ed cultures, literary, anthropological, social, and philosophical theory, and literary criticism. It embodies primary research, including conversations with contemporary writers, and a broad knowledge of European and Euro-American literature as well as the literature of the African diaspora. Two of the essays included appeared in earlier form in collections (Sekora and Turner 1982, and Braxton and McLaughlin 1990), and one in Chinosole's dissertation (1986). Interdisciplinary, cross-cultural, and eclectic in analytic method, the author utilizes, for example, new criticism, structuralism, and post-structuralism, suiting the method to the texts under analysis in what she calls "a functional aesthetic" (xiii).

Layout and printing are attractive and accurate, with perhaps an exception on page 126 where there seems to be an inadvertent use of italics. An exquisite cover by Evelyn Williams "exemplifies the use of ideographics central to oral literature" (xiv) and complements the book's frequent analysis of metaphor and iconography in these autobiographies.

Works Cited

Braxton, Joanne and Andrée Nicola McLaughlin, eds. *Wild Women in the Whirlwind: Afra-American Culture and the Contemporary Literary Renaissance*. New Brunswick, N.J: Rutgers UP, 1990.

Sekora, John and D. T. Turner, eds. *The Art of Slave Narrative: Essays in Criticism and Theory*. Macomb, IL: Western Illinois UP, 1982.

M. C. Davlin

Dean Irvine, ed. *The Canadian Modernists Meet.* Ottawa: U of Ottawa P, 2005. Pp. xvi, 368. $35.00 pb.

A renaissance of sorts has taken place over the last two decades in Canadian literary scholarship, particularly in its reassessment of modernist texts. Significant studies by Brian Trehearne, Glenn Willmott, Clarence Karr, Colin Hill, and others have shed new light on what was previously assumed to have been well-illuminated territory. The most recent addition to this research is a collection of critical essays, *The Canadian Modernists Meet*, edited by Dean Irvine, the latest installment in the Reappraisals: Canadian Writers series, which shines over both familiar and unfamiliar writers and texts of the mid-twentieth century and provides an informative if not necessarily comprehensive view of the new developments in this area.

In his introduction to the collection, Irvine compares two different versions of F. R. Scott's canonical poem "The Canadian Authors Meet," to argue that

in the original 1927 version, with its final stanza describing the poet ironically viewing a gathering of the Canadian Authors' Association from his solitary corner, Scott positioned himself, and by extension the Canadian modernism of his promotion, on the margins of Canadian literature; however, when the poem was reprinted in *The Canadian Forum* and *New Provinces* in the 1930s, Scott's deliberate omission of that stanza signified the displacement of the supposed traditional poetry of the C.A.A. with the new, confident, and now significantly central poetry of the modernists' programme.

Indeed, by the time Canadian Literature became an accepted academic discipline in the 1960s, in the eyes of most scholars, professors, and students, Canadian poetry was essentially Canadian *modernist* poetry, and a heavily masculine version at that. Although in recent years, many of the principal figures of this modernism have been decentralized by scholars seeking to emphasize their own marginalized favorites, the traditionally accepted premises of a masculinist Canadian modernism, exemplified by Scott, A.J.M. Smith, et al, have not been vigorously investigated. The current collection of essays breathes new life into the subject, examining both marginal and canonical Canadian modernisms from various perspectives.

While the manifold nature of international modernism has been apparent for many years, the perceived necessity of also addressing Canadian modernism*s* in the plural has been a little slower in coming. The current volume makes clear that it is not possible to see Canadian modernism as dominated by the McGill group and their manifestos, historically significant as they were.

Certainly early women writers of the first half century are given much greater prominence. Wanda Campbell argues convincingly for the inclusion of Louise Morey Bowman and Katherine Hale in the early modernist canon. Anne Quéma also makes a strong case for a reevaluation of both Elizabeth Smart and artist Cecil Buller in light of the significantly "gender-inflected approach" (293) of their work. Both Glenn Willmott, in his discussion of Sheila Watson's *The Double Hook*, and Marilyn Rose, in her examination of Anne Marriott's *The Wind Our Enemy*, provide through their techniques of thick description enlightening contextualizations of these important modernist documents that offer some valuable correctives for the frequent misinterpretation of the former and the unfortunate neglect of the latter. Paul Tiessen's examination of Dorothy Livesay's influence on CBC's perceptions of its audience and Shelley Hulan's study of P.K. Page's "Arras" as a significant subversion of T.S. Eliot's view of the place of the emotions in poetry indicate important directions for further studies in the remapping of the modernist terrain.

Just as important as a reevaluation of the gendering of Canadian modernism is a reevaluation of its international context. Several essays in this collection make the case that, contrary to Robert Kroetsch's oft-repeated assertion that "Canadian literature evolved directly from Victorian into Postmodern" (Kroetsch 1), its development was inextricably involved in complex ways with both British and American modernism. Candida Rifkind places the under-researched and under-documented Canadian agitprop theatre of the 1930s in the context of significant international socialist and communist theatre, arguing for its importance in the development of early Canadian modernism. Tim Conley, cutting to the uncanny heart of twentieth-century time and space and invoking the ghosts of Hugh Kenner, Marshall McLuhan, Smart, and A.M. Klein, makes the provocative claim for the year 1949 as the inception of Canadian modernism, the year that *Ulysses* was finally removed from the Canada Customs Index. And Tony Tremblay contends that Ezra Pound's influence on both McLuhan and Louis Dudek was profound, arguing that " . . . McLuhan's extension of Pound's poetics from literary to cultural pioneered a way in which Canada could become a new kind of authority in a world increasingly technological and post-national, something more than a partisan colony or fifty-first state" (165), and that ". . . our literary heritage is part of Dudek's creation, for he [as an evangelist of Pound's gospel for the rebuilding of civilization in the midst of barbarity] was the one who put the material structures in place that allowed our writers to speak and to develop the small but important later presses that further carried the project of defining Canada . . ." (169).

Many "canonical" writers and their works are also reexamined. D.M.R. Bentley draws some imaginatively insightful connections between architecture and the poetry of Scott and Klein, and Stephen Cain revisits the significance of the Toronto urban landscape in a large portion of Raymond Souster's poetry. Brian Trehearne challenges Smith's vehement denials of himself as a surrealist poet in light of the strong evidence, particularly that involving Andre Breton, to the contrary, concluding that "[a] less familiar and more exuberant Smith, and a more various Canadian modernism—for he was always at its centre—await our recovery" (131). Melanie Purdham reevaluates many of the central modernist aspects of Ernest Buckler's *The Mountain and the Valley*, particularly from the perspective of the central character's problematic self-consciousness. And finally, Colin Hill makes a convincing case that Sinclair Ross's *As For Me and My House* is heavily indebted to Arthur Stringer's Prairie Trilogy, published several years earlier, for much of its subject matter and technique, arguing that any future scholarship of Ross will need to give serious consideration to Stringer's influence.

The Canadian Modernists Meet does not and cannot cover all aspects of Canadian modernism, obviously an impossible task. Yet it is unfortunate that there is virtually no mention of such important writers as Earle Birney or Morley Callaghan, and any collection of this sort that does not discuss E.J. Pratt, regardless of one's opinion of his contribution to modern poetry, is somewhat impoverished as a result. But there is certainly a richness, a depth, and even an enthusiasm in these essays that will continue to give valuable new directions to the reevaluation of Canadian modernism for some time to come.

Work Cited

Kroetsch, Robert. "A Canadian Issue." *boundary 2* 3.1 (Fall 1974): 1–2.

Neil Querengesser

Jahan Ramazani. *The Hybrid Muse: Postcolonial Poetry in English*. Chicago and London: University of Chicago Press, 2001. Pp. vii, 223.

The field of postcolonial scholarship extends from anthrolpology and history to fiction and essay, but it hardly ever examines poetry. Jahan Ramazani makes a superb case for mending this serious lacuna in postcolonial studies. As one reads his discussion of the poetry of postcolonial poets from W.B. Yeats to A.K. Ramanujan, Derek Walcott, Louise Bennett, and Okot p'Bitek, one comes away not only with the richness of postcolonial scholarship but also the wealth of the poetry that produces a nuanced rendering of history and the hybrid self. Why is there a lack of critical discussion of postcolonial poetry? Ramazani answers his own question in his introduction to *The Hybrid Muse*: The realm of poetry is probably seen as too subtle, nuanced, and oblique compared to the transparency of fiction or the essay. But in looking at poetry, which highlights the intricacies of culture, postcolonial scholarship can only gain in volume and texture.

Firmly grounded in modern American and contemporary poetics, as evidenced in his *Norton Anthology of Modern and Contemporary Poetry,* Volumes 1 and 2, as well as in postcolonial and deconstruction theories, Ramazani moves between poetry and theory and between cultures with the ease of a trapeze artist. We wonder with him why he regards Yeats as a postcolonial poet, if he isn't giving into having a "white male" figure from the first world open the discussion. But we quickly realize that Yeats writes out of an Ireland