

(82). Richard Pickard's "Magic Environmentalism Writing/Logging (in) British Columbia" illustrates the impact of global capitalism on local culture by discussing fiction about corporate logging by such writers as Peter Trower, Jack Hodgins, and Brian Fawcett, as a "site of resistance to mainstream culture" (97).

The volume concludes with an Afterword by Jonathan Hart, who provides a valuable antidote to oversimplification by suggesting that "we all inhabit an eccentric geometry of being on the rim and in the middle at once" (115).

While *A Sense of Place* may disappoint readers looking for a wide-ranging discussion of American regionalism, it is a must read for those interested in regionalism in Canada.

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Myra Jehlen and Michael Warner, eds. *The English Literatures of America: 1500-1800*. New York and London: Routledge, 1997. Pp. 1118. \$46.95 pb.

Jehlen and Warner's work collects and comments on the writings from the rich, turbulent periods of colonial and revolutionary America. Destined to become an essential resource for students and teachers of American and New World literature and history, this genuinely comprehensive anthology of the "written culture" (xvii) of the Anglophone New World from first contact to 1800 so effectively mobilizes the multi-disciplinary theoretical and pedagogical approaches of cultural studies that it should become essential reading for anyone interested in seeing how the core questions of contemporary theory can be applied to refocus and revitalize a traditional field of study.

"There are many ways of using this book," Michael Warner specifies in the General Introduction. He explains that the anthology is organized according to general chronology, so that "a reader who moves from the beginning to the end will be able to appreciate the historical context," but sections are also organized according to region, genre, contexts of discourse, and topic (xxii). To enumerate all that is covered is perhaps unnecessary — the fourteen chapters of the anthology, each containing between ten and thirty textual excerpts and at least one piece in its entirety, include far more than they exclude. Relying on an expanded definition of "literature" from both renowned and unknown "explorers, creole settlers, the peoples they subjugated, and Englishmen who viewed the Americas only from the banks of the Thames" (xvii), *The English Literatures of America* collects personal and official letters, reports, journal and diary entries, speeches, novels, plays, manifestoes, poems, confessions, broadsides, pamphlets, newspaper advertisements, medical advisories, literary criticism, and poet-

ics, and supplements these with frontispieces, illustrations, political cartoons, posters, and even advertisements.

The geographical scope of the anthology is also remarkably inclusive. Early English America is not restricted to the boundaries of modern day United States; it reaches back to Europe, through to the West Indies and into middle America, and extends from Hudson's Bay down to Mexico. Moreover, although the editors stress that this is an anthology of English and Anglophone literatures, they include enough texts in translation to highlight the polyphony of this three-hundred-year period. The chapter on the "Globe at 1500" includes Marco Polo, Niccolo Machiavelli, Christopher Columbus, Amerigo Vespucci, as well as Nahuatl accounts of the Spanish conquest of Mexico, and throughout the text, the Francophone world makes significant appearances through writers like J. Hector St. John de Crèvecoeur and Pierre-Esprit Radisson. To fully develop the context of the formation of national, regional, and local discourses and identities in America, the editors revisit a number of European canonical writers such as Michel de Montaigne, Daniel Defoe, Jonathan Swift, Joseph Addison, and John Milton. Like Nancy Armstrong and Leonard Tennenhouse, who suggest in *The Imaginary Puritan* the possibility that the English novel began in British North America with the captivity narrative, Jehlen and Warner urge us to see that the lines of cultural exchange between Europe and the colonies in the New World were not uni-directional.

What makes this anthology stand out from the standard textbooks in the field is its emphasis on multiple strategies for reading these texts. Without ever being reductive or doctrinaire, the editors invite readers to consider language, rhetoric, narrative and form (and their pleasures) alongside concrete cultural and material histories (and their embeddedness in patterns of power and resistance) in a wide range of textual practices. As a consequence, the anthology traces many more stories than simply the emergence of American nationalism.

The introductory materials are excellent, composed with a clarity that renders them accessible to students making their first journeys through the territory of American writing, but with a critical sophistication that rewards repeated visits. Each chapter begins with about five dense pages that provide information about literary and social historical contexts. Generic strategies are analysed in detail, situated within larger international literary histories, and grounded in specific regional and local social practices. Complex patterns of exploration and settlement, of trade, cultural, and intellectual exchange, and of technological expansion are lucidly mapped out. Of particular interest is the way Jehlen and Warner draw attention to technologies of writing, offering in effect a history of media in colonial America. As they explain, "Named, claimed, proclaimed, reported, and mapped,

America emerged in crucial relation to writing, books, and publishing. The significance of the invention of movable type in the middle of the fifteenth century cannot be told apart from the history of colonization and vice versa" (5).

Cultural studies has often been condemned for its overtly political agenda. Even when this anthology's offerings articulate ideas that are offensive to contemporary readers, Warner and Jehlen urge us to take note of the difficulties of our readings but at the same time to keep an open mind, to enjoy: "The pleasures of language, rhetoric, narrative, and form," they remark, "do not evaporate wherever power appears" (xxii). Indeed, the editors can be commended for identifying texts and portions of texts that are startlingly sensitive, such as Elizabeth Ashbridge accounts of her personal trials (659) or the narrative of the enslavement of the African Prince Ukawsaw Gronniosaw (James Albert) (719); intriguingly perverse such as William Bradford's account of the youth Thomas Granger's relations with a mare, a cow, two goats, five sheep, two calves, and a turkey in "Of Plymouth Plantation" (190); and simply comical, such as the line in James Grainger's poem "The Sugar-Cane," "Say, shall I sing of rats?" to which Dr. Johnson purportedly thundered "No!" (1065). Jehlen and Warner's introduction to Edward Waterhouse's *Declaration of the state of the Colony in Virginia*, which explains his fierce and violent rhetoric as a kind of spin-doctoring response to the Virginia colony's "greatest public relations nightmare: an Indian massacre," is both timely and brilliant (129). Other pleasures of this anthology have to do with the delights of defamiliarization. The editors provide competing perspectives on some of America's founding cultural myths that have become so familiar as to be commonplace. The fragment included from *Mourt's Relation* (1622), which may have been authored by Edward Winslow and William Bradford, tells a different version of the first encounter than the one we recognize from Thanksgiving celebrations. Here, the English at Plymouth frighten away the Indians from their homes to come upon a "heape of sand" where a Kettle of Indian corn is buried, and after much consultation decide to steal as much "as we could carry" with the proviso that "if we could find any of the people, and come to parley with them, we would give them the Kettle againe, and satisfie them for their Corn" (192-3). By making such gaps between official and popular mythologies visible, the editors urge radical rethinking not only of the three-century period their book covers, but of contemporary culture as well.

By providing a number of productive points of entry consistent with the questions posed by contemporary feminist, postcolonial, and cultural materialist theory into texts that reward reading "with care" (xxii), the editors accomplish something that is astounding — the one thousand one hundred pages of *The English Literatures of America*:

1500 - 1800 are as consistently engaging as they are informative. Recommended without reservation, this text will make a welcome addition to anyone's library.

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WORKS CITED

Armstrong, Nancy, and Leonard Tennenhouse. *The Imaginary Puritan: Literature, Intellectual Labor, and the Origins of Personal Life*. Berkeley: U of California P, 1992.

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Craig McLuckie and Aubrey McPhail, eds. *Ken Saro-Wiwa: Writer and Political Activist*. Boulder and London: Lynne Rienner, 2000. Pp. x, 291. \$59.95.

This collection of essays on Ken Saro-Wiwa is a timely one, appearing at our post-industrial, ecological *fin-de-siècle*, half a decade after Ken(ule) Saro-Wiwa was hanged, by the Nigerian government, on 10 November 1995. A volume of breadth and generally high intellectual caliber, it does justice to Saro-Wiwa's multifaceted personality as a writer-cum-environmental activist.

The book is divided into four Parts, crowned by an Epilogue of seven poems from Tanure Ojaide's *Delta Blues*. Part I ruthlessly examines "The Context" of Saro-Wiwa's life and work. Charles Lock incorporates into the title of his opening essay, the title that Chinua Achebe's fictitious District Commissioner, in *Things Fall Apart*, intended for his own *magnum opus*: *The Pacification of the Primitive Tribes of the Lower Niger*. Lock imagines that this title "could well serve as a summary of the fate of the Ogoni" (3). Perhaps. But whereas Okonkwo committed suicide by hanging, an aberrant act in the Igbo society at that time, Ken Saro-Wiwa was murderously hanged by Sani Abacha's régime as a result of what I might call "a conspiracy theory." Indeed, it is significant that Nigerian letters came to prominence in 1958 at approximately the same time that Shell Petroleum discovered the "black gold" which accounts for 96% of Nigeria's GNP.

Lock's otherwise vibrant and daring essay, which denounces Nelson Mandela's strategy of "quiet diplomacy" against Nigeria (5), turns nasty when it incriminates Saro-Wiwa as a tycoon who "was deeply implicated in his country's corruption" (13). We are thus introduced to both the strengths and the weaknesses of this volume. Its major strength is an unprecedented attempt at critically (de)fusing the somewhat explosive interrelation between political commitment and the literary arts. Its weakness lies in a posthumous wryness concerning Saro-Wiwa's inevitably Shell-shocked personality. Admittedly, Saro-Wiwa was a successful business man, but, as one who knew him person-