstonecraft to Jamaica Kincaid.* By Moira Ferguson. New York: Columbia UP, 1993. Pp. x, 175. \$29.50.**

In her succinct Introduction to *Colonialism and Gender*, Moira Ferguson situates the context within which she makes connections between gender and colonial relations in British and Eastern Caribbean writings. The result is a gradual emergence of a "transgressive" discourse that disturbs accepted norms. Having set up the writings of five women across three centuries, Ferguson explores even as she directs the conversations between these texts. Mary Wollstonecraft's struggle for white British women is argued as comparable to the battle waged for black women by Antiguan sisters, Anne Hart Gilbert and Elizabethan Hart Thwaites. England's prosperity as deriving from its colonized territories is linked to Jane Austen's handling of the gender issue in *Mansfield Park*. The impact on creole women of emancipation from the old plantocrats is seen in Dominican-born Jean Rhys's *Wide Sargasso Sea*. And the forging of an African-Caribbean identity, hinted at in Rhys, and explicit in the works of Jamaica Kincaid (Antiguan by birth), and updates the connections to contemporary time.

Ferguson notes that from the early conventional usage of the word "slave" as standing for any subjugated wife or daughter, Wollstonecraft moved on to argue in the second edition of *The Rights of Women* (1790), that slavery was a human construct. The multiple layered word could now make connections between colonial slavery and sexual slavery. Eventually, politics, economics, sexual exploitation and social power involving class and education, entered the discourse. And Wollstonecraft saw the "site of the body and sex" as the common point of rebellion between black women and white women. But in reading effects for cause, Wollstonecraft emotionally separated herself from those women who used sexual power as a means of political resistance.

Unlike Wollstonecraft, the Methodist freeborn women of Antigua, Anne Hart Gilbert (1773-1833) and Elizabethan Hart Thwaites (1774-1833) made no such mistake. Educators and proponents of human rights through their antislavery polemics and political activism, the sisters supported emancipation in pre-abolition times. As colored women in a colonized country, their actions and writings were triply revolutionary. Unlike Wollstonecraft they did not locate themselves outside "the tensions of the time" as they addressed the effects of slavery in their *History of Methodism* and letters. Realizing that the issues were also political and social, they worked for the instigation of an educational system for slaves throughout the Eastern Caribbean islands and for their spiritual and political elevation to reverse the degrading environmental effect of slavery. In constructing images of themselves that sabotaged and subverted the old stereotypes, they became representatives of the new realities they taught black children.

Jane Austen's *Mansfield Park* translates the paradigms of the British plantocracy from the Caribbean into the domestic arena in England. Drawing from the text of the novel, Ferguson makes comparisons between the savage rawness of life of the black enslaved woman in the colonies with the civilized class/gender victimization of the repressed Anglo-Saxon woman. But no subtext reading of either Wollstonecraft or Austen could uncover the Hart sisters' awareness of the deepened aggressiveness of the colonial order as emancipation demands increased.

Whether the Caribbean scene shifts to Dominica and Jamaica from Antigua, or from eighteenth-century pre-abolition England to the twentieth-century Caribbean, the colonial order only disguised its oppression; it did not change it. The intertextual layers of *Wide Sargasso Sea* captures a hidden, negotiated relationship between the old colonial and the new economic order. Rhys's deep, perhaps ambivalent, sympathy with her own race and class heritage is clear, and so is the rejection of this heritage by the emerging African Caribbean communities.

Jamaica Kincaid's *Annie John* and *A Small Place* bring Ferguson's discussion of the effect of colonialism on gender into contemporary times. Gender relations, sexual identity, and the hazardous questioning of cultural and historical givens in a formerly colonized society are at the heart of the stories about Annie John's growing up in Antigua. The corruptions that Annie John sensed and rebelled against in the past are

openly attacked in *A Small Place* where cultural invasion by today's tourists is linked to the colonial exploitation of the past.

Pursuing her thesis through subtextual readings, Ferguson dialogues with formerly silenced voices. They occupy new spaces to expose their perceptions of historical events. The new geography of social, economic and religious realities explored reveals ambiguities and identifies conflicts to create new subtexts. The corrupting potency of male desire meets the politics of colonial relations to underscore the intersection of black slavery with female subjugation. *Colonialism and Gender* is a welcome addition to the growing number of analytical writings that use gender discourse to interrogate other lines of intersection.

Lakehead University

Joyce Forbes

***Changing Voices: The Modern Quoting Poem.* By Leonard Diepeveen. Ann Arbor: U of Michigan P, 1993. Pp. 224. \$37.50.**

In the wake of Derrida's "*il n'y a rien hors du texte*," Bakhtin's heteroglossia, Foucault's concept of discourse, and Bloom's familiar textual romance, a study proposing to define the quoting poem of T. S. Eliot, Ezra Pound, Marianne Moore, and E. E. Cummings as a distinctly modern genre is for a modernist an enticing prospect.

Leonard Diepeveen begins *Changing Voices* by distinguishing between quotation and allusion. Acknowledging the difficulty of determining in practice where allusion leaves off and quotation begins, he defines quoting poems as those that "incorporate phrases in the new poetic text that *precisely* duplicate the verbal patterns of the original source, stealing for the new poem the conceptual content *and the texture* of a previously existing text" (2). In contrast, "alluding texts attempt to *assimilate* their borrowings" (10). Standing out because of quotation marks, attribution to a speaker, or simple familiarity, a quotation resists integration into the new text, thereby disrupting any hierarchy that would place the new text above the old one and any romantic sense of authorship that would contain a poem's differences within a single voice. The quoting poem is more than anti-romantic, for as Diepeveen argues in his second chapter

its "gap-structured meaning" events manifest "*tendencias* within several theoretical arguments" involved in the definition of modernism (29). Most importantly, modernism's general interest in an aesthetic of jarring disjunctions—for example, Pound's definition of the vortex and Eliot's definition of metaphysical poetry—is reflected in the quoting poem's insistence that readers infer the connections between quoting and quoted texts. Placing in opposition voices, traditions, meters, cultural authorities, and so on, quoting poems establish a modernist structure of complex incongruity within the reading process.

In his longer third and fourth chapters, Diepeveen explores questions of originality and voice. By putting a borrowed object to new uses, quoting poets discovered anachronistic originality: they made the words of the quotation live again; they made them poetry; they made them part of a tradition; they made them a criticism of contemporary life. In short, the quoting poem helped to "make it new" by startling the reader—both with the shock of the act of quoting and with the surprising use to which the quotation was put. The fourth chapter explores the role of quotation in creating the impersonality of the modern quoting voice. The quoting poem's disjunction between voices, its formalist play over quoted surfaces, its distancing of the poet's emotion in another's words all muffle personal expression. Diepeveen suggests that "by saying and not saying, quotations are the perfect mode for the ironic generation that the Modernists are. . . . The quoting poem . . . is neither purely lyric nor dramatic, neither univocally personal nor impersonal" (131, 138). In his conclusion, Diepeveen looks beyond modernism by tracing the influence of Modernism's quoting tradition upon John Ashberry, Adrienne Rich, and L=A=N=G=U=A=G=E poets—an influence passed on by Pound and William Carlos Williams, who bequeath through their quoting strategies their contest over authority and authenticity.

Eager that we should reread Eliot, Pound, Moore, and Cummings in the light of their shared strategies of quotation, and yet also aware that his topic impinges on larger issues, Diepeveen has established the terms of his analysis carefully. His ambition is not to offer new readings of Eliot's *Waste Land* or Pound's *Cantos* or Moore's "Marriage"; rather, he "suggests issues that ought to become part of reading these poems" (xii). His purpose is not to study quoting in other genres or other periods: "[t]his is a book about *American* Modernist poetry" (xi). Similarly,

although referring occasionally to Derrida, Bakhtin, Foucault, and Bloom, *Changing Voices* is not preoccupied with theories of intertextuality; it is a practical guide to quoting poems—and as such, a useful discussion of its particular corner of modernism and intertextuality.

University of Ottawa

Donald J. Childs

***The Parallel King Lear: 1608-1623.* By William Shakespeare. Prepared by Michael Warren. Berkeley: U of California P, 1990. Pp. xl, 150. \$45.00.**

The earliest printed versions of Shakespeare's *King Lear* show intriguing differences. The First Quarto (1608) contains some 300 lines not included in the First Folio (1623), which in turn, while apparently cutting these, adds about 100 lines not found in the Quarto. To complicate matters, the Second Quarto (1619) shows a number of connections with these versions without fully confessing the intention and origin of the connections. The texts themselves suggest a bewildering array of possible relations with earlier sources, including the author's foul papers, the theatre's promptbooks (annotated or augmented), and memorial reconstruction by actors or others (who, according to various hypotheses, may have worked singly, or corporately, with or without a stenographer, consulting or neglecting to consult a crib). As the possibilities multiply, the intrigue deepens—and draws in an increasing number of anxious editors and scholarly sleuths. But is there anything here of interest to the general reader?

At first glance, *The Complete King Lear*, prepared by Michael Warren with the assistance of Susan Warren, appears aimed at the scholars. It is a four-part project, parts 2, 3, and 4 offering photographic facsimilies of the early texts (1608, 1619, and 1623). *The Parallel Lear* is part 1, and it prints the 1608 and 1623 texts side by side, even matching line for line wherever possible and including, in its generous margins, the corrections or variants that appear in different copies of Q1 and F1. The Warrens aim to make all the evidence available and to present it neutrally, without

editorial comment or any other intrusion that would imply the superiority of one version over the other. They are "parallel texts."

This claim itself, of course, has critical implications, some of them more than a little unnerving. Reading *The Parallel Lear* is a bit like looking through a stereoscope that won't focus properly. You can be absorbed by the play on either side of the spine but not by both at once; at the same time, you can hardly resist wanting both at once. When Q1 prints large chunks as prose, you look across the way to see how it should go—as verse. When F1 omits a passage, you check back to see what's "missing." When the two versions print something similar, but not identical, you squint—and try to extract the "full" meaning. The common reader is likely to sympathize with Samuel Johnson's observation: "the speech is now tedious because it is formed by a coalition of both" (quoted in Warren xx).

Such a coalition, however, is precisely what *The Parallel Lear* is meant to disband, and on that score it is very much aimed at the common reader. The preliminary matter includes a general introduction to *The Complete King Lear*, an annotated bibliography, and a specific introduction to *The Parallel Lear*. Warren shows how editorial practice since the eighteenth century has been dominated by the theory of the conflated text. The theory depends, in his words, "on the hypothesis that there is a single text that can be justly constituted; that a play can be defined by one text; and that all extant editions are versions of that one text variously corrupted in either the playhouse or the printing house" (xx). His annotated bibliography, which outlines the thinking about the *Lear* texts over the past 100 years, might be summed up as showing a movement away from that hypothesis. In 1986, in the Oxford edition of *The Complete Works*, Stanley Wells and Gary Taylor published separately edited versions of *The History of King Lear* (Q1) and *The Tragedy of King Lear* (F1). Their guiding assumption, like that of many of the contributors to *The Division of the Kingdoms: Shakespeare's Two Versions of "King Lear,"* edited by Warren and Taylor in 1983, is that in revising his play Shakespeare effectively created two different plays. The attempt to conflate them, to form a working coalition, amounts to an arbitrary fusion of incommensurable elements.

To be alerted to the differences and to the possibility of Shakespearean revision is unquestionably salutary. Even more intriguing is the possibility

that those revisions were made, if Taylor is right, in about 1609-10, the period (roughly) of the romances, *Cymbeline*, *The Winter's Tale*, *The Tempest*. It's clear that the scholarly issues of ascertaining a satisfactory text are inextricably involved with the critical issues of discerning Shakespeare's development. But as Warren himself, ever fair-minded, is quick to point out, there have been a number of commentators who have resisted the notion that the *Lear* revisions are all that radical. Warren's final goal is not to push one side of the debate (even though he clearly has a stake in it) but to open up the whole matter.

In an editorial and publishing economy that promotes books presenting ideal texts, books in which scholars talk of a Platonic text achieved by distilling the original from the various imperfect exemplars, this book is conceived of as a Socratic text, one that engages the reader in a dialogue, in a process that leads along the paths of acquaintance and understanding. (xxxix)

Even if the reader is eager to follow such paths, a number of questions arise concerning the nature of the dialogue. What, to begin with, is it about? Did Shakespeare create different versions largely because he was after different theatrical effects? Because he tangled with the censor? Because he was unsatisfied with his accomplishment? One may grant that there is no "Platonic text" in the sense that there is no unblemished, original manuscript without thereby giving up the idea that Shakespeare may have had some sort of unified vision, some insistent hunch about the meaning of his material, that provides an underlying unity to all his drafts. It may seem strange to suggest that so great a play as *King Lear* is imperfectly realized, but is it unthinkable that Shakespeare could have felt this?

Consider the example of Act 4, scene 3 (as it is cited in *The Riverside Shakespeare*, the modern edition that Warren uses). The scene is omitted from the 1623 text. Kent and a Gentleman in conversation report on Lear's shame and Cordelia's sorrow over her father's ordeal. They also report that the King of France has suddenly gone back to France to attend to a domestic crisis, though his General, Monsieur La Far, remains in England. Cordelia's personal reason for returning to her native land clearly has the public support of French military power, even when her husband is absent.

But that much is also evident in the following scene (4.4) which *is* in both F1 and Q1. When Cordelia orders a hundred soldiers ("a century send forth" 4.4.6) to search for her father, she obviously has the military power to restore the hundred knights her elder sisters had stripped away. In exercising that power, she makes clear that her aims are personal, not expansionist: "No blown ambition doth our arms incite / But love, dear love, and our ag'd father's right" (4.4.27-8). And she emphasizes her husband's support and approval for her military expedition: "Therefore great France / My mourning and importun'd tears hath pitied" (4.4.25-6).

The omission of 4.3 sacrifices something of the panoramic vision of the history plays, and the resulting increased focus on 4.4 highlights the interanimation of personal and political motives in a way that seems to anticipate the romances. But though the means have altered, it may be doubted whether the goals have changed in any very material way. This revision does have some effect on characterization, but it doesn't make much difference to the plot or the theme.

To accentuate what a real difference at this level feels like, one might turn to a version of the Lear story that *is* a radical reworking, Jane Smiley's Pulitzer-prize-winning novel, *A Thousand Acres* (NY: Knopf, 1991). The novel is a stunner, a tour de force, which offers a brilliantly concrete realization of farm life in the American mid-West and yet holds close to the Lear story. Smiley's feminist perspective, however, is hardly predisposed to allow a glimmer of favorable light to fall on any structure remotely patriarchal. No one, therefore, in her world is truly regal, least of all the characters equivalent to Cordelia and France. For Smiley, the notion that king and queen *may* embody standards of decency, respect, and love has disappeared.

From the perspective of this version, Shakespeare's drafts begin, once again, to coalesce. The parallel lines of Q1 and F1 converge on the tragedy at the heart of both: the action that destroys not only King Lear and his daughters but also the fully adult and mutually supportive marriage that his youngest had in fact achieved—in the personal *and* the political realm. Still, *The Parallel King Lear's* magnanimous margins are prepared even for such a conclusion. Though the book appears to be too luxurious for everyday use (its dimensions are 10 inches by 14 inches, with 5-inch margins in the main body), Warren urges us to regard it as a *tool*, to copy in passages from a standard modernized text, to make an

acting version, a prompt copy, or a personal old-spelling edition—or even to prepare our own personal modernized text. It's a handsome tip for a handsome volume.

Dalhousie University

John Baxter

***The Letters of Samuel Johnson.* Edited by Bruce Redford. The Hyde Edition. Princeton: Princeton UP, 1994. Vol. IV (1782-1784): xix, 462; Vol. V (Appendices and Comprehensive Index): xv, 174. \$29.95 per volume.**

The last two eagerly-awaited volumes of Bruce Redford's monumental five-volume edition of Johnson's *Letters* represent the culmination of many years of painstaking editorial work, not only by Redford, whose achievement is quite remarkable in itself, but also by several generations of dedicated scholars who preceded him. Of these, the most notable were the late R. W. Chapman, whose three-volume edition of the *Letters* was published 42 years ago, and the late G. B. Hill, whose 1892 edition was the standard one before Chapman's. Though Redford has consulted and utilized those worthy forerunners, he has gone beyond them in several important ways, such as providing more accurate readings of the text in some instances, updating explanatory notes by reference to subsequent findings, and adding a number of recently recovered letters, three of which now appear in Volume IV. Volume V contains, besides a comprehensive index, some 61 letters of uncertain date, 90 "substantiated by mention" in auction records and elsewhere, nine translated from Johnson's Latin, and three more hitherto unpublished items—letters addressed to David Garrick, Lucy Porter, Johnson's step-daughter, and Sir Richard Worsley, M.P., author of a *History of the Isle of Wight* (1781). Reference is also made in Volume V (58) to three previously unknown letters, recovered as recently as July 1993, apparently too late for insertion, but to be included, no doubt, in yet another future edition or supplement. Redford provides a useful alphabetical listing of 214 of Johnson's identified correspondents, together with the exact dates of his letters to them, wherever possible.

Not surprisingly, the lion's share of the letters went to Hester Thrale (almost a quarter of the total, 374 out of 1497), Boswell being a distant second, with 100, and the Rev. John Taylor, Johnson's closest male friend, third with 98.

In an earlier review of the first volumes of the Hyde Edition (deservedly named after the late Donald Hyde and his widow, Mary Hyde, now Viscountess Eccles, owners of the greatest private collection of Johnsoniana in our time) I suggested that more information about the letters to which Johnson was responding would have been helpful, though it would obviously have taken up more space in a set that already runs to nearly 2,000 pages. In Volume V, to be sure, there is a brief "Note on Selected Correspondents," but it hardly serves this purpose. Chapman, the previous editor, who confessed that he had made "no systematic search" for letters to Johnson, nonetheless listed, in a four-page appendix, as many as were known at the time (1952). An updated version of that list would have been an asset.

Volume IV (1782-1784) covers the last, often dismal, period of Johnson's life, as his physical powers failed him, and his closest female friend, Hester Thrale, virtually deserted him, as well as her own family, in quest of marital bliss with the Italian musician, Gabriel Piozzi. Mrs. Thrale's controversial behavior in this context produced two of Johnson's most angry epistolary denunciations, followed by an eloquent, if not heartfelt, apology for having insulted her. To say that he was devastated by what he considered to be her betrayal of her daughters and of her loyal friends would not be an understatement. Yet, taken as a whole, the final letters in Volume IV do not constitute a correspondence of despair. In them we see Johnson fighting heroically against a formidable array of ailments, including a stroke that rendered him speechless for a time and a frightening sarcocele, all carefully and professionally described to his physicians and friends. In the end, as these letters attest, he managed to face death with courage and serenity.

Volume V, the Index volume, may prove to be the only one vulnerable to adverse criticism. Whereas Chapman provided no fewer than seven indices covering 136 pages, Redford, by contrast, has opted for one comprehensive index that takes up just under 100 pages. Truth to tell, many scholars found Chapman's method frustrating, with its separate indexing of Persons, Places, Works, and so on, and many will gladly

commend Redford on the simplicity of his design. At the same time, the absence of a separate subject index introduces some new problems for the reader. Index-makers, of course, are entitled to follow their own rules, and even to indulge their own whims, as Chapman certainly did 42 years ago. My impression is that Redford, by integrating subjects with all the other items in his index, has produced a disproportionate result. We find, for example, an ample entry under "politics and the contemporary political situation" but nothing at all under "economics" or "prices"—themes to which Johnson adverts time and again in his correspondence. A very short entry under "money" and a few references to "financial issues" in the "Samuel Johnson" section of the index simply do not suffice. Johnson prides himself on his prowess as a man of business (witness his delight in tidying up Henry Thrale's brewery accounts when the owner died), and no financial concern was too small for him: the prices of barley, wheat, malt, beer, books, cattle, clothing, medical fees, transportation and travel all came within his purview, but we look in vain for them in Redford's index. Another glaring deficiency: under "law"—one of the abiding concerns throughout Johnson's career—all we are given are two small entries out of a possible plethora. The legal advice Johnson gave to Boswell, John Taylor, Robert Chambers and others would surely have merited a host of entries.

This indexical perplexity, as Johnson might have called it, stems from a misleading statement Redford makes in Volume V (75): "SJ's writings, opinion, and principal topics of commentary have been indexed separately. The reader should therefore go directly to the relevant entry, for example, '*Rasselas*,' 'friendship,' 'solitude.'" In fact, however, we find a number of major entries under Samuel Johnson's name, *in addition* to those to which we are directed by the editor—entries such as Diet, Family and Personal Life, Health, Religion, and Residences. There is so much confusion here that we may be forgiven for thinking that Chapman, with his seven indices, may have had a point after all.

Of the 70 or so subjects incorporated in Redford's index only a very few have substantial entries. Among those, as one might expect, are Death (for some reason Fatality is listed separately, but with only one entry), Education, Friendship, Health, Letter-Writing, Medicine, Politics, and Religion. Strangely enough, Happiness and Hope—themes found everywhere in Johnson's writings—rate only two entries each. Life (a

subject at least as pervasive in the *Letters as Death*) receives a bare half dozen, Poetry two, and Science one.

While the Index appears to be quite thorough in its listing of people addressed or referred to throughout Johnson's correspondence, their life dates have all been omitted, thus rendering Volume V less than useful as a source of biographical information. For these and other reasons, readers, particularly those engaged in scholarly projects of their own, will be obliged to turn back to Chapman, for all his faults, or to the truly comprehensive Index to the six-volume Hill-Powell edition of Boswell's *Life of Johnson*, an indispensable guide and a model for all indexers working in the period.

The old saying about "spoiling a ship for a ha'porth o' tar" is all too painfully appropriate here. Volumes I to IV of the Hyde Edition are a delight to behold, to handle and to use, but Volume V is something of a letdown. Would it be too much to hope that it might one day be reissued, with *all* the recovered letters included, and with an Index that meets the superlative standards of the rest of this splendid enterprise?

Dalhousie University

James Gray

***Surgeons, Smallpox, and the Poor: A History of Medicine and Social Conditions in Nova Scotia, 1749-1799.* By Allan Marble. Montreal and Kingston: McGill-Queens UP, 1993. Pp. xvi, 356. \$39.95.**

This work, which is the culmination of several years of scrupulous research in archives in North America and Great Britain, is an ambitious review of some aspects of health and medicine in eighteenth-century Nova Scotia. Dr. Marble presents his findings in the context of the founding of Halifax and the War of American Independence and other significant events of the period, events which not only increased the military and civilian population of the city, but also greatly increased the incidence of infectious diseases.

The impact of infectious diseases is evident in the statistics compiled by Dr. Marble on the number of deaths and on the age at death from 1749 to 1799. It is unfortunate, however, that the existing records

apparently only permit the calculation of the average age at death, rather than death rates of selected population groups, such as infants and children. It might have been useful if Dr. Marble had compared his figures with statistics from the first half of the nineteenth century.

While the military and the navy were major influences on health care in wartime, Dr. Marble indicates that in peacetime the flotsam of the military, such as abandoned camp followers, also had a significant influence. Furthermore, hospitals for such persons were extremely limited and at times non-existent, yet the author notes that the mortality rate during the period when there were no hospitals for the poor was very low. That the poor did constitute a problem in the province was clear from the records which indicated that 3% of deaths were due to starvation, but whether such deaths were restricted to the Halifax camp followers, is not explored. The fact that an extended public debate focussed on this group of people does not establish that the element constituted the major health problem of the period. Thus, it might well be asked what impact a hospital in a poorhouse, which dealt primarily with the elderly, would have on the death rates at a time when 44% of all recorded deaths were of infants and children.

As to be expected, Dr. Marble devotes considerable attention to the medical personnel in Nova Scotia beginning with a listing of all those who accompanied the original settlers to Halifax. Although the author indicates that various surgeons became prominent, especially in politics, there was no registration system as there was in Lower Canada. Dr. Marble ascribes this to a variety of factors, including general satisfaction with the level of medical skill. More weight might have been attached, however, to the fact that in 1799 there were only 39 doctors in the province and to the generally peripheral role played by medical practitioners in terms of health care.

The author began with the intent of incorporating medical history into the fabric of events of the time. While a laudable objective, in practise, this has resulted in a considerable body of anecdotal material which is shaped by the public record. The author's focus on infectious diseases is undoubtedly consistent with the records, but more focus on the actual causes of death and the actual impact of any medical intervention would have been useful. While there is no question as to the thoroughness of the research, some of the material is not relevant to the overall work because

it is not integrated into any overall theme. What is required is a more solid interpretation which would have provided a structure to the material.

University of Windsor

K. G. Pryke

Books Received

(*To be reviewed in a future issue.)

Animal Victims in Modern Fiction: From Sanctity to Sacrifice. By Marian Scholtmeijer. Toronto: U of Toronto P, 1993. Pp. x, 330. \$50.00. Paper, \$18.95.

**Animal Welfare & Human Values.* By Rod Preece & Lorna Chamberlain. Waterloo, ON: Wilfrid Laurier UP, 1993. Pp. x, 334. \$34.95.

Apocalypse Jazz. By Maggie Helwig. Ottawa: Oberon, 1993. Pp. 167. \$25.95. Paper, \$12.95.

**Austen, Jane.* By John Lauber. New York: Twayne, 1993. Pp. viii, 159. \$21.95.

A Barfield Sampler: Poetry and Fiction by Owen Barfield. Edited by Jeanne Clayton Hunter and Thomas Kranidas. New York: State U of New York P, 1993. Pp. vii, 181. \$12.95.

Beyond Happiness: The Intimate Memoirs of Billy Lee Belle. By Peter McGehee. Regina: Coteau, 1993. Pp. 96. Paper, \$12.95.

**Contemporary British Drama 1970-90.* Edited by Hersh Zeifman and Cynthia Zimmerman. Toronto: U of Toronto P, 1993. Pp. xiv, 348. \$60.00. Paper, \$19.95.

Contexts For Conrad: Eastern and Western Perspectives. East European Monographs No. CCCLXX. Edited by Keith Carabine, Owen Knowles and Wieslaw Krajka. Vol. II. Lublin, Poland: Maria Curie-Sklodowska U, 1993. Pp. 285. \$45.00.

The Counterfeit and the Real in Jack Hodgins' The Invention of the World. By Carol Langhelle. Oslo, Norway: The Nordic Association for Canadian Studies/L'Association Nordique d'Etudes Canadiennes (University of Oslo), 1992. Pp. 61.

Crossing That Bridge: A Critical Look at the PEI Fixed Link. Edited by Lorraine Begley. Charlottetown: Ragweed, 1993. Pp. 187. Paper, \$10.95.

Dancing With My Daughter. By Harold Rhenisch. Victoria, BC: Sono Nis P, 1993. Pp. 94. Paper, \$9.95.

Dark Halo. By Mick Burns. Regina: Coteau, 1993. Pp. 112. Paper, \$9.95.

- *Drama and the Market in the Age of Shakespeare.* By Douglas Bruster. New York: Cambridge UP, 1992. Pp. xv, 164. \$39.95.
- Drowning in Darkness.* By Peter Oliva. Dunvegan: Cormorant, 1993. Pp. 179. Paper, \$14.95.
- The East Wind Blows West.* By George Jonas. Vancouver: Cacanadadada, 1993. Pp. 110. Paper, \$12.95.
- Erasmus, Man of Letters: The Construction of Charisma in Print.* By Lisa Jardine. Princeton: Princeton UP, 1993. Pp. 284. \$29.95.
- The Gathering: Stones For the Medicine Wheel.* By Gregory Scofield. Vancouver: Polestar, 1993. Pp. 96. Paper, \$12.95.
- Gentleman Death.* By Graeme Gibson. Toronto: McClelland & Stewart, 1993. Pp. 256. Paper, \$16.99.
- Genre and Generic Change in English Comedy 1660-1710.* By Brian Corman. Toronto: U of Toronto P, 1993. Pp. x, 168. \$60.00.
- A Geometry of Lilies: Life and Death in an American Family.* By Steven Harvey. Columbia: U of South Carolina, 1993. Pp. 142. \$19.95.
- George Sand & Idealism.* By Naomi Schor. New York: Columbia UP, 1993. Pp. xiii, 275. \$29.50.
- Gorman, Larry: The Man Who Made the Songs.* By Edward D. Ives. Fredericton, NB: Goose Lane, 1993. Pp. 275. Paper, \$16.95.
- The Hand of the Arch-Sinner: Two Angrian Chronicles of Branwell Bronte.* Edited by Robert G. Collins. Oxford: Clarendon P, 1993. Pp. lvi, 242. \$76.50.
- "Here a Captive Heart Busted": Studies in the Sentimental Journey of Modern Literature.* By Howard W. Fulweiler. New York: Fordham UP, 1993. Pp. 207. Paper, \$18.00.
- Image and Insight: Essays in Psychoanalysis and the Arts.* By Ellen Handler Spitz. New York: Columbia UP, 1991. xiii, 273. Paper, \$15.00.
- The Last Generation.* By Cherrie Moraga. Toronto: Women's P, 1993. Pp. 250. Paper, \$14.95.
- Looking at Shakespeare: A Visual History of Twentieth-Century Performance.* By Dennis Kennedy. Cambridge: Cambridge UP, 1993. Pp. xxiii, 358. \$69.95.
- The Making of Europe: Conquest, Colonization and Cultural Change 950-1350.* By Robert Bartlett. Princeton: Princeton UP, 1993. Pp. 432. \$29.95.
- Medusa's Children.* By Lake Sagaris. Regina: Coteau, 1993. Pp. 142. Paper, \$9.95.

- The Meek Inheritance.* By James Balmain. Aberdeen: Cranstone, 1993. Pp. 384. Paper, £5.99.
- Memory Trace.* By Gavin Scott. Dunvegan, ON: Cormorant, 1993. Pp. 303. Paper, \$14.95.
- Missing Fred Astaire.* By P. Scott Lawrence. Montreal: Véhicule P, 1993. Pp. 205. Paper, \$13.95.
- Mosquito Nirvana.* By Ted Plantos. Toronto: Wolsak and Wynn, 1993. Pp. 88. Paper, \$10.00.
- *Myth & Milieu: Atlantic Literature and Culture 1918-1939.* Edited by Gwendolyn Davies. Fredericton, NB: Acadiensis, 1993. Pp. iv, 209. Paper, \$16.95.
- New Historical Literary Study: Essays on Reproducing Texts, Representing History.* Edited by Jeffrey N. Cox and Larry J. Reynolds. Princeton: Princeton UP, 1993. Pp. xii, 337. \$45.00. Paper, \$14.95.
- Nine Lives: The Autobiography of Erica Rutherford.* By Erica Rutherford. Charlottetown: Ragweed, 1993. Pp. 243. Paper, \$12.95.
- The 1994 Old Farmer's Almanac.* Canadian Edition No. CCII. By Robert B. Thomas. Dublin, NH: Yankee, 1993. Pp. 248. Paper, \$3.50.
- No Visual Scars.* By Angela Hryniuk. Vancouver: Polestar, 1993. Pp. 96. Paper, \$12.95.
- No Words for Love and Famine.* By Roberta Morris. Dunvegan, ON: Cormorant, 1993. Pp. 154. Paper, \$13.95.
- North of Jesus' Beans.* By Bill Gaston. Dunvegan, ON: Cormorant, 1993. Pp. 192. Paper, \$13.95.
- Of the Sublime: Presence in Question.* By Jean-Francois et al. Translated by Jeffrey S. Librett. Albany, NY: State U of New York P, 1993. Pp. 255. \$19.95.
- Periodica Islamica: An International Contents Journal.* Edited by Dr. Munawar A. Anees. Kuala Lumpur, Malaysia: Berita, 1991. Pp. 129. Annual subscription individual \$35.00, institutional \$70.00.
- Pierre.* By Marie-Claire Blais. Translated by David Lobdell and Philip Stratford. Ottawa: Oberon, 1999. Pp. 133. \$25.95. Paper, \$12.95.
- Poems New & Selected.* By Brian Brett. Victoria, BC: Sono Nis P, 1993. Pp. 194. Paper, \$11.95.
- Post-National Arguments: The Politics of the Anglophone-Canadian Novel Since 1967.* By Frank Davey. Toronto: U of Toronto P, 1993. Pp. 276. Paper, \$17.95.

- Pretending*. By Douglas O. Spettigue. Ottawa: Oberon, 1993. Pp. 102. Paper, \$23.95. Paper, \$11.95.
- Pseudo-Martyr*. By John Donne. Edited by Anthony Raspa. Montreal: McGill-Queen's UP, 1993. Pp. lxxxx, 427. \$65.00.
- Riding the Long Black Horse*. By Raymond Souster. Ottawa: Oberon, 1993. Pp. 90. \$23.95. Paper, \$11.95.
- The Ruined Cottage*. By A. F. Moritz. Toronto: Wolsak and Wynn, 1993. Pp. 100. Paper, \$10.00.
- **Running Out of Time*. By Betsy Struthers. Toronto: Wolsak and Wynn, 1993. Pp. 82. Paper, \$10.00.
- Selected Works of Ion Creanga and Mihai Eminescu*. Classics of Romanian Literature Vol. I. Edited by Kurt W. Treptow. Translated by Ana Cartianu, R. C. Johnston et al. Boulder, CO: East European Monographs (in co-operation with Editura Minerva), 1991. Pp. xii, 308. \$44.50.
- Sex and Character*. By F. G. Paci. Ottawa: Oberon, 1993. Pp. 196. \$29.95. Paper, \$15.95.
- Shakespeare: The Later Years*. By Russell Fraser. Columbia UP, 1993. Pp. xii, 380. \$32.00. Paper, \$14.95.
- Truth*. By bpNichol. Stratford: Mercury, 1993. Pp. 176. Paper, \$14.95.
- **The Vagrants of the Barren and Other Stories of Charles G. D. Roberts*. Edited by Martin Ware. Ottawa: Borealis, 1992. Pp. 202. Paper, \$11.95.
- Visions of Presence in Modern American Poetry*. By Nathan A. Scott, Jr. Baltimore: Johns Hopkins UP, 1993. Pp. 298. \$34.95.
- Wallace Stevens and Modern Art: From the Armory Show to Abstract Expressionism*. By Glen MacLeod. Pp. xxix, 253. \$30.00.
- What Necessity Knows*. By Lily Dougall. Introduction by Victoria Walker. Early Canadian Women Writers Series. Ottawa: Borealis, 1992. Pp. 482. Paper, \$13.95.
- Wheel of Change*. By Elizabeth Brewster. Ottawa: Oberon, 1993. Pp. 101. \$23.95. Paper, \$11.95.
- **When the Right Light Shines*. By Fred Cogswell. Ottawa: Borealis, 1992. Pp. 80. Paper, \$9.95.
- Whistle Stop & Other Stories*. By Fedir Odrach. Translated and edited by Erma Odrach. Mississauga, ON: Carpathian, 1993. Pp. xii, 184. \$15.00.