Book Reviews

Flight of the falcon: Scott's Journey to the South Pole 1910-1912. **By J. A. Wainwright. Oakville: Mosaic Press, 1987. Pp. 151. Paper, $12.95**

> "A horrible light makes everything look fantastic. We are lost in an ice and crevasse maelstrom..."

These words from Captain Robert Falcon Scott's diary are typical of his description of the white hell in which he and the members of his expedition found themselves in their frantic dash to be first to reach the South Pole. On November 1, 1911 the British Antarctic Expedition left its base camp with the announced aim of reaching that magical point on the earth's surface. All the world knows that Scott came a close and heartbreaking second to the Norwegian Roald Amundsen in his epic quest. It is also known that he and his small party perished on their return trip to base camp. Scott's expedition, from all outward appearances, was a tragic failure. But was it? Was it not, rather, an illuminating and inspiring demonstration of man's indomitable spirit against great odds, against nature at its rawest? Scott's diary unfolds a tale of life in the cold extremes where death is waiting only a step or two from a tent's door.

In *Flight of the Falcon* J. A. Wainwright not only produces in magnificent collage the stark details of the Antarctic drama but also provides for the reader the opportunity to seek answers to questions about failure, tragedy, heroism and the far reaches of human endeavour. Wainwright's long narrative poem is a "play for voices." It has already been produced on the Canadian Broadcasting Corporation with great success. How has the poet accomplished this?

It is important to be familiar with the poem's moving and speaking parts. There is Scott as speaker revealed through excerpts from his stark, cryptic diary (without the diary the poem, indeed, the whole Scott expedition would be more mysterious than it is). There is the poet who provides an informative, almost colour commentary, along with searching questions and there is the historian who keeps the facts straight for those who

still find it necessary to fix blame for the failure of "The Falcon" and his comrades to reach their set goals first to the Pole and then to return alive. As background to these voices, there is the relentless blizzard's awful, heaving breath.

Crucial to the whole architecture of this poem is the imaginative design of the book itself. The cover is reverse white on black. There is a generous use of white space throughout, and where Scott's diary excerpts are placed against the poet's lines of poetry and poetic prose, grey colour blocks contain the explorer's words in italic while near the foot of the page the poet speaks. Then there are full poems at appropriate stages as "depots."

It has been pointed out by M. L. Rosenthal and others that "the crucial genre in modern poetic art is the poetic sequence." Wainwright's sequence does not reveal far-reaching experimentation along with the use of esoteric fragments of the kind one finds in Eliot, Pound, Williams and others. His subject does not call for such an approach. Nonetheless what propels the reader through this fine sequence is a dynamic interplay which is generated by well-chosen diary fragments, the poet's commentary, and the almost matter-of-fact voice of the historian.

At the beginning the poet speaks as poet, agent, commentator and provocateur: "I mark the white space for the first time. No one knows what went on. There are words, pictures, even a film, but no sound comes down to us from the silence. The facts here seem to speak for themselves. What of the fictions? Now everything depends on you."

As stated, Wainwright's selection of the facts are put on display: diary extracts, reproductions of photographs including the famous one of the party at table after the Midwinter Day dinner, a map, various biographical notes and, in addition, the historian's reinforcing, almost schoolmasterish, lessons. As the poet states "the facts *seem* to speak for themselves." But do they? Other arrangements of the artifacts of the Scott expedition would provide other emphases, other impressions. This is not to quarrel with the selection provided in this book but other interpretations are possible. We shall never know the full and final answer. Then there is the question, providing we accept the factual material, 'what of the fictions'? These are for the reader to conjure with.

In attempting to burst or piece together the fictions Wainwright provides brief poems, prose poetry, and some longer poems which "appear like depots to mark the way of language and experience and especially the perception of them." These are superbly done and combine to provide answers or partial answers to such questions as: why such an expedition was mounted and allowed to go ahead in the first place (this comparison is the result of hindsight if one thinks of later better equipped expeditions such as Sir John Hunt's Everest Expedition, for example)?; what was Scott telling his contemporaries and later generations regarding man pitted against a natural place about which he knew nothing yet was ready to give up his life? And there are the relationships of men with each other

in the most trying situation of survival when each is imbued with the full knowledge that only death is waiting for them.

In "Terra Nova," the first of his page-length "depot" poems, Wainwright sets the stage as far as mystery and the unknown are concerned:

> "When the ship left New Zealand
> it sailed off
> the end of the earth
> into white space
> *none could comprehend*"

In "White Voice" the narration becomes more personal but still questioning: "Why here?," "the crevasse between us has depths like sleep" and "I will disappear" are lines from Scott's distraught mind. They give the measure of the mystery which confronts the explorer and his colleagues. These men will go forward with 'no equipment,' no mental preparation, except perhaps navy and army discipline, to lean on.

As mentioned, the "support" or "depot" poems are the main pillars of the narrative. In "White Voice," "Peripheries," "Midwinter 1911," "Soliloquy," "Man-Hauling," "The Learning" and the others one senses the progress, or the lack of it, the morning resolves and evening failures. These are the trials of voyagers on the "worst journey in the world." They tell of men dueling with pack animals in their initial efforts, of men with men in the throes of survival and the throwing away of everything but the basics in order to cope with pain, blindness, failure and despair. The poems reflect all of these things against the icy Hell of loneliness of the great Antarctic waste.

Out of all of this Scott, because of his diary and his role as leader, is revealed as a sensitive man particularly where his men are concerned. He emerges as a man driven to be the kind of hero who an early pre-war twentieth century generation could understand. Death to Scott and his small company gradually became the overriding presence in their lives. They all looked it in the eye.

Flight of the Falcon in its conception and its execution is a sensitive and illuminating narrative. It involves the reader in a progression of centres of intensity which are emotionally charged with shifting tones, fundmental confrontations when man and nature are brought together in this life. What of the fictions? Some are to be found in this powerful imaginatively constructive narrative. Others remain to be discovered and felt in other places at other times.

Mount Allison University *Douglas Lochhead*

Private and Fictional Words: Canadian Women Novelists of the 1970s and1980s. **By Coral Anne Howells. London and New York: Methuen, 1987. Pp.229**

Gratitude, interest, irritation: what is the usual response of someone from an (arguably) ex-colonial culture towards a critic "from away" who takes it upon herself to write about important manifestations of that culture? Probably a combination of all three responses, though in the case of Coral Ann Howells's new book on recent Canadian women novelists, irritation may outweigh any feelings of gratification, or for that matter, excitement, generated by the issues this critic purports to be dealing with. For *Private and Fictional Words* proves that you can't judge a book by its glossy postmodernist cover, or its seductively post-structuralist introduction. As for the first chapter, "Canadianness and women's fiction," the reader may groan not only at its allegedly amusing epigraph, but also at Howells's unquestioning acceptance of what have become outmoded or at least contentious clichés: Canadian non-identity,"violent duality," and wilderness-wasteland. It's interesting to note that Howells presents the "nuisance grounds" in Laurence's *The Diviners* as a wilderness trope, completely ignoring the crucial social implications of the particular "wasteland.' But then, Howells has eyes only for trackless psychic wastes to be gardened by the nurturing, celebratory female pen: in terms of her intellectual baggage, she's rather like those old-fashioned tourists coming to Canada in July, equipped with snowshoes and fur coats only to encounter sweltering cities, suburban backyards and shopping malls, instead of the endless snow of regulation fantasy.

And yet Howells's Introduction is promising, throwing out just enough literary-theoretical bones (indeterminacy, difference, disruption as characteristic of women's narratives and especially of Canadian women's fiction) to distract trendy watch-dog critics. Yes, intriguing dissimilarities exist "between the search for visibility and identity so characteristic of women's fiction and the Canadian search for a distinctive cultural self-image."(2) It's useful to have a clear distinction drawn between the different meanings of "being a subject": self-awareness on the one hand, and a reductive externally-imposed political condition on the other. And it is undoubtedly true (as nineteenth-century political cartoons featuring shy Maiden Canada attest) that close parallels exist "between the historical situation of women and of Canada as a nation, for women's experience of the power politics of gender and their problematic relation to patriarchal traditions of authority have affinities with Canada's attitude to the cultural imperialism of the United States as well as its ambivalence towards its European inheritance" (2). Yet when one comes to the chapters Howells devotes to different Canadian writers, one finds, for the most part, a criticism bent on privileging themes of female doubleness and difference at the expense of other equally important aspects of the texts concerned.

On the whole, Howells performs her restricted analytical tasks competently if ploddingly, and she is to be commended for examining writers outside the Quebec-Ontario axis, notably Joy Kogawa, in an attempt to give some indication of the ethnic and regional diversity of the country whose fiction she is so determined to package. Yet her breezy treatment of Hospital's *The Ivory Swing* as popular, best-seller fiction seems less than illuminating: why doesn't she examine more accomplished novels such as *The Tiger in the Pit* or *Borderlines*, fictions at least as "Canadian" and certainly as concerned with female experience as *The Ivory Swing*? And her blithe appropriation of the problematic term "pornographic" to explore Engel's *Bear* is unconvincing to say the least. Throughout, Howells makes infuriatingly flighty use of the term "modernism" (it would seem to have something to do with James Joyce and *Dubliners* [outdated] but not with Woolf and *To The Lighthouse* [thoroughly postmodernist]). In addition, Howells—or her editor—seems oblivious to frequent grammatical and stylistic lapses which make *Private and Fictional Words* a less than felicitous read: "Speaking as an insider and as someone who has lived outside the country for a long time, her view of Canada is always seen from a distance. . " (90); "A great deal of critical attention has been paid to *Surfacing* which is the novel where she engages most directly with the search for national and gender identity" (54); "*The Handmaid's Tale* emphasizes the dangers of thinking by sexual analogy when humanness is oversimplified to the point where individual identity is erased." (64)

Most damning, however, is her misleading and —is there any other word for it?—ignorant attempt to rope Mavis Gallant into the OK corral of women writers. Not only does Howells give the strong impression that, since her departure from Montreal in 1950, Gallant has only twice returned to Canada, in 1981 and 1983-84 (Gallant has, in fact, returned frequently to visit friends in different parts of this country) but also, she delivers equally misinformed generalizations about the reception of Gallant's work. That "Canadians have not identified or identified with [Gallant] as Canadian until *From the Fifteenth District* (1979) and *Home Truths* (1981)" is simply untrue—unless one takes "Canadians" to mean the average frequenter of hockey arenas and drugstore carousels, and not educated readers and critics. One also queries Howells's choice of Gallant's texts: instead of dealing with *A Fairly Good Time* (1970), a woman-centered, postmodernist novel *par excellence*, fissured and aporia'd in all the right places, she looks at a collection of short stories, *Home Truths*. (Why, one wonders, did she not call her book *Canadian Women Writers* instead of *Canadian Women Novelists*, since so few of her subjects are actually or predominately novelists?) Howells's observations about Gallant's fiction are, for the most part, platitudinous: "So her stories are never about belonging but about discreet/discrete encounters in places that are both real and unreal, with people who are seen but not really seen, speaking across gaps in words that are heard but not understood." (91)

Yet worse is to come: "[Gallant's] stories seem much more like stories from the 1920s than anything later, for their perceptions and language belong with the modernism of post-World War I. Indeed, often when Mavis Gallant writes about the war and post-war experiences in Europe or Montreal we forget it is World War II to which she is referring and think of it as World War I." Howells, it would seem, has limited her reading of Gallant to little more than the Linnet Muir stories in *Home Truths*: could anyone who has read *The Pegnitz Junction* or *From the Fifteenth District*—collections of fiction distinguished by those narrative strategies of discontinuity and indeterminacy characteristic of post-modernism,and dealing with the legacy of fascism and the cold war—believe Gallant to be firmly wedged in a 1920s time warp? Howells's chapter on Gallant is, in fact, a classic example of sloppy criticism: so injudicious is her analysis of this particular writer that it throws dubious light on her critical project as a whole.

Private and Fictional Words starts out with a brave new thesis about the relations between nationality and gender and ends on the note of the trite and all too partially true. Canadian writers—whatever their gender—deserve better than this: so do readers, of whatever nationality.

Annapolis Royal *Janice Kulyk Keefer*

***Lucy-Maud Montgomery: a preliminary bibliography.* Compiled by Ruth Weber Russell, D.W. Russell, and Rea Wilmshurst. Waterloo, Ontario: University of Waterloo Library, 1986. Pp. xxiii, 175. Paper, $25.00.**

For almost eight decades Lucy Maud Montgomery's Anne books have been read and savoured by thousands. Only within the last ten years has Montgomery's work been examined and evaluated for its literary merit. To assist academics in this review, the University of Waterloo has issued a timely bibliography of works about her.

The bibliography under review is the first major attempt to compile a comprehensive listing of L.M. Montgomery's works. The compilers are to be commended on their diligence and stamina as she was both a prolific and popular writer whose writing career spanned fifty years. The upsurge of interest in her work has been fueled by the recent availability of her personal papers to selected researchers at the University of Guelph and the publication of Volume I of her journals (Oxford U. P., 1985). The 1,989 entries in the bibliography indicate the depth and breadth of the writer's work and the current criticism and will provide researchers with assistance required to conduct a much needed literary review of the influential Island writer.

The stated purpose of the bibliography is to make available a listing of works by and on Lucy Maud Montgomery. The detailed introduction clearly outlines the arrangement and explains the limitations. The compilers indicate that they were unable to see copies of all editions. Since they were not among the selected researchers allowed access to Montgomery's private papers prior to the imposed 1992 public opening date, they were unable to verify a number of items and to be absolutely sure they had located all her publications. The introduction is a well-written and informative over-view of her publishing career and how three bibliographers have approached seeking out and organizing a listing of all her works. It defines subject matter and outlines the scope well. A very minor point not stated is the cut-off date for inclusion; the inclusion of the 1985 publication of her journals indicates how current it is.

The bibliography is divided into six sections 1) novels by, 2) other books by, 3) adaptions for other media, 4) stories, poems, etc by, 5) archival holdings, and 6) works on Lucy Maud Montgomery.The general principle of organization is chronological order. In each genre or thematic/media section the earliest publication is listed first. Each subsequent edition of the item published in the English language is then listed under the country of publishing: Australia, Canada, Great Britain, and the United States. Translations in order by language conclude the subsection on each title. Each distinct edition is assigned a sequential number. The numbering sequence is continued throughout the bibliography and serves as the reference number cited in the detailed index. A full 'Table of Contents' that provides the page number of each major novel title and major theme or format subdivision allows quick access to the bibliography. The organization and methodology used are both logical and systematic. The bibliographic form is brief and consistent. Clear and concise annotations are provided to clarify complicated editions or printings. The use of abbreviations for Lucy Maud Montgomery's major titles in Section IV was the only practice that required a closer reading of the subdivision introductions. The compilers took care in verifying as many of the items as they could through the use of interlibrary loan, person examination, and extensive correspondence with librarians from all around the world; unverified material was excluded. The logical arrangement, detailed 'Table of Contents,' and full index provide the user with a variety of access points to the accurate and comprehensive entries. The user with a specific question or one seeking a general overview of any facet of Lucy Maud Montgomery's writing career will be well served.

The bibliography has been produced in a utilitarian paperback format. The paper quality is good and the binding adequate. The selection of a clearer type-face and more attention to page design would have made the text easier to read. More effective use of headings and subheadings in darker and larger type would have improved the book design. Notwithstanding the demands of word processors/computers, the compilers' hard

work would have been promoted better if more attention had been given to the actual production of the bibliography.

Overall, it is an excellent bibliography, and obligatory for every Canadian research library.

Dalhousie University Library. *Karen Smith*

The Rhetoric of the Leviathan. **By David Johnston, Princeton: Princeton U. P., 1986. Pp. xx, 243. $25.00**

One would like to think that Hobbes's *Leviathan* is still read because of its insights, the quality and force of its arguments, and its remarkable systematic coherence. But we all know that much of the enduring popularity of *Leviathan* is due to the many striking metaphors it contains. Leviathan's images are truly captivating; once one starts to look at political matters through Hobbes's eyes, then for better (and often for worse!) it is hard see things in other ways. Whatever the merits of Hobbes's theory, it is the images that *Leviathan* creates for us which make this work one of the classics of political philosophy. Indeed, other than Plato's *Republic*, it is hard to think of a work in political theory which equals Hobbes's *Leviathan* in this respect. In one sense this is surprising, for (unlike, say, Plato, Rousseau, or Mill) Hobbes's writing style is dry, unattractive, and boring. One does not have to read much Hobbes to realize that he was uncomfortable as purveyor of rhetoric, that he was essentially a systematic thinker who was in his element when working out the details of his system of thought.

David Johnston asks why *Leviathan* contains all those arresting images. The question arises because Hobbes held that philosophers should avoid such devices, that true understanding is blocked by "the oppression of Words and Images." So why does Hobbes use, and use so extensively, the very device which he so often abuses? Johnston's answer is that Hobbes thought the political situation in his time required such extreme measures. Hobbes observed and abhorred the growing civil strife in England, and lived through the introduction of the printing press and the rise of newspapers which made public opinion suddenly very important to the survival of any government. According to Johnston, this led Hobbes to think that civilization was at a crisis, a crisis which forced him to employ "rhetoric" rather than simply "logic" to make his political case. *Leviathan* is not primarily the work of a philosopher *reporting* on the nature of political matters but of a politician *acting* to save his own country.

Unfortunately, there is little evidence from which to glean Hobbes's actual motives, which were no doubt mixed. Still, Johnston puts together

a convincing case for his interpretation. Furthermore, he is frequently quite insightful, tells us a lot about social conditions in Hobbes's day, and always manages to avoid being tedious. In short, if you want to know why Hobbes cast his thought in the form he did—rather than what Hobbes's ideas are or whether they are true—Johnston's book is for you.

Saint Mary's University *Sheldon Wein*

***Fantasy and Reason: Children's Literature in the Eighteenth Century*. By Geoffrey Summerfield. The University of Georgia Press, 1984. Pp. 315. $30.00.**

It is a curiously familiar and recurrent phenomenon—the terrain of children's literature being fought over by opposing moralists and humanists. The so-called "age of reason" gave us what was perhaps the grandest and most exaggerated battle of this sort with the constraining, linear-thinking, and overbearing rationalists of the period holding sway for the longest time. This is the period and the subject matter of Geoffrey Summerfield's very fine book, *Fantasy and Reason: Children's Literature in the Eighteenth Century*. As is almost always the case with analyses of children's literature, Summerfield's book yields up that period's most cherished social, moral, and philosophical ideas. It touches on, additionally, the relationship between eighteenth-century children's and adult literature as well as on the persistent and confusing amalgam of literature and instruction. Readers will encounter discussions of the works of Locke, Addison, Steele, Clare, Goldsmith, Sarah Fielding, R. L. Edgeworth, Thomas Day, Maria Edgeworth, Mrs. Trimmer, Mrs. Barbauld, Blake, Lamb, Coleridge, and Wordsworth. Also included are some interesting passages devoted to the provocative and radical, albeit relatively unknown, late eighteenth-century writers Morgan, Pott, and Scolfield, all of whom contributed generously to the rehabilitation of the imagination in relation to childhood.

Beginning with an examination of the central importance of Locke's 1693 *Thoughts Concerning Education* and Addison's essays on the imagination, Summerfield proceeds to look at the seemingly endless stream of chap-books that were published and devoured throughout the century. Such were the imaginative offerings that survived the threats of the rationalists and the quantity of "useful" tediousness advanced in their stead. Isaac Watts, Sarah Fielding, Maria Edgeworth and Mrs. Trimmer all attempted writings of the latter sort for children. Summerfield goes on to examine Rousseauism and its particular effects in England on Thomas Day and R. L. Edgeworth. This chapter is full of engrossing if grotesque

biographical detail on Day, author of *Sandford and Merton*, who chose two young girls—one from the Shrewsbury Orphanage and one from the Foundling Hospital in London—with a view to selecting one as his wife after proper "training." When he finally married, he forbade his wife from seeing her parents "lest they should dilute her virtue" (154) and similarly refused her the pleasures of music because " 'we have no right to luxuries while the poor want bread' " (154). Equally intriguing is the section on Day's friend Edgeworth, who raised his son according to Rousseau's principles set out in *Emile* and failed miserably.

As Summerfield inches towards the nineteenth century and the turning point which he fixes at Book Five of Wordsworth's Prelude. he stops to notice efforts to nudge the era gently into dissolving the rationalist tendency and efforts to counter just such attempts. Those who, like Mrs. Trimmer, exemplify the "siege mentality (the expression is Lawrence Stone's), see themselves as surrounded by conspirators of evil and try at all cost to hold back the winds of change. Readers unfamiliar with Mrs. Trimmer and her work—*The Fabulous Histories, Family Magazine*, and *The Guardian of Education* as well as her involvement in the Sunday School movement—will not fail to see the fascination that continues to attract attention despite her excessive small-mindedness and paranoia. Summerfield cannot help but linger over her work, although he does so with a good deal of humour and irony.

A perusal of Blake, Lamb, and Godwin anticipates Summerfield's examination of Wordsworth. Blake's *Songs of Innocence* are thought to be "the only work of genius for children, in its century" (238). Lamb, however, does not receive anything like similar praise: "By any adequate reckoning," Summerfield maintains, "Lamb was incapable of art" (241). *Mrs. Leicester's School* is rightly deemed derivative of Sarah Fielding's *The Governess*, and the poetry is seen as derivative of Watts's *Divine Songs*. "As for the lamentable *Tales from Shakespeare*," he continues, "perhaps the most appropriate analogy is with the burglar who steals nothing that is of any real value" (243). The fault is partly Godwin's, Summerfield claims, who, as Lamb's publisher, insisted on (and got) certain unfortunate compromises. Lamb, it seems, did not raise his voice in objection often enough. Although Lamb's review of Wordsworth's "The Excursion" is seen as proof of his having comprehended Wordsworth's claims regarding the imagination, Summerfield suggests that Lamb perhaps implicitly disavows such trust in his own "overly didactic or maundering" (263) work. It is Wordsworth, of course, who receives full marks from Summerfield and it is to Wordsworth he has been leading his reader from the start. Book Five of *The Prelude* and its liberating implications for childhood and the imagination form the core of the final chapter of the book.

Several of Summerfield's remarks fall into the "What oft was thought" category and are well worth quoting here. Of Mary Wollstonecraft's

Original Stories from Real Life he says it "has a strong claim to be the most sinister, ugly, overbearing book for children ever published" (229). It is indeed amazing to anyone who has read the stories that anything so horrifyingly rationalistic and aggressively moralistic was ever thought appropriate for children. Of Isaac Watts he notes: "Posterity has not been just to Watts. It has been absolutely indulgent. . . . At this late hour there is nothing to be gained from beating about the bush: his writings for children are essentially pernicious" (81). Some readers may wish to dispute this last remark, but few will deny it makes for delicious reading. Also worthy of remark are Summerfield's interesting set of notes and his always incisive secondary material. Passages from Coleridge on the "goodyness" of the rational moralists and from George Eliot on the "deodorised" non-resonance of a hypothetical language constructed solely on a rational basis are particular favorites.

Summerfield's conclusion, which actually comes in the middle of the book, is that the didactic realists, in their attempt to produce a "real world" in their fiction, "had actually produced an anaemic figment" (201). They were infatuated with "a pseudo-fiction" that had no color, life, resonance, suggestiveness or, indeed, chance for longevity. Heaven help us if we find a moral (cough) in Summerfield's story, but the same fever that gripped the parents of the eighteenth century to subject their children to the excruciating pressures of rational instruction and "useful" literature may be with us again today.

Saint Mary's University *Wendy R. Katz*

Hopkins, the Self, and God. **By Walter J. Ong, SJ. Toronto: University of Toronto Press, 1988. Pp. viii, 180. $20.00**

This is an extremely thoughtful book with an impressive blend of literary history, intellectual history and the history of consciousness. Ong solidly establishes Hopkins as a Victorian and shows how the poet, by sharing the Victorians' exquisite reflectiveness on the self, contributed to the period's marked development in consciousness. He proves too that Hopkins's interest in effecting chance in poetic expression was not so idiosyncratic as has been suggested but rather a characteristic development of the Victorian interest in the history of change. But it is in his "panegyric accuracy," as expounded by Ruskin, that Ong discovers the most fundamental characteristic linking Hopkins's sensibility with that of his fellow Victorians. This panegyric accuracy reveals itself in his exactly observed particularities recorded in his notes for both poetry and prose. As a result, his works achieve a remarkable blend of new, unaffected, dispassionate observation, and fresh, often kinaesthetic, expression.

Hopkins's doctrines of Inscape and Instress fit the Victorian particularist temperament and are by no means so unprecedented in the Victorian milieu as they were thought to be. Ong shows how Hopkins's particularity, centering on differences, results in his energy-charged thinking which embraced both his external and internal worlds. From a study of Hopkins's particularity, Ong leads to a detailed analysis of the poet's sense of self, a self which he treats confrontationally, and his mature self-concept was unabashedly that of a Roman Catholic Jesuit Priest, schooled in Ignatius of Loyola's *Spiritual Exercises.* (Nowhere is Ong's erudition more convincingly displayed than in his analysis of Hopkins's sense of self with that of Descartes, Hume, Whitman, Nietzsche, Levi-Strauss, Freud etc.) Hopkins's self, his "I"remains scientifically unprocessable. The "I" is not a label, but a voice crying for a response from a you who can cry out its own "I". The "I" is a pent-up force which can be also a threat to the self when it threatens itself with freedom. Thus the "inscape" of a being moves outward to others by its "instress," and interaction of persons in Hopkins is often presented not as something based on power, but in explicit terms of the self revealing itself to another self. The interaction of the soul with God through the redemption becomes not an absorption of the self into God; rather a union with God which intensifies the uniqueness of each self. Nor is the self disengaged from the world. Despite its inwardness, its isolation, it exists solidly in the material world.

In a brilliant section on *The Wreck of the Deutschland* (which he calls "the first great telegraphically-conditioned poem in English"), Ong explicates Hopkins's new sense of the self's relation to God, the other and the world. The shipwreck, processed through Hopkins's sensibility, became a means of expressing the isolation of each person and the unity of isolated persons with one another in the mastery of Christ's passion and resurrection. Technology, with its realization of near-simultaneity, made possible a new kind of "synchronizing model" to aid in thinking of eschatological time, which combines the present and eternity.

Hopkins's acute sense of self was nourished not only by his Victorian milieu but also by Jesuit ascetical practices—most notably by the *Spiritual Exercises* which focus with precocious particularism on the self and on human freedom as centering that self. Ong carefully establishes the non military nature of the exercises as a response to those early commentators on Hopkins who saw in the "Terrible Sonnets" an anguish which was associated with the repressions brought on by a rigid, militaristic type of life. Instead Ong demonstrates how the *Exercises* culminate in the *Suscipe* whereby the exercitant freely gives the self totally in love to God in a perfect act of self-surrender. Thus Ong demonstrates how the *Spiritual Exercises* with its own brand of particularism and self-consciousness, nourished Hopkins's unique sensibility by its attention to detail, physical and psychic, and by its central emphasis on freedom in decision making.

In analyzing the influences of academic theology on the development of Hopkins's self consciousness, Ong is particularly insightful on the nour-

ishment provided by both scholastic and moral philosophy: the first by its protracted attention to principles of individuation and freedom of the will, the second, by its meticulous attention to the entire gamut of human actions insofar as these result from a person's free choice. Catholic seminary instruction did not register very positively the more lively intellectual currents of the day, but Hopkins, whom Ong calls a protoexistentialist and a protopersonalist thinker, showed his extraordinary sensitivity to what was going on in the depths of the psyche of his age. The ways in which standard Catholic theology operated with newer Victorian concerns with paricularities and the self are most handily examined in Hopkins's treatment of Duns Scotus. Scotus confirmed the poet's fascination with *haecceitas* (thisness)—every person is dependent only upon the divine will and on nothing else for its being the singular, or individual being it is. It has no diverse components (such as matter and form in Thomistic parlance). As a consequence, existence, which Hopkins relates to being, begins not with abstract principles but with existing things in all their particularized, existential density. More importantly, Hopkins was overwhelmed by Duns Scotus's theology of the Incarnation which made Christ the centre of the cosmos, the major energy center both of the universe and of interior self offering. More than registering the advancing stage of Victorian self consciousness, Hopkins's Christo-centric and Trinitarian reflections presage: first, the existentialist personalism and phenomenology and depth psychology which would flower in the mid-twentieth century and second, major developments in Roman Catholic and other Christology and Trinitarian theology, notably that of the Tübingen School.

Ong succeeds in situating Hopkins' confrontation with the self in a consciousness-raising movement operative for thousands of years. Although his kind of confrontational attention to the "I" was a product of Romantic individualism and marked a shift of authority from the external world of God, nature and society to the internal world of the individual, it did not displace religion. He was unmistakably modern in his uncompromising confrontation of the nameless self, but in exploring the utter uniqueness of all things counter, original, spare and strange, Hopkins centred his "selving" (both in man and nature) in God.

Ong carefully situates Hopkins's poems of the "anguished self" in a long evolving tradition from the Bible to Anglo-Saxon literature, through the Middle Ages, the Renaissance, to Sidney, Donne and Herbert and argues that Hopkins's poems have more confrontational urgency. He allows the "I" to speak in its starkness as earlier poets had not. His articulation of the agonies of the self socialized this aspect of the human condition by "outering it"—putting it into words that others could understand.

If the reader expects biographical tidbits on Hopkins. this book will be a disappointment. Instead Ong offers an extremely intelligent, impressively erudite study of the Victorian self behind Hopkins the Jesuit.

Despite the philosophical, psychological tenor of the book, the self that absorbed Hopkins's attention is not something it takes an arduously constructive effort to know, but something anyone of us can relate to at any given moment of consciousness.

Mount Saint Vincent University *Martha Westwater*

Robert Graves: The Assault Heroic: 1895-1926. By Richard Perceval Graves. New York: Elisabeth Sifton/Viking, 1987. Pp. xxi, 378. $29.95

The first volume of this biography of Robert Graves, although a useful contribution to Graves studies, is not altogether successful. In part this is because one inevitably compares it with Graves's own "autobiography", *Goodbye To All That* (1929), which covers much the same period of his life. Robert Graves is notorious for the liberties he took with his own history, but he conveyed his story so compellingly that his book has justifiably become a classic. Richard Graves, in comparison, seems the drudge of fact and chronology.

This is both the strength and weakness of his biography. If one wants to discover where *Goodbye To All That* misrepresents the facts or distorts the order of events, *The Assault Heroic* is certainly the source to turn to. One discovers that Graves's attitude to Charterhouse as a student was not so purely negative as he later made it out to be, that his disenchantment with Christianity was a more drawn out and ambiguous process than he suggested in 1929, and many other facts of a similar nature. To have this information set out as scrupulously as it is here is useful: to see where and how Graves altered the facts helps us understand with greater clarity that *Goodbye To All That* is not essentially an autobiography at all.

But although Richard Graves provides us with the facts, he does not manage to bring to life the Robert Graves who gives the facts interest and significance. We learn in great detail who Graves knew, what he was doing, where he went and so on—the outward data are all here—but it is difficult to see how the man described in *The Assault Heroic* could have written *Goodbye To All That* or poems like "Rocky Acres," "The Cool Web," or "Flying Crooked." The Robert Graves that matters is missing.

Richard Graves is Robert's nephew, which may in part explain why the book is so limited despite having been carefully researched. The primary sources employed are the letters, diaries and "a vast collection of family papers" in the author's possession. This allows Richard Graves to set the record straight with respect to his uncle's dealings with his family, especially his parents whom Graves had presented as archetypical, pious

Victorians, a view adopted uncritically by Martin Seymour Smith in his 1982 biography of Graves. *The Assault Heroic* convincingly portrays Graves's mother and father as patient and generous people who were practically helpful to their son. Graves's parents, in fact, are the most striking characters in the book. But the heavy reliance on family papers often makes it read like the authorized biography of the most famous scion of the family. The pervasive point of view adopted is that of the family. The book is larded with details of family events the significance of which is obscure. Moreover, one suspects that as Robert grew up, joined the Army, fought in France and married, he inevitably moved further from his family, so that the family's view of him became more distant. This may account for the two-dimensional quality of much of the nephew's biography.

The chief limitation of this biography, though, is its author's remarkably unimpressive critical sense. It is not only that Richard Graves has little that is interesting to say about Graves's writing, but also that he makes critical judgments that are, in their own way, breath taking. For example, of A. E. Housman's *Last Poems* (described as "haunting, romantic, doomed, heroic"), which appeared twenty-six years after the publication of *A Shropshire Lad*, we are told that it was as if he had "returned from the grave to remind a younger generation how poems should be written." Even a champion of Housman, considering that Hardy, Yeats, Pound, Eliot, Lawrence were all producing poetry at the time, would hesitate to make so wild a claim in such portentous language. Richard Graves's oddly myopic vision of twentieth-century poetic history is symptomatic of his critical judgment, which is at times so defective as to be almost disqualifying.

Robert Graves: The Assault Heroic, in short, is not a particularly insightful biography. Although it contains an abundance of hitherto inaccessible information about Graves and his family, the ultimate effect is of superficiality. However, since the next volume will undoubtedly deal with the relationship between Graves and Laura Riding, I find myself paradoxically looking forward to reading it. That relationship being one still clouded by powerful emotions, and those mostly hostile, Richard Graves's scrupulous if pedestrian setting straight of facts may come as a breath of fresh air.

The University of Toronto *P. E. Mitchell*

Essays on New France **By W.J. Eccles. Toronto: Oxford U. P., 1987. Pp. xii, 220. Paper, $14.95.**

Since the publication of his *Frontenac: the Courtier Governor* (Toronto: McClelland and Stewart) in 1959, W.J. Eccles has held a recognized place

in the first rank of historians of New France. The newly published collection of his *Essays on New France* brings together twelve articles written over a twenty-five year period, as well as an autobiographical memoir of the author's career as a historian. Prepared for diverse audiences, and previously published in an equally diverse range of journals and conference proceedings, the essays vary in length and content. To a remarkable extent, however, unity prevails in the themes developed. Eccles himself writes that his primary purpose has been "to drag the history of New France out of its narrow, all-confining parochial context and into three broader streams of history: those of continental North America, European culture and imperialism, and the stream, far too long neglected, of the indigenous peoples" (xi).

The way in which Eccles sets about this chosen task, as revealed in the essays, tells much about his approach to history. An empiricist who warns that "what always has to be guarded against is the imposing of present-day values on the past" (11), he is also a sceptic who delights in the assailing of comfortably accepted "truths." New France, he has insisted since 1958 when Francis Parkman's century-old dicta still held sway was *not* a closed, authoritarian society, or a theocracy. The fur trade in the eighteenth century, Harold Innis notwithstanding, was *not* primarily a commercial enterprise but an instrument of French imperial policy. The Indian peoples whose economic and military cooperation was essential to that policy were *not* subject to French authority but remained as sovereign nations, even though this reality would later be denied by misguided legal judgements. Eccles's own verdicts can be severe. His appraisal of the performance of Wolfe and Montcalm on the Plains of Abraham leads to the reflection that "perhaps the most overlooked determining factor in history has been stupidity" (133). His "belated review" of Innis's *The Fur Trade in Canada* concludes of that celebrated book that "virtually nothing can be found on the credit side of the ledger" (77). Parkman, meanwhile, is allowed personal forgiveness for his Whiggish biases, but the influence of his books is described as "disastrous" for Canadian history (25). Eccles has never suffered fools or foolish interpretations gladly, and the assaults he mounts with carefully-marshalled battalions of evidence give ample testimony to the revisionist power that can be wielded by an empirical historian.

Despite all this, there is at least one conventional wisdom that Eccles has been content to leave undisturbed: the notion that the French empire in America can be understood through serious examination only of the colony of Canada (the St. Lawrence valley) and of the territories further west. In the essays, as in others of Eccles's works, the French presence in other parts of North America—Newfoundland, Acadia, Louisiana—is allowed relatively little attention. "Colonizing efforts in Acadia," the author writes in an essay first published in 1973, "were not a success and that colony languished until, in 1713, it was ceded to England, whereupon

it continued to languish down to the present day" (135). Whether Acadian colonization was successful or not, and whether or not the region has languished ever since, are questions too large to be debated within the confines of a review. Perhaps Eccles simply has not been interested in this part of the French empire, as might be inferred from the apparently careless assertion that the French crown "took over and consolidated" Acadia as well as Canada in 1663 (122), when Acadia was in fact under English occupation. Yet the lack of thorough consideration of the French experience outside of Canada and the west is one respect in which, persuasive as the essays are in their chosen areas, they fall short of doing full justice to the sheer diversity of New France.

Nevertheless, the quality of Eccles's work can be measured in the regularity with which his revisionist arguments have gained wide acceptance and, better still, have withstood the tests of time and further research. *Essays on New France* combines his major articles with others rescued from more obscure sources, and the result is to provide fresh insight into the scholarly achievements of an important Canadian historian. Praise of the Oxford University Press for publishing the collection must be qualified on account of the lack of an index and of a modern map of New France, as well as faulty proofreading that has allowed the survival of all too many typographical errors. These quibbles aside, the book is a valuable addition to the historiography of the French in North America.

Saint Mary's University *John G. Reid*

***Six Crucial Decades.* By John G. Reid. Halifax: Nimbus, 1987. Pp. vii, 200.**

This book, which originated as a series of public lectures organized by St. Mary's University in Halifax, assesses six turning points in Maritime history, starting with the origins of European settlement at the beginning of the 17th century and concluding with the 1920s, when "economic disaster" (161) overtook the region. Drawing upon an extensive array of recent scholarship, the author challenges several of the myths which he believes persist in the popular mind and obscure understanding of the Maritime experience.

A self-proclaimed revisionist, Reid urges us to assign more importance to the role played by Indians in the settlement process, stop blaming the Acadian expulsion on the evil machinations of a few and get beyond the image of Loyalists as gentlemen refugees united in pursuit of Tory ideals. Similarly, we are told that the Maritime entry into Confederation

occurred, not so much because of fraud or accident, as thanks to ambition for economic development on the part of the region's business élite. Twenty years later, that same élite opted for a strategy of growth through land-based industrialization, essentially prompted not by fear associated with decline of the merchant marine but rather by the self-confidence and affluence spawned by the so called Age of Sail. Unfortunately, says Reid, for the Maritimes, "happy endings were the exception rather than the rule" (195). In the 1920s, growth gave way to near collapse, featuring business failure, mass unemployment and an unprecedentedly huge exodus of residents to other parts of North America. Nevertheless, Reid insists that the main impact of adversity was to generate not defeatism and isolation but rather creative protest and heightened regional self-consciousness.

Since Reid's comments follow the mainstream of current historical scholarship, his academic peers will not be surprised by what they find in this book. On the other hand, they are all in Reid's debt since he has provided an articulate and cogent synthesis of current Maritime historiography, This volume deserves to become required reading in all undergraduate courses dealing with Atlantic Canada. Students new to the subject material will find Reid's text to be both informative and provocative. They should also be grateful for the care he has taken to end each chapter with an annotated bibliography which acts as a guide to recent work in the field.

The book does have weaknesses, one of them being its neglect of the early nineteenth-century phase of Maritime history. It is difficult to believe that nothing of significance happened in regional society between the 1780s and 1860s. Reid would Probably agree and argue that this gap reflects more the lack of revisionist work on this Period than an absence of change. In other words, once scholars more fully probe episodes such as British immigration and the coming of responsible government, we can expect a revised edition of this study, renamed perhaps, *Crucial Decades, Plus.*

Reid is also vulnerable to the criticism that he understates the extent to which revisionist historians are divided among themselves over the roots of Maritime Poverty and powerlessness. The problem is most apparent in his discussion of the 1920s, the decade which he argues, confirmed our status as a "have-not" region (161). In discussing why industrialization failed as a development strategy for the Maritimes, Reid downplays the debate among scholars over the relative importance of geography, entrepreneurship, government policy and monopoly capitalism as factors prompting the region's descent into postwar distress. By side-stepping that controversy, Reid tends to obscure the logic of change during the 1920s. As a result, readers do not get a sharply focused analysis of why protest, especially that embodied in the Maritime Rights movement, apparently failed. Reid's treatment of the 1920s is also open to other

challenges. For example, did class conflict really derive more from the sudden onset of hard times than from long-term social and economic change? Again, was "regional solidarity" (178) ever more than a chimera, even under crisis conditions?

On balance, however, the strengths of this study far outweigh its limitations. Revisionist overviews written for a general audience, such as we are here provided with by John Reid, are what Atlantic Canadians require if they are to escape from being "prisoners of past mythologies" (195) and instead become aware of the "complexity and conflict" (vi) that dominate their heritage.

Dalhousie University *D.A. Sutherland*

Land, Settlement, and Politics on Eighteenth Century Prince Edward Island. **By J.M. Bumsted. Kingston and Montreal: McGill-Queen's U. P., Pp. iv, 238. $27.50**

One of the knottiest issues in early Canadian history revolves around the rights and wrongs of the land question in Prince Edward Island. Surrounded by myth and cries of historic injustice, the actual dynamics of the Island's development have been obscured by the hoary debate over the impact of the proprietorship. Jack Bumsted performs a service to us all by tracing this absentee ownership system to its source and explaining why the Island, alone among Canada's original colonies, retained this cumbersome, unresponsive form of land tenure well into the nineteenth century.

Myths fall by the wayside in Bumsted's account. Instead of a conscious conspiracy between empire and British grandees, we get the less dramatic, but more credible story of an indifferent imperial government sloughing off its responsibility to a remote colony by reliance on private enterprise. The early leaders of the settlement are also reassessed. Instead of a heroic band of proud, democracy-loving colonials, Bumsted finds greed and office-grabbing predominant in Charlottetown, with Governors Walter Patterson and Edmund Fanning leading the scramble for land and place. Indeed Bumsted speculates that however inadequate the proprietors were as developers of the colony, greater local control would have produced greater injustice and waste. Only the resident proprietor Captain MacDonald emerges from this tale as a worthy, concerned leader, perhaps because his Highland Catholic origins isolated him from the common corruption.

Perhaps the most interesting conclusion in this work is that Prince Edward Island was simply too small and too remote to become a colony in the eighteenth-century. The grant of a local elected assembly in 1773 is

seen as particularly unfortunate for an island which had a total population of less than 5000 souls in 1800, consisting of widely dispersed subsistence farmers and wholly unassimilated Acadians and Highland Scots.

Detailed research and cautious interpretation characterize this work, and the results place understanding of the Island's peculiar history on a much firmer basis. At the same time, readers should note that this is a highly technical, focused study. Bumsted does not use his knowledge as one of Canada's most senior and productive historians to fit the Island's story into the larger Anglo-American world of the late eighteenth century. Nor is a sustained attempt made to describe pioneer life in this northern outpost or to compare it with other wilderness encounters in North America. Bumsted treats his subject in isolation, without reference to the several similar British attempts to nurture distant colonies through proprietary grants. The travails of colonists in the Carolinas and Georgia are an obvious source of comparison, while the abandonment of the scheme for a landlord-dominated New Ireland in Northern Maine in the 1780s makes Britain's stubborn retention of the landlord system in Prince Edward Island even more puzzling. In sum Bumsted's work provides the essential first step, the deliverance of the Island's origins from the realm of myth to the world of human action and interaction. The basis has been laid for a wider-ranging history of both the Island and the other Maritime Provinces, a history that integrates these local events into the British colonial world and that digs below the political infighting to discover the anonymous, indispensable pioneering effort which provided the true basis of permanence for Maritime Canada.

University of New Brunswick *Ann Gorman Condon*

To Mark Our Place: A History of Canadian War Memorials. **By Robert Shipley. Foreword by Pierre Berton. Photographs by David Street. Toronto: NC Press, 1987. Pp. 200. $24.95**

Art historians and critics have in the past paid scant attention to that ubiquitous form of Canadian public symbol, the war memorial. Yet, as Robert Shipley argues in *To Mark Our Place: A History of Canadian War Memorials*, this familiar but neglected part of our national heritage provides unique insights into Canada's past. War memorials are by nature public monuments expressive of communal attitudes, and, as Shipley shows in fascinating detail, they are often set up only after long, sometimes factious, debates within the sponsoring community. The choice between statue, cenotaph, or some useful community building (a hospital, school, concert hall, library, etc.), the type of site, the nature of the inscription, and the amount of money to be spent were all issues of intense

debate, but, as our towns and villages testify, Canadians generally opted for the symbolic rather than the practical, and even where useful buildings were constructed, they often erected a monument outside as well.

Shipley's book concentrates its attention on these symbolic public artifacts, and, though it offers intriguing glimpses of the significance of early monuments in memory of pre-conquest heroes in Quebec, of Admiral Nelson's exploits, of the events of the War of 1812, of the Crimean War, of the Fenian Raids, of the Riel Rebellion, and of the Boer War, inevitably the bulk of the commentary and Photographs is concerned with monuments of the Great War. Second World War memorials are barely mentioned, but this is not surprising since most communities adapted already existing Great War memorials to commemorate the events of the Second World War.

It is, I suspect, as a book that enlightens one's understanding of the impact of the Great War upon the Canadian consciousness that Shipley's work has most to offer. In attempting to answer the question "What is the meaning of these stones?" Shipley takes a first step towards a much-needed serious examination of Canadian war monuments. As his book makes clear, the full significance of each artifact can only be fully perceived in the context of its date, the communal purpose behind its erection, the talents and artistry of its creator, and the relevant language of visual symbolism and cultural ritual it employs. Shipley points out that immediately following the Great War the all-absorbing passion for victory, which to some degree had militated against shows of sympathy for and by those who had lost relatives and friends, gave way to thanksgiving for peace and the desire to show respect and reverence for those who had been killed. Losses had touched virtually every community in Canada, for out of a population of almost eight million, some 850,000 had served in the armed forces, and of these more than 80,600 had died. For the next twenty years, the financing and building of war memorials and the public rituals that accompanied their unveiling, together with the annual symbolic pattern of Armistice Day, supplied the most common outlet for communal expressions of thanksgiving and mourning.

The war memorials of the Great War, as Shipley shows, were of many types, among them being the familiar statue of the heroic, willing soldier about to enter battle, the Plain cenotaph or obelisk, the cross, the mourning soldier, the monument emphasizing motifs symbolic of the Crucifixion or Ascension, and the occasional portrait statue. By means of photographs and commentary, Shipley is able to comment on a representative number of examples, of particular fascination being his explication of the more common symbolic motifs and what they imply about communal attitudes towards the war. The dead, for example, are never (except in the rarest instance) depicted as dead, but, according to a well-established tradition, are shown in living form or being borne up by angels to the eternal life in heaven that awaits them. Such a concept is movingly

exemplified in the three bronze memorials erected by the CPR and depicting an angel carrying a soldier heavenwards. Revealing too are Shipley's discussions of the use of such motifs as Celtic crosses, broken swords, flames, trophy weapons from the battlefields, poppies, laurel wreaths, and religious figures such as the Virgin Mary and Joan of Arc.

Anyone who reads Shipley's book will also be intrigued by his all-too-brief accounts of the artists (admittedly of varying talents) who were commissioned to create the memorials—sculptors like Vernon March, who lived and worked in England and was responsible for the National Memorial in Ottawa and that in Victoria, James Frazer, the U.S. sculptor who designed the Indian head on the U.S. nickel, Hamilton MacCarthy and his son Coeur de Lion; Massey Rhind; Florence Wyle; Walter Allward; and Emmanuel Hahn, to name only a handful. Public sculpture in Canada undoubtedly needs further study, and, as Shipley's valuable small contribution to that study demonstrates, it is an important and fascinating topic, concerning which basic information is often missing or difficult to find.

There are, however, some disappointments in Shipley's book. Many readers will look in vain for any detailed commentary on such familiar landmarks as the National War Memorial in Ottawa and the nearby Peace Tower and the memorials (most of them overseas) erected by the Imperial War Graves Commission. However, for information about these there are the Publications of Veterans Affairs Canada and Herbert Fairlie Wood and John Swettenham's *Silent Witnesses* (1974). More serious is the frequent absence of the dates of the memorials referred to by Shipley, particularly from his photo captions and (most frustrating of all) his otherwise valuable appended "List of Monuments". The reader has no way of knowing, for example, whether the memorials at Montmagny, Oak Bay (Victoria), Guelph, and Montreal (Jacques Cartier suburb) were originally built as memorials for the Great War or the Second World War.

Finally, it should be said that Shipley never grapples convincingly with the difficult questions that arise today concerning most memorials. Their rhetoric of sacrificial heroism, transcendence, and pastoralism (all central images in John McCrae's "In Flanders Fields," the pervasive influence of which upon war memorials Shipley never mentions) is in direct conflict with the irony, brutal realism, and sense of betrayal predominant in much of the art we now in retrospect more easily associate with the Great War. Although Shipley to some degree succeeds in showing how most monuments "were locally conceived and popularly supported" and "were very real attempts to make everyday sense of exceptional tragedy, to turn abject futility into positive motivation, and to make future good of past wrong," such crucial questions remain to be confronted. Nevertheless, in spite of its shortcomings and some rather careless proof-reading, *To Mark Our Place* is an important and helpful beginning to a subject that still requires the further investigation of cultural historians.

Acadia University *Alan R. Young*

One World: The Interaction of Science and Theology. **By John Polkinghorne. Princeton U. P., 1987. Pp. xiii, 98. $7.95.**

The importance and the pervasive influence of science and its vast technological power cannot be denied, yet it is becoming increasingly clear that there are aspects of the world and our relationship with it which are not, and cannot be, comprehended by scientific knowledge. Questions of values and significance must be addressed by individuals, by nations and cultures and by mankind. There is a need for an open-minded and thoughtful exchange about how these questions can be approached and an exploration of the relationship between science and other ways of encountering the world.

In *One World* John Polkinghorne brings to this discussion a conviction that science and theology are not in opposition to one another but are complementary and he suggests that they may fruitfully interact with one another. He himself is an example of someone who has not found these to be mutually exclusive disciplines, for he has been a scientist as professor of mathematical physics at Cambridge University, and he is presently an Anglican vicar. In changing his career, he did not find it necessary to deny the methods and conclusions of science. He has written *One World*, and several other books, to share his reflections about the relationship between science and theology because, to his surprise, he has often found it necessary to defend his position and because he has encountered a suspicion that theological discourse involves only ungrounded assertions.

In this book Polkinghorne contends that science and technolgy explore different aspects of reality. He agrees with a comment of A. N. Whitehead that

> the dogmas of religion are the attempts to formulate in precise terms the truths disclosed to the religious experience of mankind. In exactly the same way the dogmas of physical science are the attempts to formulate in precise terms the truths discovered by the sense perceptions of man-kind.(28)

Polkinghorne goes on to suggest that the way in which science is related to sense-perceptions both in providing material for scientific investigation and in acting as a final arbitration in the acceptability of theories is very much more subtle and indirect than is supposed. He also points out that in any creative work the scientific researcher must bring judgment, skill and intuition to bear, none of which is completely specifiable. Polkinghorne's discussion of science serves as a useful reminder of the uncertainty, the wonder and the art involved in this very complex activity.

In pointing out the parallels between science and theology, Polkinghorne argues that theology can be and, at its best, is, a rational activity much like science, relating theory to experience but with a very different subject matter. He states that the subject matter with which theology is

concerned is the religious experience of mankind, but it is not at all clear from his discussion in what way the religious experience of mankind or of any individual is related to the theoretical activity of theology.

Theology, defined as a rational activity, is not a spiritual discipline. Theological study does not require a spiritual sensitivity or understanding, nor is its purpose to produce a change in the hearts and minds of those who undertake it. In fact, Polkinghorne points out Paul Davies's suggestion that "science offers a surer path to God than religion." A sense of wonder at the appearance of order and intelligibility in the world through an investigation into the laws of nature and from the confrontation with the mystery of existence has often been expressed by the finest scientists. This religious or spiritual experience does not result from nor does it lead to the rational theology which the author discusses.

Polkinghorne speaks of this sort of religious experience as a kind of natural theology. But it is very different from the natural theology which has historically sought to prove the existence of God and specific theological claims by a study of natural history and which has represented a kind of thought which, has led scientists to dissociate themselves from natural theology. The author does not here make clear the distinction between these two very different kinds of natural theology, but promotes natural theology in general as a way to a fruitful interaction between theology and science.

One of the problems which must be addressed in an inquiry into the relationship between theology and religious experience is the fact that while spiritual insights and religious experiences are non-sectarian by nature, interpretive theologies and traditional religions are always sectarian, that is, they are either Christian, Buddhist, or some other. Polkinghorne admits that his theology springs from and supports Anglican Christianity, but he does not discuss the implications of this. I do not here wish to develop this but it may be useful to point to the fact that the freer science has been from sectarian, racial and nationalistic dogmas the more successful it has been.

It is one of Polkinghorne's fundamental theses that science and theology are concerned with two very different aspects of reality and it is likely that anyone interested in understanding the relationship between scientific knowledge and spiritual concerns would agree. If it is the case that the material of which science can speak is limited and does not include all levels of experience, then it is indefensible to apply laws which have been found to be true in the realm of science to other areas in order to prove something which you believe to be true. This is not an uncommon error in a field which speaks across two disciplines. But there is something even more reprehensible about such a misapplication of the laws of physics when a physicist does this. Polkinghorne is responsible for this kind of fallacy in several instances.

One of the scientific principles which he uses frequently in this way is Heisenberg's Principle of Indeterminacy or Principle of Uncertainty. This principle states that there is a quantifiable limit to the accuracy with which it is possible to determine simultaneously both values in those pairs of conjugate variables to which this applies. For example, the position and the momentum of an electron are not both specifiable with an unlimited accuracy, no matter what instruments are available. As the accuracy of the determination of one or the other of the position or momentum of an electron increases, the uncertainty with respect to the determination of the other member of the pair increases.

This principle does not have anything to do with the controversial issue of whether man has free will or whether his actions are completely determined. As a physicist, Polkinghorne accepts and may be able to make use of Heisenberg's Principle of Indeterminacy in the realm of sub-atomic particles. He may also believe that each person must accept responsibility for his behaviour and therefore must be able to exercise his free will. The truth of either of these two principles does not support the validity of the other; not does the disproving of one invalidate the other.

In *One World* Polkinghorne has raised the question of the relationship between science and theology while the more common and perhaps the more fruitful question concerns the relationship between scientific knowledge and spiritual insight. He has made it clear that theological understanding is not the same as spiritual insight and this is a helpful distinction. However, I do not find this book a useful addition to the discussion about the relationship between scientific knowledge of the world and the spiritual aspiration for an understanding of the significance of life in the world. I have pointed out above the main reason why this book is even misleading.

If these are different ways of relating to the world, and if they are both required, the question ought not to be how can our religious experience increase our scientific knowledge, nor how can our scientific knowledge support our spiritual aspirations, but rather how can we, as whole human beings, enlarge our understanding so that we can comprehend the kind of truth which scientific inquiry can discover as well as the truth which may be seen by a developed spiritual insight.

Dalhousie University *Priscilla Murray*